



Summer 2008



Members of the French Porcelain Society at the Musée Jacquemart-André, April 2008

A Message from the Chairman

Much is happening behind the scenes at the French Porcelain Society; many changes are afoot. This is the first eagerly-awaited Newsletter of our new editor, Mia Jackson, and I hope all members will continue to provide her with information on events, publications and news.

Joanna Gwilt is taking up a new challenge in organising our next symposium for October 2009, which, will be held in honour of Tamara Préaud whose work as the archivist at Sèvres has underpinned all serious research on the subject for many decades. Joanna is busy gathering together a formidable line up of speakers with talks relevant to our subject of 'France and the Exotic'.

Kate Henson has designed a new website which should be up and running by the time you read this, an exciting development which will continue to evolve.

Charlie Truman organised another very successful series of lectures culminating in a presentation by Reino Liefkes of the exciting plans for the Victoria and Albert Museum's new series of galleries, the opening of which in 2009 is awaited

with great anticipation by all members of the Society.

Perhaps the most onerous position on the committee is that of Activities Secretary and we are all enormously grateful to Nette Megens and Sonja Djenadia for having risen so successfully to the challenge. Their first trip, the outing to Paris to visit the Marie-Antoinette exhibition in the Grand Palais, Versailles and the Musée Jacquemart-André, was a triumphant success. For those of us lucky enough to have been on it, it will be remembered as a perfect blend of scholarly discovery and bonhomie. We were particularly privileged to have had the benefit of tours by Selma Schwarz and John Whitehead. It was also our first opportunity to take advantage of the generous travel bursary supplied by Mavis Watney to help with the costs of two of our members.

We are all looking forward to welcoming many of you to London in June.

*Errol Manners
Chairman*

Committee Members of the French Porcelain Society
2008

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Members who would like to receive an email edition of the newsletter should send an email address to the editor. A full-colour version is available on the website.

www.frenchporcelainsociety.com

Forthcoming Symposium

We will be holding our next symposium 'France and the Exotic' in October 2009 in celebration of Tamara Préaud. Presentation of new research or unpublished research welcome, please contact Joanna Gwilt:

joanna.gwilt@royalcollection.org.uk

Summer Outing to Brighton and Firle Place

This year we are planning an exciting excursion to the following exhibitions and collections:

Monday, June 16th, 2008

£75 for members and £80 for non-members

Brighton Museum and the Royal Pavilion

Chinese Whispers: Chinoiserie in Britain 1650–1930

3 May to 2 November 2008

Chinese Whispers is the first major exhibition in Britain for more than 70 years to highlight the impact of chinoiserie on style, fashion, décor and social behaviour. Spectacular displays, which include major loans from throughout the country, trace the history of chinoiserie in Britain from the late 17th century until the 1930s.

This glittering exhibition, the culmination of many years of research, includes examples of the earliest Chinese and China Trade objects exported to Britain, as well as outstanding chinoiserie furniture, ceramics, silver, textiles and rarely seen prints and drawings.

<http://www.royalpavilion.org.uk/>

Firle Place

Firle Place is a Manor house in Firle, East Sussex, United Kingdom and is the family seat of Nicholas Gage, 8th Viscount Gage, whose family have owned the house for hundreds of years. It was first built in the late 1400s by Sir John Gage, who made Firle Place his principal home. He held many high offices including Constable of the Tower and was an executor of Henry VIII's will. The house has an extensive collection of paintings, porcelain and furniture, including works by Gainsborough, Reynolds, Van Dyck, Raphael, Puligo, Zoffany and Teniers.

<http://www.firleplace.co.uk/>

Recent Acquisition



Accepted by HM Government in Lieu of Inheritance Tax and allocated to the Victoria and Albert Museum, 2007

One of the finest pieces of Tournai porcelain in existence – a documentary *écuelle*, cover and stand – has recently been accepted by HM Government in Lieu of Inheritance Tax and allocated to the Victoria and Albert Museum. The *écuelle* is of particular interest as the decoration – incorporating enamelled reserves set against richly tooled gilding and an underglaze blue ground – is in the ‘Gold Anchor’ style of the Chelsea porcelain factory. The elaborate *accolée* arms are of Charles Francois, Comte de Lannoy et de Wattignies and Alexandrine Charlotte Marie de Hangouart, Baronne d’Avelin, who married in Lille on 28th March 1762. The enamelling is firmly attributed to Joseph (Henri-Joseph) Duvivier and the gilding more tentatively to Michel-Joseph Duvivier. The Chelsea factory had been founded by the Liège goldsmith Nicholas Sprimont, who recruited a number of his key

workmen from the Low Countries, including Joseph Willems, his figure modeller, and a number of artists named Duvivier. When production declined in the 1760s, Willems and Joseph and Michel-Joseph Duvivier returned to the Continent and found work at Tournai. The Duviviers joined the Tournai workforce around 1762-3, evidently bringing the Chelsea ‘Gold Anchor’ style of decoration with them. In addition to being an exceptionally fine example of Tournai porcelain, the *écuelle* therefore provides fascinating visual evidence of the link between the two factories, and, by virtue of its dateable armorials, is a major documentary piece for Tournai.

Hilary Young
Senior Curator, Ceramics and Glass Collection
Victoria & Albert Museum

Membership Matters: a final plea for 2008 subscription payments

Thank you to all members who paid this year's subs promptly and as ever to those angelic souls who pay by standing order. Extra points to those who have updated their bank payments to the new amount payable from 2007 onwards.

Currently we have just over 10% of members with payments outstanding. If you think you may be one of these, please do get in touch with me (you should have received reminders by post or e mail earlier this year but I will be delighted to welcome you back into the fold whatever).

If your address/e-mail or phone details have changed, it is important you let me know, assuming you wish to remain a member. At this late stage it is probably easiest to contact me directly at the address below.

A word of warning - any members who have not paid 2007 and 2008 subscriptions will automatically be deleted from the database next month.

With Thanks,

Susan Newell,
Membership Secretary.

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Miss Tracey Albainy of Cleveland, Ohio

News of your death came by email
A graceful address
Poised between a Christmas deal
And something unseemly from Bulk.
Well, how very like you, Miss Tracey,
So ladylike in lipstick, coat and gloves,
America's eager, neon skyline
Flashing in your patent-leather pumps.

Since I'm too sorry to think of you
Raddled and breathless in the Cleveland sleet
Let me imagine you've turned in to porcelain
Burst on an arbour thick with brittle swells,
A bright, implausible comedy
Of recondite gestures, and obvious jokes
Made freshly hilarious
By a sunlit absence of memory.
Permit me to dream of your body, new-fired
In the gleaming perfection of cancerless paste,
Collared and cuffed, unsteadily capped
For gallant adventures
That never embark
But rise on a tide of assignation.

For there, since nothing corrupts but collectors
Time sulks, and shakes his handless clock
While death, deprived of stalking rights
Swats aimlessly at heedless heads and limbs:
His strikes, though few, are shattering
So take care in those woods. And for sleep
Which is just of the sweet and restful kind
Let me weave you a hammock of Malmaison flowers -
Jasmine, lilac, folds of scented phlox
To revive your impeccable senses,
A bower of sharp-thorned roses
To shield you from further attack.

Giles Ellwood



Visit to Sanssouci and the Neue Palais at Potsdam

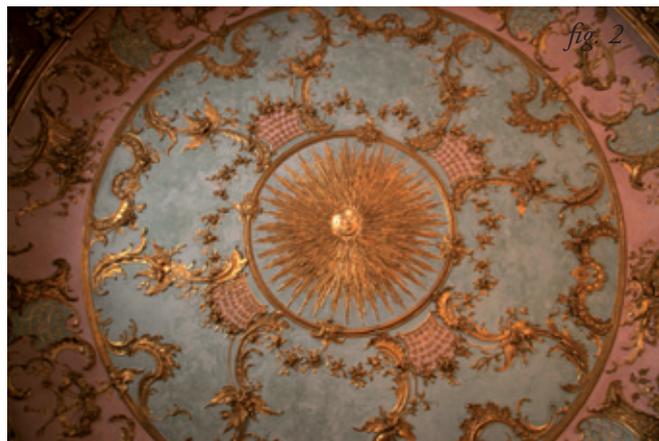
Our day at Sanssouci with Samuel Wittwer coincided with brilliant sunshine. We spent the morning at the palace of Sanssouci where Frederick the Great chose to make first a terraced vineyard in 1744, and then a year later, his summer palace. From the bottom of the terraces, the palace looks rather low-lying. Knobelsdorff, Frederick's architect, wanted to raise the building onto a semi-basement to avoid this visual *faux pas*, but Frederick said his dogs, whom he adored, needed a spacious terrace and he himself wanted to be able to walk directly from the inside to the outside of the building. Two pieces of good luck have preserved the building; it was hardly touched after Frederick's death, nor was it damaged during World War II.



All the rooms at Sanssouci face south and there is a servants' corridor to the north immediately behind them, with jib doors to connect them. Frederick's suite of rooms to the east of the entrance hall, with the exception of his bedroom, are decorated in the so-called Frederician rococo style of the mid-eighteenth century. A lot of the original furniture and furnishings were removed by the Russians in 1945, and some by the Americans who transferred it via Wiesbaden to Charlottenburg in Berlin. In Frederick's bedroom is a French *bureau plat* which Samuel thinks was acquired in Paris for him in 1746. Throughout the palace there is very little porcelain on display, but in the antechamber to the music room is a garniture of three Meissen vases, brought to Sanssouci from the factory after its expropriation by Frederick during the second Silesian War of 1743-5. According to Samuel, garnitures of vases were only displayed in public rooms; cups and saucers and their cases were kept on the mantelpieces in the private rooms and the servants washed them after use (the kitchen was too dangerous a place to take them to). In one or two of the guest rooms, vases are now wrongly displayed on the mantelpieces. In the small, private picture gallery, one Meissen vase, white with applied flowers, is still displayed on one of the mirror frames; the other fifteen are missing and are probably in Russia.

The music room is a *tour de force* of rococo decoration. The paintings by Antoine Pesne, the court painter, of subjects taken from Ovid's *Metamorphoses*, hint at love unfulfilled, a theme with which Frederick had sympathy. In here, Samuel told us, visitors (who were never encouraged) were made to wait, sometimes for long periods of time, in a sort of psychological browbeating by the king. The chest of drawers in this room was used for storing for firewood.

The most private of Frederick's suite of rooms, and another decorative *tour de force*, is his library. It is round in shape - Samuel suggested it is like being inside a snuff-box - and panelled entirely in cedar wood which is a reference to wisdom (Debo supplied the Biblical reference to Solomon's Temple; on a practical note, cedar is also resistant to beetle infestation). There are over 2,000 books at Sanssouci, bound in different colours according to their provenance. The reading table has a leather top and is slightly tilted. The painted ceiling has gilt bronze decorations of a central sunburst surrounded by scrolls and diaper work (fig. 2).



From the window, Frederick could keep an eye on his dogs on the terrace, and see the classical figure (now a replica) of a Youth Praying which he went to great lengths to acquire. He may also have been able to see six large Meissen vases ordered for the gardens, (published by Albiker in 1935) but they are no longer there. Samuel has a theory that they were designed by Knobelsdorff in the old-fashioned *regence* style to suggest Frederick's family, the Hohenzollerns, were more established than they really were.

Frederick's love for his dogs did not extend to uninvited visitors, especially his wife who was banished, and only intellectuals (including Voltaire), musicians and personal friends were welcome. The guest rooms at Sanssouci are therefore plain and were intended for day use; the beds were used only if absolutely necessary and there were no washing facilities. In one of them there is a garniture of

of three Meissen vases with applied decoration described by Samuel as rejects, but of course, they would not have been there in the 18th century. In the room known as Voltaire's (it was nothing of the sort) the original decoration of silver on panelled wood can still be seen in the alcove above the bed. In the mid-1750s, the decoration was changed to carved and painted stucco and metal flowers, fruit, birds and animals, including monkeys and parrots who can imitate but not understand. (Frederick referred to Voltaire on several occasions as a monkey and a scoundrel; his early unqualified admiration for the philosopher had cooled considerably by the 1760s)

There is a certain poignancy to Frederick's lonely life. He left instructions for his burial at Sanssouci but for his successors this was not grand enough and his wishes were ignored until 1991, when as a gesture of reconciliation between East and West Germany, he was interred on the terrace at Sanssouci beside his dogs.

Our next stop was the Chinese Pavilion (fig. 3), where the subtle mockery by Frederick of the fashionable love for the exoticism of the Orient (shared by Voltaire) can be found in the figure on the top of the cupola whose parasol is tilted against the eastern sun; inside, the decoration is of more monkeys and parrots. The original flower-encrusted vases displayed on small shelves all over the walls have gone; those in their place are, however, eighteenth century.



fig. 3

After lunch at the *Drachenhaus*, we went on to the *Neue Palais* started in 1763, in grandiose style for visitors, designed firstly by Johann Gottfried Buring, but handed over to Carl von Gonthard a year later. The exterior of brick is a tribute to Frederick's Dutch grandmother, but

only one tiny wing was built of brick, the rest is painted stucco. Inside, the rooms are somewhat impersonal. The huge grotto dining-room is covered in shells and geological finds, many of them added in the late nineteenth century. In one of the visitors' rooms there is a clock that may have been Madame de Pompadour's, attributed to the maker Latz, whose subject is *Le Facheur*. In another room is a Berlin porcelain clock of 1775 and a wreath of Berlin porcelain flowers given in 1888 by some admirers of the Emperor Frederick III for his coffin. In a green and silver room, there is a rare eighteenth-century Meissen chandelier.

Frederick had a private suite of rooms in the *Neue Palais* which are more appealing. In the first room we saw a rococo chandelier with Berlin porcelain flowers. In the second was a garniture of three Meissen snowball vases on the chimney piece and many others displayed on the walls; Frederick apparently loved these vases and owned about forty of them, the largest collection anywhere. In the music-room, the painted decoration is of trophies of instruments and it seems that the same browbeating of visitors applied here too. In the audience-room the silk wall-covering is original, and there is a desk with silvered-bronze mounts and a chest made for the room; Frederick kept a collection of snuff boxes here. In the bedroom, Samuel assured us that cups and saucers were kept over the fireplace; the wall covering is a copy of about 1900 of the original. Beyond the bedroom is a small writing-room with two Berlin porcelain mirrors and a corner cabinet with silvered-bronze mounts that is original to the room. On the mantelpiece are three Berlin figures of birds, but the accompanying figures of a shepherd and shepherdess are missing. In the private dining-room are a painting by Coypel and a commode with a *pietra dura* top, both original to the room, and wall covering of about 1900; behind the jib door is a small room for his beloved dogs. The final room of Frederick's apartments is his library, with its original red and silver wall-covering and silvered ceiling, with carved cedar tree motifs. The huge stove in this room has never had any practical purpose.

There is little French porcelain in the *Neue Palais*, and Samuel got what there is out for us to see. We looked at about thirty-six plates, all with different decoration and date letters LL, OO and PP, (PP being the most common)



fig. 4

and five vases, one of them biscuit porcelain; their provenance is unknown. Of the plates, one marked OO is a variant of the Beckford service; another was thought to be Paris; one with a Greek key pattern was controversial but the balance of opinion was for Sèvres; another (fig.4), marked LL, with a lilac rim and blue scrolling flower-border in relief with gold sprays in the centre was considered definitely to be Sèvres. The question of why they are all different was not resolved. Of the vases, the biscuit one was considered nineteenth century after Sèvres, another with good gilding to have been decorated by

Nast, one was unattributed, while a pair may be Paris. The collection is curious rather than exciting. On a general note, Frederick had nine Meissen services which he disposed of, and twenty-one Berlin services, the last one ordered in 1786.

Dinner in the park rounded off a really wonderful day. It is impossible to thank Samuel Wittwer adequately for being our guide. He, in sympathy with the fabulous weather we had, was more like a Sun King shedding enlightenment and pleasure all round.

Charlotte McIlwraith



Members of the French Porcelain Society outside the Neues Palais, Potsdam

An evening at the Wallace Collection



FPS members enjoyed a special evening at the Wallace Collection in April, viewing objects with a Marie-Antoinette connection. Those going to Paris had a taste of what was to come, whilst the rest realised what they would be missing!

Here is our president and director of the Wallace Collection, Dr Rosalind Savill.

‘Marie-Antoinette’ at the Grand Palais

‘There is nothing new except what has been forgotten’
– Marie Antoinette

Until recent years, tradition persisted in its damning portrayal of Marie-Antoinette, the public perception oscillating between the Queen as Austrian spy and as frivolous bon-viveuse - a ‘giddy symbol of ancien régime decadence’. The Marie-Antoinette exhibition at the Grand Palais, curated by Xavier Salmon, offered a near reformation of *l’image de la Reine*, a modern perspective – almost an apology - through its wonderfully intimate and sympathetic, (although unashamedly luscious) commentary on Marie-Antoinette’s short life, eloquently reflecting through its curatorial arrangements the ‘stages’ of her life: from the constriction and austerity of youth in the first rooms through to the ‘dramatic’ high campery of her flight from court life to the *Petit Trianon* and her much-loved theatre. The viewer is at once a voyeur and a player in the theatricals, following the Queen’s seeming philosophy that the whole world is a stage. We walked through the garden-like theatre set, designed by the opera director Robert Carsen, to sounds of birdsong amidst the romantic Hubert Robert-style vistas; at every turn were more sumptuous examples of the Queen’s patronage of the decorative arts including her great passion for porcelain – the area with which we were specifically to be treated - and indulged we were. To give a detailed account would, I fear, take several newsletters in order to do justice fully to the remarkable exhibition; therefore temperance, so lacking and seemingly redundant a concept in the world of Marie-Antoinette, is paramount, drawing a ‘dream team’ shopping list, (albeit in a slightly scattered order), of just a few Sèvres show-stoppers that inspired even the most moral of members to feel slightly light-fingered.

Selma Schwartz expertly directed us through the exhibition and so, fittingly, the first port of call is the Rambouillet service (to which our 1992 FPS journal was dedicated). Louis XVI commissioned the hard-paste service as an incentive to entice the Queen to the château she described as ‘cette gothique crapaudière’. The service was delivered in 1787 to La Laiterie du Roi at Rambouillet. The exhibition boasted several pieces from the service including the wonderful *Grande terrine basse* (fig. 1 - Frankfurt, Museum für Kunsthandwerk, Inv 9717)



with superb handling of goat scenes, delicate arabesque work and a winning combination of Etruscan ornament and neo-classicism of shape, capturing the hearts of many enamoured FPS Members when viewed against the backdrop of designs detailing shapes and decoration and amidst groupings of smaller pieces such as a *Goblet cornet*, with the painter’s mark ‘kk’ denoting Jean-Pierre Fumez (Sèvres, Musée national de Céramique, Inv. 6795); some very fine examples of *Goblets à anses étrusques et soucoupes* (Sèvres, Musée national de Céramique, Inv. 6796 and the collection of Didier Cramoisan respectively); and strangely apt for a Laiterie, although not, as commonly thought, anatomically modelled on the Queen, was the *Jatte téton* (also called *bol sein*) et pied ‘lovingly’ painted by Francois Antoine Pfeiffer.

By contrast, the austerity of the hard-paste garniture of *Vase Duplessis à bandeau et deux vases Duplessis à monter* (fig. 2) inspired a hushed reverence within the group.



Their white ground are overlaid with patterned gold pastilles encircled by blue dots offset the reserves, the fronts painted by Charles Eloi Asselin with typical chinoiserie scenes depicting figures, and the back reserves with exotic birds by Jean Armand Fallot. The mounts are attributed to Jean Claude Thomas Duplessis. The garniture was purchased by the Queen at the traditional end of year sale at Versailles in December 1779 for 2,400 livres. A full discussion of this garniture will appear in Sir Geoffrey de Bellaigue’s forthcoming publication cataloguing Sèvres porcelain within the Royal Collection, London. (Inv RCIN 35549 / 1- 2 and RCIN 36361).

Marie-Antoinette inherited her taste for the oriental and exotic from her mother Maria-Thérèse of Austria who sent her extensive gifts of lacquer work. However, the Queen herself only possessed three garnitures of exotic design, the second garniture, also in the exhibition (the third in the Huntington) of equal deliciousness and beauty was painted by Louis François L'Ecot (active from 1763 – 65 & 1772 – 1802), the *Garniture composée de trois 'vases oeuf'* 1775 – 6 (fig. 3 - Versailles, musée national des châteaux de Versailles et de Trianon, Inv. V5225-1 to 3)



with white ground and highly tooled gilding (attributed to Duplessis) showing rockwork and water. The scenes in the central reserves, depicting figures within a chinoiserie landscape, are derived from engravings, one after *Suite de figures chinoises* by François Boucher and two after *Etudes de différentes figures chinoises* and *Recueil de Plusieurs jeux d'enfants chinois* by Jean Pillement. Interestingly, the designers of the engravings, Boucher and Pillement, were decidedly more conservative in their characterisation than L'Ecot who interpreted the engravings by depicting chinamen, traditionally dressed, instead of Englishmen dressed in an oriental fashion. The flanking vases of 1775 and central vase of 1776 have exquisite sequined tassels and the garniture would have been positioned in the *cabinet interieur de la Reine* at Versailles to complement the lacquer furniture that is now in the Metropolitan Museum of Art, New York.

A rare plate (fig. 4) of c.1777 served as a representation piece of the so-called *Service Japon* purchased by the Queen at one of the end of year sales organised at Versailles, costing in its entirety 3,312 *livres* (fig. 4)



The decoration is principally of blue under-glaze with red highlights and gilded reserves depicting scenes of exotic birds within landscapes. The plate is rare because of the preference at the time for the European 'chinoiserie' interpretation of the oriental style rather than its direct reference. Only three other similar services were produced in 1778, 1779 and 1780, one of which Marie-Antoinette gave to Marie-Thérèse, writing in January 5th, 1778 that she was sending 'une boîte porcelaine que j'ai jugée pouvoir servir à ma chère maman à ses petits diners'.

The exhibition upstairs held magisterial furniture and paintings depicting the Queen, her family and life at court including the famous portraits by Vigée le Brun alongside inventories and correspondences between ministerial departments such as the *Garde de meubles*, affording snapshots of the rigid structures in place behind such necessarily grand commissions.

The third part of the exhibition, following the introductory rooms of order, structure and characterising the young Marie-Antoinette bearing the weight of immense duty beyond her years arguably regressing back in adulthood to child-like wanton abandon, brings an abrupt end to the frivolity. There is an unwitting continuity to the inversion of her youth and adulthood in the fact that the tradition of Greek theatre dictates that after introduction to the themes of a play, the fortitude of the subject is tested until comedy follows as a relief from the tragic. No such adherence to these Greek forms was met at the end of Marie-Antoinette's short life nor the end of the exhibition as the exuberance of the upper rooms was starkly contrasted by a shattered mirror, reminding the audience of the punishment for vanity and excess. The lower rooms were shrouded in darkness and entirely dedicated to the propaganda that presaged the fall of the Royal Family and the touching, if not slightly haunting simplicity of the objects that were close to Marie-Antoinette in the run up to her death, closing with the extremely evocative canvas by William Hamilton (1751 – 1801) of Marie-Antoinette being led to the scaffold, and the Jacques-Louis David sketch 'Marie-Antoinette conduite au supplice' bring an extremely grim and ghostly conclusion to a truly mesmerising exhibition. I, for one, managed to rally my spirits by thoughts of cheerier things such as the Reisner commode from Marie-Antoinette's boudoir at Fontainebleau, that will remain in my heart eternally, and being greeted on departure from the darkness by the bookshop and the prospect of revisiting the treasures in the superb catalogue.

We would like to give a huge vote of thanks to Selma Schwartz for a truly wonderful tour of the exhibition.

Kate Henson

Behind the scenes at the Musée Jacquemart-André

After our tour of the Marie-Antoinette exhibition at the Grand-Palais, we weary but merry band of porcelainites made our way to the Musée Jacquemart-André. Our rumbling tummies bearing witness to the fact that even the most devoted fans of the *arts du feu* need some *oille* in their *pot*, we sat down to sustaining and scrumptious fare in the museum café. As museum eateries go, this has to be one of the best: up above is a Tiepolo ceiling, from which a lively throng greedily eyes the dessert selection. We, however, were of course thinking of loftier things.

The director, Monsieur Nicolas Sainte-Fare Garnot, invited us into his office, reached, as most museum offices are, through secret doors, down long narrow corridors and up winding staircases with every available space en route filled with bookshelves, chairs and filing cabinets. Objects had been selected from the museum's collection for us to see and John Whitehead and Cyrille Froissart ably guided us through them. Here are a few selections.



This vase was originally thought to be a Chinese, but was recently discovered by John and Cyrille to be Saint-Cloud. It is a Kangxi ginger jar shape with a cracked ice pattern but the decoration mixes various elements of Chinese, Japanese and Delft styles, and thus John and Cyrille became suspicious of its original attribution. On removing the lid, which had been attached years ago, they were able to identify it as Saint-Cloud, which, in light of its large size (it is the largest Saint-Cloud vase known), is an exciting discovery. John and Cyrille will be publishing their findings in the near future.

After a brief foray east to Dresden, we examined a rare Vincennes *pot à chambre rond*¹, dated 1752-3, in gold-flecked *bleu lapis* with gilded birds in a cartouche, around which is so-called batwing gilding. The birds are hybrids with rooster's tails and wader's feet,² and appear on other objects from the same time.



Next, we saw a very expressive biscuit cow, after a drawing by Boucher and a model by Falconet, dating probably from the late 1750s.



1 Préaud, Tamara and D'Albis, Antoine, *La Porcelaine de Vincennes*, Paris, 1991, cat. 142

2 *ibid.*

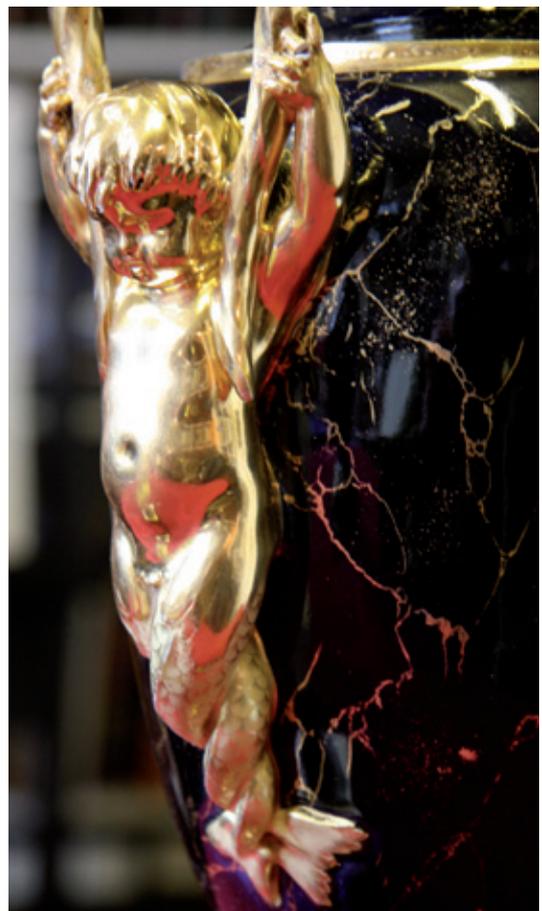
These three vases (not a garniture as the decoration differs) are a *cuvette à fleurs* 'Courteille' and two *vases hollandaise* with a *petit verd* ground. The *cuvette* (1760) is painted with the 'drunken man scene' after Le Bas, possibly by Dodin (although this attribution was debated).



We also saw a *vase milieu* or *grec à guirlandes* with *vermiculé* gilding on the lid, of the same size and shape as the one in the Wallace Collection¹.



Lastly, we saw a rare *vase à enfants tritons* in hard-paste porcelain with an imitation lapis ground, with magnificent bicolour gilding and tooled fish-scales on the tails, dating from 1808-10.



I would like to thank Monsieur Sainte-Fare Garnot, John Whitehead and Cyrille Froissart, for such a memorable afternoon. I would also like to thank our august chairman for the use of his wonderful photos.

Mia Jackson

¹ Savill, Rosalind, *The Wallace Collection: Catalogue of Sèvres Porcelain*, London 1988, C260

A whistle-stop tour of Versailles

On Thursday, we were piled onto a bus and packed off to Versailles, where we had the good fortune to spend the day in the custody of John Whitehead. We began in the *petits appartements* of Marie-Antoinette, the initial rooms of which looked splendid in their new wall-hangings. We lingered in the *Cabinet de la Méridienne*, an octagonal room with a mirrored alcove, redecorated in 1781 after designs by Mique with carvings by the Rousseau brothers, where I particularly liked the window handles bearing Marie-Antoinette's monogram (fig. 1). Next, into the Queen's Library, with its small display of morocco-bound books, bearing *fleurs-de-lys* and its concealed doors, and through into the *Cabinet Doré*.



We also saw the Inner Apartments of the King, which were redecorated in Louis XV's time with panelling by Verbeekt after Ange-Jacques Gabriel. The *Salon de la Pendule*, with the magnificent astronomic clock by Passemant and the equestrian statue of Louis XV after Bouchardon was one of many highlights, as was the *Pièce de la Vaisselle d'Or*, where we saw Sèvres porcelain plaques painted by Pithou after Amedée van Loo (fig. 2). These depictions of Sultanas were commissioned by Louis XVI for his private apartments.



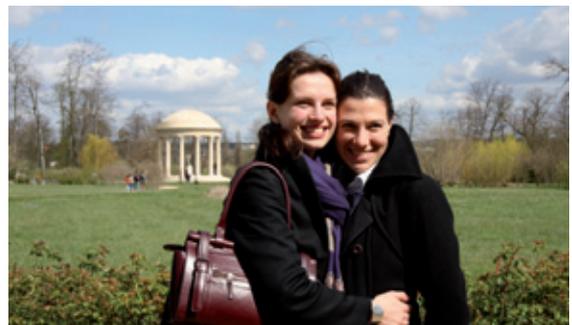
In the library, the last room at Versailles to be executed by Gabriel and the Rousseau brothers, we saw Sèvres biscuit figures from the *Grands Hommes* series (fig 3).



After lunch, we explored the gardens, visiting Marie-Antoinette's theatre (fig. 4), which has recently been restored and re-opened to the public, although that sadly put paid to our ideas for a re-enactment of *les Femmes Savantes*.



We saw the Belvedere and the *Temple de l'Amour*, although could not visit the *Petit Trianon*, as it is being refurbished. We visited the *hameau* and the dairy, admired the fish and piled back into our bus!



Many thanks and much kudos go to John Whitehead for a brilliant tour, and to Nette and Sonja (above) for managing to organise such a fantastic trip. I am also extremely grateful to Mavis Watney and her generosity.

SYMBOLS OF POWER: NAPOLEON AND THE ART OF THE EMPIRE STYLE 1800-1815

Susie Brooke reviews the exhibition at the Musée des arts décoratifs

Our visit to Symbols of Power: Napoleon and the Art of the Empire Style 1800-1815 proved to be a dramatic contrast to the Marie Antoinette exhibition. There were many unusual objects and pieces of Sèvres porcelain to intrigue and delight the eye, first of which was a Sèvres porcelain octagonal sundial (Museum of Fine Arts, Boston), c.1795, decorated by François-Antoine Pfeiffer and Gilbert Drouet (Fig.1).



fig. 1

Made in hard-paste porcelain with coloured enamel and gilded decoration, the piece is unique in Sèvres production. Created as a decimal sundial, it shows the Republican calendar adopted in October 1793 when the day was divided into ten hours with one hundred minutes to the hour and one hundred seconds to the minute. The new system however, only lasted for seven months. In addition to showing the ten-hour dial, the piece also shows the familiar twelve-hour dial. The sundial was made for Jean-César Battelier, a clock-maker who was elected to the Convention in 1792, where he voted for the execution of Louis XVI and who, by 1793, was assigned to the Manufacture de Sèvres - it is not known in what capacity. Revolutionary iconography appears on the sundial in the form of an eye symbolising the Enlightenment above a serpent ring bearing the motto of the Republic: the red Phrygian cap of Liberty above a scale, a branch of laurel and book of the new Constitution. Inscribed tricolour ribbons make reference to Battelier's role.



fig. 2

A Sèvres soft paste porcelain Etruscan-handled cup with saucer c.1795 (Figs. 2 and 3), of the Directoire period,



fig. 3

closely followed the form of the porcelain cups created



fig. 4

in 1786 for Marie-Antoinette's use at the Rambouillet Dairy, which were in the Marie Antoinette Exhibition (Figs. 4 and 4b) The cup, painted by Sophie Binet

née Chanou and gilded by Pierre-Jean-Baptiste Vandé,

is similar to the drawing for a "beaker with Etruscan handles" by Jean-Jacques Lagrenée the younger which was given to the director of the factory's sculpture workshop, Louis-Simon Boizot.



fig. 4b

Inspired by ancient vases and cups from the collection of Dominique-Vivant Denon, held by the Sèvres manufactory from 1786, this antique form appealed to the revolutionaries. Two medallions on the cup show the revolutionary emblems of Liberty and Equality: the Phrygian cap and the mason's level. (Fig.2) These are complemented by a further three emblems on the saucer; (Fig.3) one with pikes and palms, the second with scales and sword and the third with an oak branch. The bright green background with gold spots was created at Sèvres in 1767-68 and was soon after abandoned until the end of the 1780s. An ornamental garland of roses and cornflowers on a maroon background surrounds the pieces. The cup may have belonged to Jean-François Reubell, a member of the Convention, who, in 1795 became one of the five directors under the new regime of the Directory.

It was interesting to see the Empress Josephine's elegant multipurpose *coffre à bijoux* and *secrétaire*, c.1802-4, created in two separate parts by the *ébéniste*, Martin-Guillaume Biennais and the silversmith, Reynard Schey. (Fig.5) Made of mahogany and ebony, both sections are decorated with strips of polished cut steel simulating rows of pearls. These are arranged rectangularly around the shallow sides



fig. 5



fig. 6

of the table and form diamond patterns on the chest. The hinges and concealed keyhole, hidden by an oval medallion bearing the initials of the Empress, are in silver. This simple exhibit formed a perfect contrast to one of Queen Marie Antoinette's most exquisite wedding gifts which we had seen two days previously: another multipurpose *coffre à bijoux* and *secrétaire*, created by Martin Carlin in 1770. (Fig. 6) On this piece the marquetry is of rosewood, sycamore, box and ebony. The jewel-like gilt bronze mounts again incorporate simulated rows of pearls which frame the decorative Sèvres porcelain plaques painted with delicate sprays of the Queen's favourite flowers by Bertrand and Laroche.

A glamorous hard-paste Sèvres porcelain and gold *déjeuner* or breakfast set, originally delivered to the Empress Marie-Louise at Saint-Cloud in 1813, caused much discussion among several members as to the identity of one of its decorative motifs. (Fig.7)



fig. 7

On further investigation it seems that the motif is an acorn; the oak tree being both a symbol of Jupiter and of the pagan antique world, as well as representing strength and faith in the face of adversity in the Gothic Christian world. The set demonstrates the development of different sources of inspiration used in the late Empire period. Decorated with brightly coloured multisided geometric and half circle patterns, with definite Gothic overtones against a rich yellow background, the set is comprised of six cups and saucers, sugar bowl, coffee pot, jug and six ravishing egg cups – the stems of each one formed out of four baby dolphins. Boiled eggs for breakfast will never seem the same again!

One of the highlights of the Exhibition was a Charles Percier clock c.1813 made of partly gilded Sèvres biscuit ware. (Fig.8) Four in number were made. The clock refers

The clock refers to various gods from the Greco-Roman pantheon. Day and night are represented with the Sun God, Apollo, holding a lighted torch as his horse-driven chariot races across the top of the clock face. On one side against Apollo's lyre are a rooster and a Gorgon's head and on the other, an owl, a night bird sacred to Minerva, near a crescent moon. Hours or seasons are represented below the clock face with four classical female figures dancing around a



fig. 8

plinth which forms the base for a double-faced head of *Hérmes*. The figures and decorative detailing are sculptured in bas-relief and the clock's design is suggestive of a Roman funerary altar. Depicted in high relief, a thick garland of flowers and fruit falls from a pair of gilded ram's heads (referencing bucrania) crowned with laurel, to frame the bottom of the clock face. On top of the clock is a drinking bowl suggestive of Bacchus. In addition to his role as God of all things alcoholic, Bacchus is also a God of the theatre and shares the function of poetic inspiration with Apollo, whose lyre, decorated with a pair of eagles refers to both Jupiter and Napoleon.

The iconography of the clock links up with that of the *Régnier Tea Service* designed in 1813 by Jean-Marie-Ferdinand *Régnier*. (Fig.9) This set is composed of five classically shaped pieces; a teapot, chocolate cup and saucer, milk bowl, cream jug and sugar bowl. Made in hard-paste unglazed biscuit and gold, the virtuoso technique for combining unglazed matte porcelain with highly polished gilding produces a delicate filigree effect reminiscent of guipure lace. The antique decoration is of lion-headed griffins, Roman military eagles, anthemion motifs and lotus flowers, with winged putti and

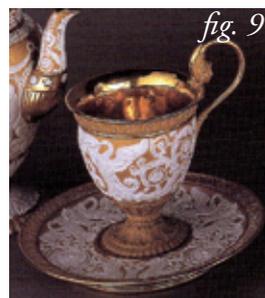


fig. 9

swans tapering into swirling rosettes of acanthus and palm leaf volutes. The iconography of the sumptuous decoration derives from the *Ara Pacis Augustae*, an altar dedicated to Apollo, by Augustus, to celebrate the peace he had brought to Rome. On the cup and saucer, baskets overflowing

with fruit allude to scenes from the *Domus Aurea* where figures represent Tellus and the richness of the earth. Garlands linking each of the eagles, symbolic of Jupiter, recall garlands from the bucrania inside the altar and evoke The Golden Age. The winged putti and lion-headed griffins are derived from fragments of plaques which in ancient times were part of the Basilica Ulpia in the Forum of Trajan. The fragments had been placed on one of the facades of the Villa Borghese before coming to the Musée Napoléon in 1808. The allusion to victorious imperial iconography is made by the military emblem NIDF (*Napoleon Emperor des Français*). A design for a further coffee pot, never made, was to incorporate two victories crowning the helmet of Minerva. The link back to Augustus and Apollo is evident in the symbolism of the images on this tea set which clearly demonstrates the iconographic programme of Percier and Fontaine; Napoleon, Emperor of the French, presented as a direct heir of the first Roman Emperor and through him, of the Sun God, Apollo.

The delightful *Peines et Plaisirs de l'Amour* tea service c.1809-12 (Fig. 10) in hard-paste porcelain and gold vermeil was first used in the presence of the Empress Marie-Louise in January 1814 and presented to Madame de Montebello in March 1814.



fig. 10

The four cups in this service are in the elegant jasmine shape. Their frames of pictorial motif depict mischievous cupids in a variety of beautifully painted evocative scenes. For example in one frame two cupids are scorching a butterfly with a torch and the inscription reads; 'les amours violents consomment l'âme' (violent love consumes the soul). A sugar bowl bears a similar theme; on the milk jug cupids provoke an encounter between two butterflies and the inscription reads 'les amours violents tourmentent l'âme' (violent loves torment the soul); a teapot bears the inscriptions 'les amours violent se disputant les âmes' (violent loves fighting over souls) and 'les amours sages

fig. 10a



élèvent l'âme' (wise loves elevate the soul); and so on. On either side of the word frames, a crossed quiver and torch are linked by a ribbon and set into a crown of myrtle or a tracery of rosettes while a frieze of myrtle flowers runs around the neck of the cups and the rim of the milk jug. The myrtle, sacred to Apollo and Venus in antiquity, is an allegory of fidelity in love.

Fourteen pieces from the *Service des Plantes de la Malmaison et les Liliacées* celebrated the Empress Joséphine and provided a vivid document of her botanical gardens at Malmaison. Made in hard-paste porcelain with coloured enamel and gilded decoration, the Sèvres painters, Philippe Parpette, Jacques-Nicolas Sinsson, Pierre Massy and Gilbert Drouet, copied the plants from stipple engravings made after watercolours by the flower painter Pierre Joseph Redouté and published in three botanical treatises: *Plantarum Historia Succulentarum* 1799 (the history of plants and grasses), *Les Liliacées* 1802-1816 (featuring monocotyledons; lilies, iris, amaryllis and orchids) and *Le Jardin de la Malmaison* 1803-1805 (which portrayed Josephine's most spectacular plants from five continents).



fig. 11

Nearly every piece of the service; the vases (*corbeille forme jasmine*) and the plates, reproduce a unique specimen with the ice-cream pails (*seaux à glace forme Hébé*) (Fig. 11) representing a different specimen on each side. Among the plants depicted are East Asian lilies, Egyptian blue water lilies, South African squills and lantern flowers, Australian acacia and European narcissus. On 18 March, 1805, the completed 116-piece service entered the magasin de vente at Sèvres valued at 11,240 francs and ten days later was delivered to Saint-Cloud. Only 72 pieces are known today. The botanical names were inscribed on the pieces by Charles-Christian-Marie Durosey and they were gilded by Antoine-Gabriel Boulemier.

Among the many sets of vases, an egg shaped pair c.1809 in hard-paste Sèvres porcelain with gilded bronze handles incorporating scrolls and an anthemion motif in the *style étrusque*, recalled the elegant designs associated with Herculaneum and Pompeii. (Fig.12) These designs tended to be more elegant and decorative than earlier Greek art and epitomized the style of the neoclassical decorators of the first Empire, Percier and Fontaine. The vases



fig. 12

were possibly based on a design from their treatise, *Recueil de decorations intérieures*. The exquisitely detailed figures of Bacchus and Ariadne decorate one vase and Flora and Zephyr, the other. Their flesh tones glow against the glossy dark green background of the porcelain. Painted by Jean Georget they were mounted by Pierre-Thomire. To visually recreate the look of these ancient paintings from engravings, Sèvres artists used a technique called *grattage* (known as *incrusté* in the eighteenth century, for example on Louis XV's 1769 vases with the *bleu* *fig. 12a*



Fallot ground at the Wallace and Waddesdon); the reserve was eliminated and the figures applied after precise areas of ground colour were removed.

There were many fine drawings for trophies, plates and vases by Alexandre-Théodore Brongniart, the Elder. One example was for a *Vase Floréal* (1806) in ink and gouache on fine paper, appliquéd on to thick paper. (Fig.13) The main features are a horizontal frieze of daisies around the neck, another broader frieze of various flowers around the centre (including roses, tulips and lilacs), and a frieze of rosettes around the foot. The gold and black background incorporates differing friezes of meticulously detailed ornament which forms a remarkable contrast with the richly coloured naturalistic flowers.



At the beginning of the nineteenth century the Dagoty manufactory, one of the most luxurious, was patronised by Joséphine. Drawings for twelve cups and saucers c.1815 from the Dagoty Album represented different models in lively colours



with varied patterns depicting landscapes, costumes from folklore, fruit, paisley motifs, and military trophies. (Fig.14) There were also many examples of plates from various services, including several from the Olympic Service, c.1803 and 1807 in hard-paste porcelain, celebrating the lives and loves of the Olympian gods. (Fig.15) The service of 140 pieces was delivered to the Tuileries palace for the marriage banquet of Jérôme Bonaparte on 21 August, 1807 and eventually sent as a diplomatic gift to Czar Alexander of Russia in 1832.



A pair of plates, the only known surviving pieces from a Sèvres set, with a red background, butterflies and a garland of flowers, was delivered in 1809 for the Emperor's service at Fontainebleau; Napoleon took it with him on his first exile to Elba. (Fig.16) A beribboned natural garland of flowers surrounds a pale blue medallion with a naturalistic butterfly at its centre. The rims of the plates are decorated with a frieze of flowerets in gold against a background of Etruscan red. The association of the butterfly with the flowers possibly makes reference to the myths of Flora and Psyche.



Finally, two contrasting monumental Sèvres *Vase Floréal* were displayed at the end of the Exhibition. The first measuring 107 cm in height was from the *Salon des Dames d'Honneur* in the Empress's Apartments c.1806. The Sèvres archives reveal that this vase consists of parts thrown in the eighteenth century and represents the adaptation of an earlier design. Begun in soft-paste porcelain it was completed in hard-paste with a *bleu nouveau* background and gilded with anthemion and palm leaf motives. Described as 'a flower vase by Drouet after Spaendonck in a Lagrenée shape,' its gilt bronze handles sprout from the heads of bearded men and scroll up into medallions which frame the heads of young men crowned with vine leaves. The two large still life paintings; one of fruit and a bird with redcurrants in its beak, the other of flowers, roses and a butterfly against a landscape, are characteristic of the eighteenth century style of flower painting found on vases in the Wallace Collection and are far from many of the stylized designs of the First Empire. The luxuriant richness of the fruit and flowers represents fertility and abundance. (Figs 17&18)



fig. 17

intended for the Palace of Rome, but were never delivered. The first two were given as presents by Louis XVIII in 1814 and the third given by Charles X to Mehemet-Ali, Viceroy of Egypt in 1830. The gilded decoration is by



fig. 19

Charles-Marie-Pierre Boitel and the mounts are by Pierre-Philippe Thomire. Again on a monumental scale, this vase represents a marked departure from the late eighteenth century, reflected in the previous vase. The entire surface is covered with a burnished gold ground and the painted decoration unfolds in a continuous narrative around the form. The colourful realistic flowers; alba roses, auricula, anemone pavonina, daffodils, iris and tulips - these flowers, all the popular flowers of the

eighteenth century, are depicted here in a totally modern arrangement - growing in soil around the base of the vase while the birds fly around beneath clusters of rowan berries. (Fig.20) Together with the basketwork, tooled in the gilding at the base, and the gilded bronze handles, in the form of sheaves of grain, this vase again celebrates luxurious abundance and displays the superb skill of the imperial factory in all aspects of decoration.



fig. 18



fig. 20

At the time Napoleon was determined to provide France with his own heir and his regime was encouraging development of the country's agricultural resources. The roses were not only Josephine's favourite flower, but the flower of Venus and together with the pineapples of Martinique, the sensuous peaches and the vines of country festivals, the iconography of the vase looked forward hopefully to a time of national contentment. The second *Vase Floréal*, c. 1812-13, after a design by Paul Abadie Père, is in hard-paste porcelain with coloured enamel. (Fig.19) Three were produced at the exceptional price of 3000 *livres* each and this is the only known example. The three were originally

Susie Brooke

Exhibitions:

The Marton Museum is pleased to present its latest exhibition, *European Porcelain from the Marton Museum Collection*, which will be running from June 14th to the July 6th, 2008, in London. Following a string of successful exhibitions throughout Croatia and past participation with exhibitions at Vienna's esteemed Liechtenstein Museum, the Marton Museum is excited to be putting on their first exhibit in the United Kingdom, at the Croatian Embassy in London, located at 21 Conway Street, W1, easily reached via Warren Street Station.

The exhibition features around 100 pieces from the museum's celebrated collection of eighteenth- and nineteenth-century European applied art. Highlights include pieces from the Russian Imperial Porcelain Factory, Vincennes - Sèvres Porcelain Factory, and the Vienna Porcelain Factory including some rare Du Paquier pieces. Visitors to the exhibition will also be fortunate enough to see the newly acquired bust of Maria Theresa, Empress of the Holy Roman Empire and mother of the infamous French Queen, Marie-Antoinette. This recently discovered masterpiece is probably a rare example of early Italian Doccia porcelain craftsmanship. Furthermore, some of the world's finest specialists participated in making the catalogue including Antoine d'Albis, Andreina d'Agliano, Aileen Dawson, Claudia Lehner-Jobst, Annette Ahrens and Selma Schwartz.

Opened on May 18th, 2003, the Marton Museum is Croatia's first and only private museum, located just outside the capital of Zagreb, in the picturesque village of Samobor. The building houses a spectacular array of treasures collected over many years by the museum's Founder, Mr. Veljko Marton. The collection features a number of masterpieces executed in both glass and silver, along with important period paintings and furniture pieces. Yet the museum distinguishes itself above all through its collection of porcelain, representing all of the major European porcelain producing countries and is widely considered to be one of the finest collections in all of Central Europe. With pieces spanning the various decades of porcelain production throughout Europe, visitors can easily view the developing tastes of the European aristocracy through the Marton Museum's diverse holdings.



pair of vases *hollandais nouveaux ovales*, 1761

Tuesday 2 - 4 pm
Thursday 2 - 4 pm
Saturday 11 - 1 pm or by appointment

Cooper-Hewitt, National Design Museum, New York

Rococo: The Continuing Curve, 1730–2008

On view March 7–July 6, 2008 at Cooper-Hewitt

In March 2008, the Smithsonian's Cooper-Hewitt, National Design Museum will present *Rococo: The Continuing Curve, 1730–2008*, a groundbreaking exhibition that fully explores rococo style and its continuing revivals up to the present day in multiple fields, including furniture, decorative arts, textiles, prints, and drawings. The exhibition will chart the progress of rococo style as it radiates out from Paris, travels to the French provinces, migrates to other European countries, and later crosses over to the United States.

Rococo: The Continuing Curve is organized by Sarah Coffin, head of the Product Design and Decorative Arts department; Gail Davidson, head of the Drawings, Prints, and Graphic Design department; Ellen Lupton, curator of contemporary design; and guest curator Penelope Hunter-Stiebel. This is the first museum survey of rococo and its ongoing resurgence, tracing the design movement's birth, rebirth and transformation across centuries and continents. The exhibition will explore these regional and chronological modifications, and study the social, political and economic influences affecting the migration and assimilation of rococo style.

<http://rococo.cooperhewitt.org/>

Metropolitan Museum of Art, New York

Royal Porcelain from the Twinight Collection, 1800–1850

September 16, 2008–April 19, 2009

Wrightsmen Exhibition Gallery, European Sculpture and Decorative Arts, 1st floor

The porcelain factories of Berlin, Sèvres, and Vienna achieved a remarkable level of both artistic and technical skill in the first half of the 19th century, and the quality of painted decoration practiced at these three factories at that time has never been surpassed. This exhibition will bring together approximately 95 extraordinary examples from these three European porcelain manufactories and will illustrate both the rivalry and the exchange of ideas and styles between the factories that resulted in some of the most remarkable porcelain ever produced. Accompanied by a catalogue.

The exhibition was organized by the Prussian Palaces and Gardens Foundation Berlin-Brandenburg in cooperation with the Twinight Collection, New York.

Recent articles:

Gabriel P. Weisberg
'Art Nouveau at Sèvres', *Apollo*, no. 0803, March 2008

Antoine d'Albis
'La verseuse du Déjeuner égyptien de la duchesse de Montebello: Etapes d'une fabrication', *L'Objet d'art*, Special Issue no. 36: 'Miracle de la porcelaine peinte 1800-1850', March 2008, pp. 28-39

Sylvie Millasseau
'Brongniart et les manufactures européennes: Une communauté de savants', *L'Objet d'art*, Special Issue no. 36: 'Miracle de la porcelaine peinte 1800-1850', March 2008, pp. 10-27

Xavier Salmon
'Si Marie-Antoinette nous était contée... parti pris d'une exposition', *L'Objet d'Art*, n° 433, March 2008, pp. 34-45

Marie-Laure de Rochebrune
'Le triomphe du goût à la grecque dans les arts décoratifs français (1750-1775)', *L'Objet d'Art* n° 432, February 2008, pp. 66-79.

Isabelle Laurin
'Les artistes russes à Sèvres au temps des avant-gardes', *L'Objet d'Art*, n° 431, January 2008, pp. 60-67.

Régine de Plinval de Guillebon
'Une manufacture parisienne en 1758 : la faïencerie Belot et Barbin, rue des Boulets', *Documents d'histoire parisienne*, n°8, 2007, pp.29-42. (Institut d'histoire de Paris, Paris)

Steven Adams
'Sèvres Porcelain and the Articulation of Imperial Identity in Napoleonic France', *Journal of Design History*, Volume 20, Number 3, Autumn 2007, pp. 183-204

Recent Publications:

Elisabeth Sladek
Elisabeth Sturm Bednarczyk (ed.)
Ceremonies. Feasts. Costumes. Viennese porcelain figures during the reign of Maria Theresa.
Christian Brandstätter
English edition: ISBN 978-3-85033-170-8
German edition: ISBN 978-3-85033-160-9
€ 69

Shelley Bennett and Carolyn Sargentson
French Art of the Eighteenth Century at The Huntington
Yale University Press
ISBN: 9780300135947
\$125

The French art collection at The Huntington Library is remarkable for its depth and breadth. This authoritative and beautifully illustrated book focuses on the nearly 300 objects in the collection, including exceptional examples of furniture, clocks, gilt bronzes, gold snuff boxes, porcelain, tapestries, sculpture, and paintings.

Xavier Salmon and Pierre Arrioli-Clementel
Marie-Antoinette
Broché
ISBN-10: 2711854868
ISBN-13: 978-2711854868
€ 49

This is the French edition catalogue of the Marie-Antoinette exhibition taking place at the Galeries Nationales of the Grand-Palais in Paris until June 2008.

Odile Nouvel
Symbols of Power: Napoleon and the Art of the Empire Style, 1800-1815
Harry N. Abrams, Inc.
ISBN-10: 0810992957
ISBN-13: 978-0810992955

L'aigle et le papillon : Symboles des pouvoirs sous Napoléon 1800-1815
Broché
ISBN-10: 2916914013
ISBN-13: 978-2916914015
€ 55

