





## INTRODUCTION

The history of these magnificent marble busts featuring France's first Emperor Napoleon Bonaparte (1769–1821) and his second wife the Empress Marie-Louise (1791–1847) is as fascinating as the characters portrayed. Dating from circa 1810, the two busts remained together for the following seven decades, having been passed down to Napoleon Bonaparte's nephew Napoleon III (1808–73), who housed them at his residence, the Palais de Compiègne. Almost certainly, it was in 1881 that they were then separated, when Napoleon III's widow the Empress Eugénie (1826–1920) gave the bust of Napoleon to her husband's devoted former equerry Firmin Rainbeaux (1834–1916). Meanwhile, the bust of Marie-Louise remained with Eugénie who, when exiled in England, displayed it at her home at Farnborough Hill in Hampshire. After her death, it was sold to the Paris art dealer Élie Fabius (1864–1942) in 1927. Nine years later Fabius was able to buy the bust of Napoleon and thus after a separation lasting fifty-five years, this important pair of marbles were once more united. Certain parallels can be made between Napoleon and Marie-Louise's unusual marriage and the history of the two busts for although the Austrian archduchess was initially opposed to marrying her country's greatest enemy, their matrimony resulted in love and deep mutual respect. Thus, like the busts themselves, theirs was a story of estrangement followed by union.

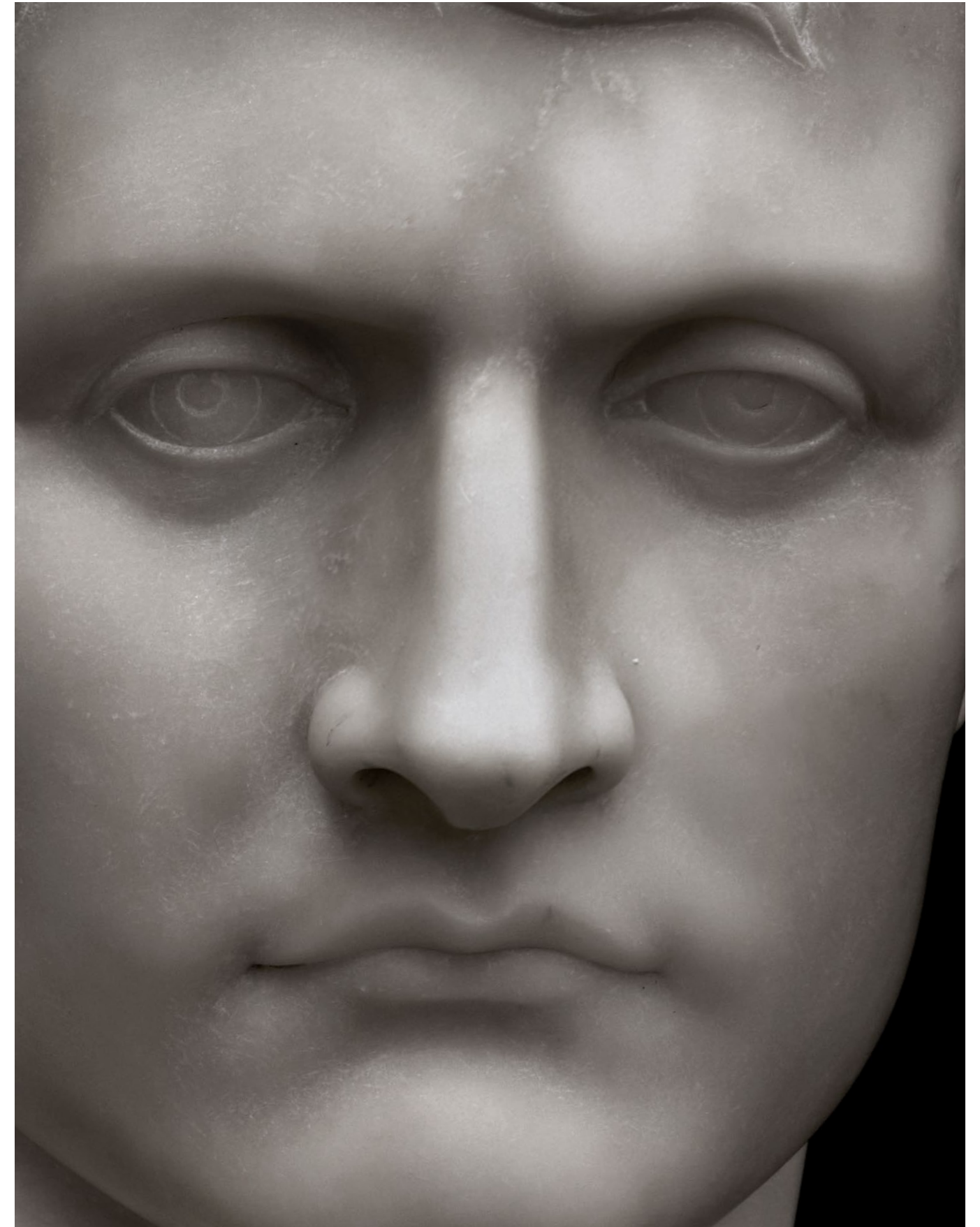
Napoleon was not only a powerful military leader and astute politician but a man of intellect with great appreciation for the arts. He was also a man of passion and an ardent lover. His first marriage to the beautiful widowed Joséphine de Beauharnais (1763–1814) ended in divorce, a few months before he married Marie-Louise in 1810. Although Napoleon deeply loved Joséphine, their marriage was beset by infidelities on both sides, followed by impassioned reconciliations but never resulted in a child. Like Henry VIII of England, Napoleon's deepest wish was for an heir, especially a son, thus in December 1809 he and Joséphine divorced. By then he had already begun searching for a suitable new wife – not only one that could bear children but whose union would profit his empire.

For him, the charming young Habsburg archduchess Marie-Louise was a perfect choice. As the great-granddaughter of Empress Maria Theresa and daughter of Emperor Francis I of Austria and Maria Theresa of Naples and Sicily, Marie-Louise was related to nearly every ruling European dynasty. Raised by her parents to become the most eligible bride in Europe, she received a broad education; for instance amongst musical accomplishments she could play the piano and harp, she also had a strong understanding in current affairs and was adept in managing diplomatic relations. Marie-Louise was also witty and playful, especially when in familiar company. In addition, she was pretty, honest and kind but was not easily intimidated by anyone – a characteristic that stood her in good stead with someone like Napoleon.

Although Napoleon looked favourably on a marriage with Marie-Louise, at first she was strongly opposed since she had never met him, he was twenty-two years her senior, but more importantly, throughout her life her country had been at war with France. By 1809, Napoleon had defeated Austria across its empire, having reduced it to a quarter of the size it had been in 1792 (when war between the two countries started in earnest). To prevent the Habsburg monarchy from total collapse and most of its territories from being absorbed into the French Empire, Marie-Louise's father agreed upon a marriage between her and Napoleon. In this he was also being urged by his foreign minister Klemens von Metternich who believed that the marriage may indirectly lead to the downfall of Napoleon.

For the sake of her beloved father and her country, Marie-Louise reluctantly consented to the proposal. But the story then blossomed, for what began as a marriage of convenience and political advantage developed into love and devotion. When comparing his two wives, Napoleon once recounted “I esteemed Marie-Louise far more, though perhaps I loved her less than Joséphine, whose conduct was not exactly regular. But she was very attached to me and I liked the fact that she never wanted to leave me”, (Evangeline Bruce, “Napoleon & Josephine, an Improbable Marriage”, 1995, p. 509). Elsewhere we learn that he adored her, often expressing his affections in a series of letters to her. In turn Marie-Louise was pleasantly surprised when on 27<sup>th</sup> March 1810 at the Palais de Compiègne, she saw Napoleon for the first time, remarking to him “You are much better-looking than your portrait.” By then they were already wed, even though they had never actually met, since they had been married by proxy at a service held in Vienna on 11<sup>th</sup> March 1810. After that, two more wedding ceremonies involving both parties took place in France; the first at Saint-Cloud was held on 1<sup>st</sup> April 1810 followed by another the next day in Paris.

In one of her many letters to her father, Marie-Louise expressed her love for her new husband, noting “Since meeting Napoleon, I have learned to understand him. He loves me deeply and I reciprocate his affections. As I learn to know him better, I find him most attractive, and I am convinced that I shall be entirely satisfied with him. I feel much better than at any time since I left Vienna. I have lost my catarrh, and I assure you dear papa, that Napoleon will be just as careful of my health as you were. He insists upon my following the directions of my physician concerning my cough. I lack nothing to complete my happiness except seeing you, and my husband shares my feelings in this respect”, (Jabez Alexander Mahan, “Marie Louise: Napoleon’s Nemesis”, 1931, p. 108). She subsequently wrote “I can assure you dear papa, that your prophesies are completely fulfilled. I am happier than you ever thought I could be. My husband shows complete love and confidence in me, and bestows upon me the most attentive care. He has a habit like yours, dear papa, of asking if I understand something and when I say no, he pulls my nose. The whole family has received me with great friendship, and I assure you that much which has been said of Napoleon is not true. My mother-in-law is a lovable woman, and the other relatives are most friendly”, (*Ibid*, p. 108). Napoleon and Marie-Louise’s relationship was further cemented when she gave birth to a much longed for son, Napoléon François Joseph Charles Bonaparte, the King of Rome, who was born on 20<sup>th</sup> March 1811. Despite a happy marriage, they were only together for a few years, for when Napoleon was exiled to Elba in 1814, Marie-Louise was dissuaded from following him. Instead she was persuaded to return to Vienna and though she never saw Napoleon again, her loyalty remained.



A detail of the present bust of Napoleon.





View of the Oval Room at Museo Correr, Venice.





A detail of the present bust of Marie-Louise.

A PAIR OF EMPIRE WHITE CARRARA MARBLE  
 BUSTS OF  
 THE EMPEROR NAPOLEON BONAPARTE  
 AND THE EMPRESS MARIE-LOUISE

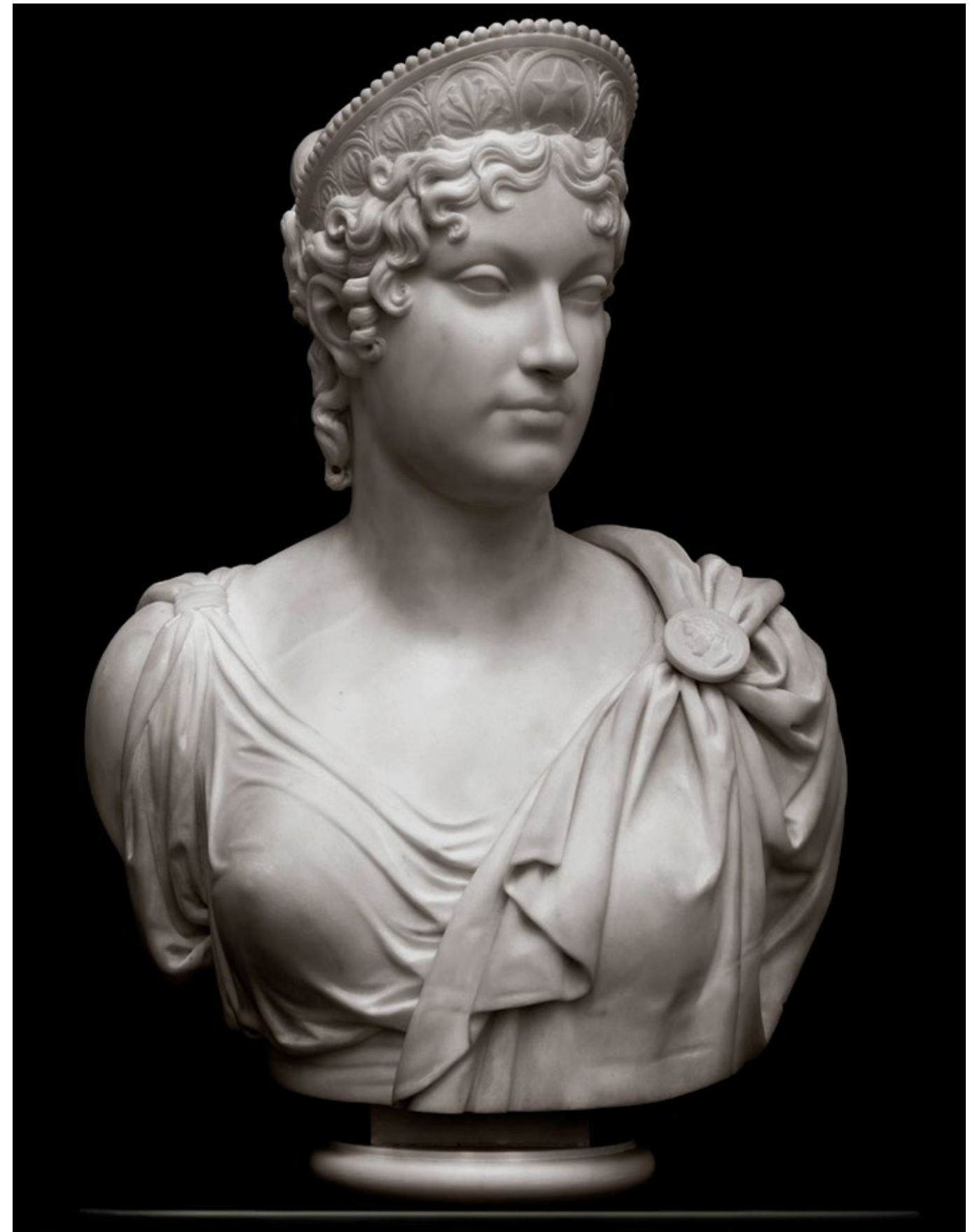
PROVENANCE :  
 THE PERSONAL COLLECTION OF EMPEROR NAPOLEON III  
 AT THE PALAIS DE COMPIÈGNE.

Palais de Compiègne





The present bust of Napoleon.



The present bust of Marie-Louise.

## A PAIR OF EMPIRE WHITE CARRARA MARBLE BUSTS OF THE EMPEROR NAPOLEON BONAPARTE AND THE EMPRESS MARIE-LOUISE

A highly important pair of Empire white Carrara marble busts, from the Palais de Compiègne, one of the Emperor Napoleon Bonaparte and the other of his second wife the Empress Marie-Louise, both attributed to Angelo Pizzi after Antonio Canova and Antoine-Denis Chaudet. The sitters portrayed as an Imperial Roman couple, with that of Napoleon showing the Emperor's head and upper torso with his head turned three-quarters to his right, looking slightly downward and crowned by a wreath of overlapping berried laurel leaves above loose curled hair that falls onto his forehead. He wears a richly folded mantle that hangs across his right shoulder, with a ribbon appearing across the other, while the drapery is secured just below his right shoulder by a fibula (clasp) mounted with a medallion decorated with a winged Imperial eagle standing on thunderbolts, with Napoleon's sash, worn across his bare chest, mounted with further thunderbolts. The pendant portrait bust of the Empress Marie-Louise, likewise truncated below her chest, turning her head slightly to her left and again looking slightly downward, wearing a tiara with a beaded border above a row of anthemion and a central star, with her hair worn in loose ringlets and gathered in a chignon behind. Marie-Louise wears a diaphanous tunic that clings to her body, over which is a mantle that falls in rich folds over her left shoulder and is held just below by a fibula mounted by a medallion decorated with a profile portrait of Napoleon. To the underside verso of her bust are the monogrammed letters 'G M R' (Garde-Meuble Royal). Both busts resting on replaced circular marble socles.

Italy, date circa 1810

Height with socle: Napoleon: 70 cm; Marie-Louise: 73 cm; each more recently replaced socle measuring 3.5 cm.

## PROVENANCE OF THE BUST OF NAPOLEON BONAPARTE:

The personal collection of Emperor Napoleon III at Palais de Compiègne.

Thence to Napoleon III's widow, the Empress Eugénie.

Almost certainly given by the Empress Eugénie to her friend and her late husband's former equerry Firmin Rainbeaux on 18<sup>th</sup> April 1881, along with two other marble busts. By descent from Firmin Rainbeaux to his son Félix Rainbeaux.

Sold at Hôtel Drouot, Paris, "Succession de M. Félix Rainbeaux, Fils de Firmin Rainbeaux, écuyer de l'Empereur Napoleon III souvenirs napoléoniens: fusils, pistolets, couteaux de vénerie, dagues, miniatures etc", 23<sup>rd</sup> October 1936, lot 267, noted as "Buste de Napoléon Ier, en Empereur Romain, en marbre. Haut., 78 cm".

Purchased from the latter sale by the Paris dealer Élie Fabius.

Private collection, Stuttgart.

Sold with the bust of Marie-Louise by Galerie Koller, Zurich, 2<sup>nd</sup> November 1995, lot 4162, both illustrated on the front cover and noted as measuring 81 cm (to include original socle).

Private European collection.



Portrait of Emperor Napoleon III (detail)  
by Franz Xaver Winterhalter, circa 1853.  
Museo Napoleonico, Rome.



Portrait of the Empress Eugénie, (detail)  
by Franz Xaver Winterhalter, circa 1853.  
Musée d'Orsay, Paris.

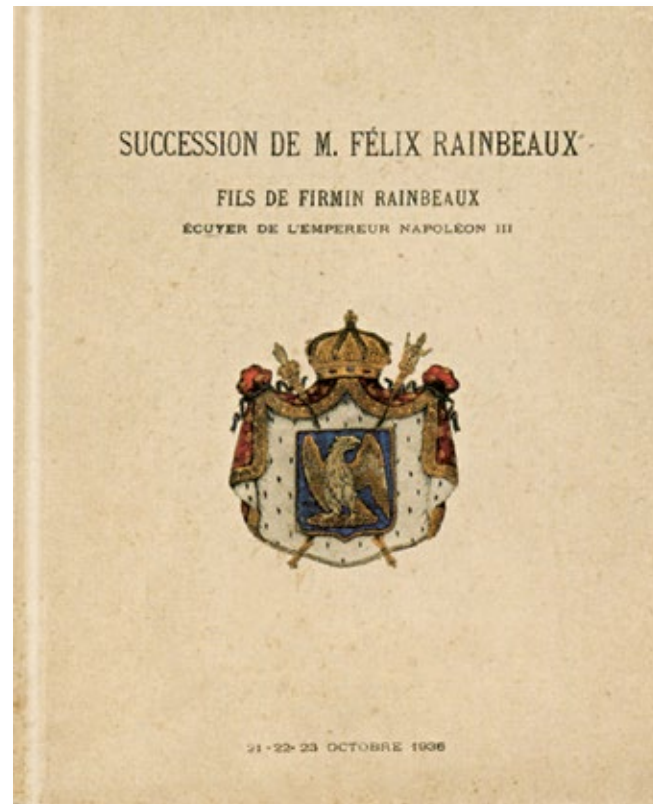




Firmin Rainbeaux (1834–1916)



Élie Fabius (1864–1942)



“Succession de M. Félix Rainbeaux, Fils de Firmin Rainbeaux, écuyer de l’Empereur Napoleon III souvenirs napoléoniens: fusils, pistolets, couteaux de vénerie, dagues, miniatures etc”, sale catalogue, 1936.

## PROVENANCE OF THE BUST OF THE EMPRESS MARIE-LOUISE:

The personal collection of Emperor Napoleon III at Palais de Compiègne.

Thence to Napoleon III’s widow, the Empress Eugénie.

Sold along with numerous works formerly owned by Napoleon III and the Empress Eugénie from the latter’s home at Farnborough Hill, Hampshire, “English and French Furniture, the Remaining Library, Porcelain, Sculpture, Bronzes, Table Plate, China and Glass Services, Pictures, Drawings, Prints, Vintage Wines etc”, Hampton & Sons of London, 18–27<sup>th</sup> July 1927, lot 1328, catalogued as: “The Empress Marie-Louise, a life-size [white marble] bust”.

Purchased from the Farnborough Hill sale by the Paris dealer Élie Fabius.

Private collection, Stuttgart.

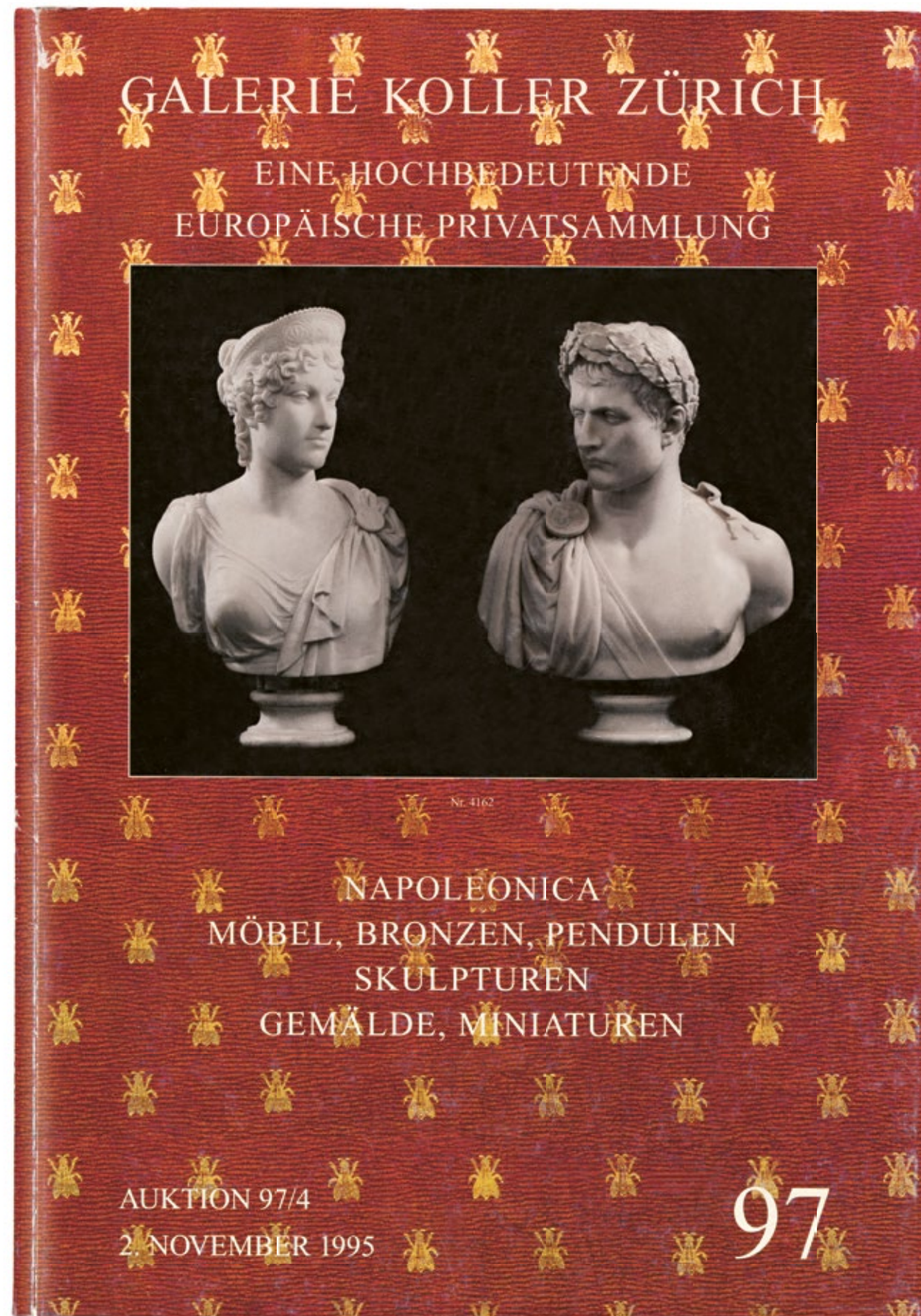
Sold with the bust of Napoleon by Galerie Koller, Zurich, 2<sup>nd</sup> November 1995, lot 4162, both illustrated on the front cover and noted as measuring 81 cm (to include original socle).

Private European collection.



Farnborough Hill House, Hampshire, from the Illustrated London News, 1881.





Galerie Koller, Zurich, sale catalogue, 2<sup>nd</sup> November 1995. See also opposite and pp. 18–19 in this book.

4162\* PIZZI, ANGELO (Mailand 1775–1819 Venedig), nach Büsten von D.-A. CHAUDET (1763–1811), A. CANOVA (1757–1822) und L. BARTOLINI (1777–1850). Büste von Napoleon und Marie-Louise als römisches Kaiserpaar, Venedig um 1811/1812. Weisser Marmor. Napoleon, den Blick nach rechts geneigt, ist als römischer Caesar dargestellt mit blätterbeschrücktem Lorbeerkrantz und faltenreicher Toga, welche durch ein Medaillon mit reliefiertem Reichsadler zusammengehalten wird. Auf profiliertem Rundsockel. Marie-Louise, den Blick nach links geneigt, trägt als römische Kaiserin ein feines Diadem als Kopfschmuck und eine leichte Tunika, die von einem Medaillon mit der Profildarstellung von Napoleon zusammengehalten wird. Monogrammiert GMR. Auf profiliertem Rundsockel. H mit Sockel je 81 cm. (300000.–/400000.–)

Provenienz (Napoleon-Büste):

- Ehemals persönliche Sammlung des Kaisers Napoleon III, Compiègne.
- Geschenk der Kaiserin Eugénie an F. Rainbeaux, Stallmeister von Napoleon III.
- Sammlung F. Rainbeaux.

Ausstellungen:

- Chefs d'Œuvre de l'Art Français, Paris 1938 (Nr. 1105).
- Cinq Siècles d'Histoire de France à travers l'Art français, New York 1939 (Nr. 322, im Katalog abgebildet auf Tafel LV).

Provenienz (Eugénie-Büste):

- Ehemals persönliche Sammlung des Kaisers Napoleon III, Compiègne.
- Sammlung der Kaiserin Eugénie in Farnborough.

Ausstellungen:

- Souvenirs de la Famille Impériale, Musée de Malmaison 1928 (Nr. 15, Abb. im Katalog).
- Souvenirs du Roi de Rome, Musée de l'Orangerie, Paris 1932 (Nr. 209).
- 318 Lettres du Napoleon à Marie-Louise, Paris 1935 (Nr. 10).
- Chefs d'Œuvre de l'Art Français, Paris 1937 (Nr. 1106).
- Cinq Siècles d'Histoire de France à travers l'Art français, New York 1939 (Nr. 323, im Katalog abgebildet auf Tafel LIV).

Die Napoleon-Büste ist abgebildet in G. Hubert, Tafel 165 (als Chaudet et Bartolini).

Herausragendes museales Paar von bestechender Qualität, an welchem einerseits in exemplarischer Weise die Einflüsse von D.-A. Chaudet, A. Canova und L. Bartolini aufgezeigt werden können und andererseits die meisterhafte, aber eigenständige Verbindung dieser Elemente durch A. Pizzi evident wird.

G. Hubert, der diesbezüglich kompetenteste Fachmann, weist in seiner umfangreichen Darstellung der italienischen Skulptur in der napoleonischen Epoche auf die komplexe gegenseitige Einflussnahme französischer und italienischer Bildhauer hin, ausgehend von den Figuren und Büsten von D.-A. Chaudet und A. Canova. Dieser Umstand erschwert eine Zuschreibung, was an dem hier angebotenen Paar sehr schön aufgezeigt werden kann. Diese beiden Büsten galten lange Zeit als unsignierte Skulpturen von D.-A. Chaudet und wurden als solche sowohl in der Literatur erwähnt als auch an Ausstellungen präsentiert. G. Hubert wies 1964 in obig erwähntem Werk, bezugnehmend auf die hier

angebotene Napoleon-Büste, mit folgender Argumentation auf L. Bartolini hin: »Nous pensons qu'un bel exemplaire de ce type rare (fig. 165), pendant d'un portrait de Marie-Louise, provenant sans doute des collections de Napoléon à Compiègne, figure depuis longtemps dans la collection d'un antiquaire parisien qui l'attribue à Chaudet. En réalité, la tête de trois quart à gauche, comme dans le type canovien, se rapproche autant de l'œuvre de Canova que de celle de Chaudet. Elle porte une couronne de laurier analogue à celle de la statue du Corps législatif... l'épaule droite est recouverte d'un pan de draperie retenue par un bijou en forme de médaillon timbré d'un aigle, alors que la statue de Chaudet a l'épaule gauche drapée. Bartolini dut imaginer ces modifications vers 1810. La qualité du marbre, la souplesse de la chevelure, la beauté du modèle conservé... semblent indiquer l'intervention personnelle de Bartolini«, in: Ibid.; S. 348.

In jüngster Zeit kommt derselbe Autor jedoch zum Schluss, dass das hier angebotene Paar von A. Pizzi gefertigt wurde. Wir meinen zu Recht, ist ein nahezu identisches, jedoch weniger prunkvoll erscheinendes Paar von A. Pizzi Bestand der Sammlung der Accademia delle Belle Arti in Venedig. Während der Napoleon oder Marie-Louise nie persönlich kennengelernt habende Künstler die Büste des Napoleon nach seiner eigenen – dem Vorbild A. Canova verpflichteten – Alabaster-Statue »demi-colossale« schuf, orientierte er sich für Marie-Louise nach den Vorbildern von D.-A. Chaudet sowie der Büste von L. Bartolini. Er schuf insgesamt 5 Büsten von Napoleon, von welchen die eine als »copie fidèle« derjenigen von A. Canova bezeichnet werden muss und für das Liceo in Macerata bestimmt war. Eine zweite – nach Vorbild der Alabaster-Statue – war Besitz des Friulaner Malers Politi und eine letzte ist Bestand des Collegio Foscari in Venedig. Während seiner Professoren-Tätigkeit in Carrara und Mailand schuf er zwischen 1805 bis 1812 zahlreiche Büsten von Familienmitgliedern des Kaisers in Marmor: Lucien, Jérôme, Joseph, Louis, Caroline, Pauline Bonaparte und Eugène de Beauharnais – alle verkauft in der Auktion Davidoff am 8. 5. 1839 (Katalognr. 287–294). Durch den frühen Tod von A. Pizzi sind Skulpturen von ihm sehr selten, und die hier angebotenen Büsten können als bedeutendste Prunkbeispiele seines Schaffens bezeichnet werden.

A. Pizzi genoss seine Ausbildung in der Mailänder Akademie bei A. Franchi. Zu den verschiedenen Auftragsarbeiten und Reliefs für die Villa Reale gehörte auch eine Büste – nach der Totenmaske – von General Savary im Jahre 1805. Zwischen 1804 und 1807 war er als Professor in der Akademie in Carrara tätig und schuf zwei grosse Reliefs, »La mort de Socrate« und eine mythologische Szene zu Ehren des Dichters Alpiéri. 1807 erhielt er die »cattedra« an der Accademia von Venedig, wo er unter anderem auch Büsten von Franz I von Österreich, eine Bacchus-Statue (heute im Museo Correr in Venedig) und 7 Wachs-Medaillons mit Darstellung der Götter im Pantheon (heute in der Galleria d'Arte Moderna, Mailand, Inventarnr. 635) schuf und 1819 vermachte.

Lit: G. Maugin, L'iconographie napoléonienne au Palais National des Arts, in: Revue de l'Institut Napoléon, 1er trimestre 1938; S. 40 (als Werk von D.-A. Chaudet). G. Hubert; S. 249–252 (Abb. 125 und 126 – das Büstenpaar aus der Accademia in Venedig) und S. 342–355 (mit Hinweisen zu D.-A. Chaudet und L. Bartolini).

Siehe Abb.





Galerie Koller, Zurich, sale catalogue, 2<sup>nd</sup> November 1995, illustrating the present busts.

## LITERATURE:

**Georges Mauguin**, “L’Iconographie Napoléonienne au Palais National des Arts”, in “Revue de l’Institut Napoléon”, 1<sup>er</sup> trimestre, 1938; opposite p. 40, illustrating these two busts, both described as by Chaudet and owned by Monsieur E. Fabius.

**Gérard Hubert**, “La Sculpture dans l’Italie Napoléonienne”, 1964, p. 349, listing and describing the present bust of Napoleon, with reference to its pendant of Marie-Louise, described as having been owned by Napoleon III at Compiègne, and pl. 165, illustrating the present bust of Napoleon, described as “Chaudet et Bartolini, d’après (?)”. And pls. 125 & 126, respectively illustrating the comparable busts of Marie-Louise and Napoleon at the Venice Académie (now in the Museo Correr, Venice). And pp. 342–355, with references to D.-A. Chaudet and L. Bartolini and the Carrara workshops.

**Gérard Hubert and Guy Ledoux-Lebard**, “Napoléon, portraits contemporains bustes et statues”, 1999, p. 98, pl. 70, illustrating the present bust of Napoleon, noted as having belonged to Napoleon III and as attributed to Angelo Pizzi. And p. 98, pl. 69, illustrating the comparable marble bust of Napoleon by Angelo Pizzi at the Museo Correr, Venice.

**Sotheby’s London**, sale catalogue, 14<sup>th</sup> December 2001, lot 118, illustrating and describing a pair of comparable busts of the Empress Marie-Louise attributed to Angelo Pizzi, with one of the same composition as here but with slightly different decorative details and the other with the Empress looking to her right.

**Olivier Gabet**, “Un marchand entre deux empires - Élie Fabius et le monde de l’art”, 2011, p. 77, illustrating a page from the Malmaison exhibition catalogue, 1928 that features a photograph of the present bust of the Empress Marie-Louise and pp. 63–76, for a wider discussion on Fabius’s purchases at the Farnborough Hill sale in 1927 and the subsequent exhibition at the Musée de Malmaison, 1928 (where the bust of Marie-Louise was lent by Élie Fabius).

**Enrico Noè**, “Lo scultore Angelo Pizzi (Milano 1775–Venezia 1819)” in “Saggi e Memorie di storia dell’arte”, vol. 36, 2012, p. 264, pl. 48 & p. 265, pl. 49, respectively illustrating the present busts, both described as attributed to Angelo Pizzi. And p. 299, footnote 154. And pp. 262, pl. 46 and p. 263, pl. 47, respectively illustrating the two comparable busts (unsigned) at the Museo Correr (depot of the Gallerie dell’Accademia), both described as “Pizzi (?)”.



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## LES EXPOSITIONS, MUSÉES ET COLLECTIONS

### L'ICONOGRAPHIE NAPOLEONNIENNE AU PALAIS NATIONAL DES ARTS

Parmi les chefs-d'œuvre de l'art français rassemblés avenue de Tokio, pour la durée de l'Exposition internationale de 1937, ceux qui sont consacrés à l'époque impériale sont en nombre assez restreint pour que nous puissions essayer de les inventorier, ce qui nous permettra de noter les noms de leurs détenteurs actuels.

Abandonnant le point de vue purement artistique à la compétence d'un parfait technicien tel que M. Louis Gillet (*Revue des Deux-Mondes*), nous désirons nous limiter à signaler les documents d'histoire générale, comment les personnages et les événements de l'épopée ont été choisis et sont représentés. Nous écarterons donc tel portrait ou tel groupe allégorique qui n'ont d'intérêt que pour l'histoire de la peinture elle-même, comme la *Belle Zélie* (1806) ou comme le dernier envoi de la Villa Médicis, fait par Ingres en 1811 : *Jupiter et Thétis*.

*Sculpture.* — Les bustes de Napoléon I<sup>er</sup>, en empereur romain, et de Marie-Louise, par Chaudet (de l'ancienne collection de Napoléon III, à M. E. Fabius), accueillent les visiteurs aux entrées de la salle réservée au début du XIX<sup>e</sup> siècle, ainsi que celui de la reine Hortense par Bosio, qui figura au Salon de 1810 (à M. E. Fabius; une réplique appartient à M. Bourdier).

Dans une vitrine, une maquette de Carpeaux représente l'Empereur à Sainte-Hélène, accablé et songeur, assis sur un rocher.

Dans le domaine de la peinture, le Musée des Beaux-Arts de Liège a prêté, en ce qui nous concerne, la pièce maîtresse de l'Exposition : c'est le Bonaparte en uniforme rouge et bas de soie, signé et daté Ingres, an XII.

Ce tableau fut commandé par le Premier Consul, en souvenir de sa visite faite à Liège, le 1<sup>er</sup> août 1803. Le faubourg d'Amercœur, sur la route d'Aix-la-Chapelle, avait été détruit par les canons autrichiens en 1794, un décret accorda aux Liégeois une subvention de 300.000 francs destinés à le rebâtir.

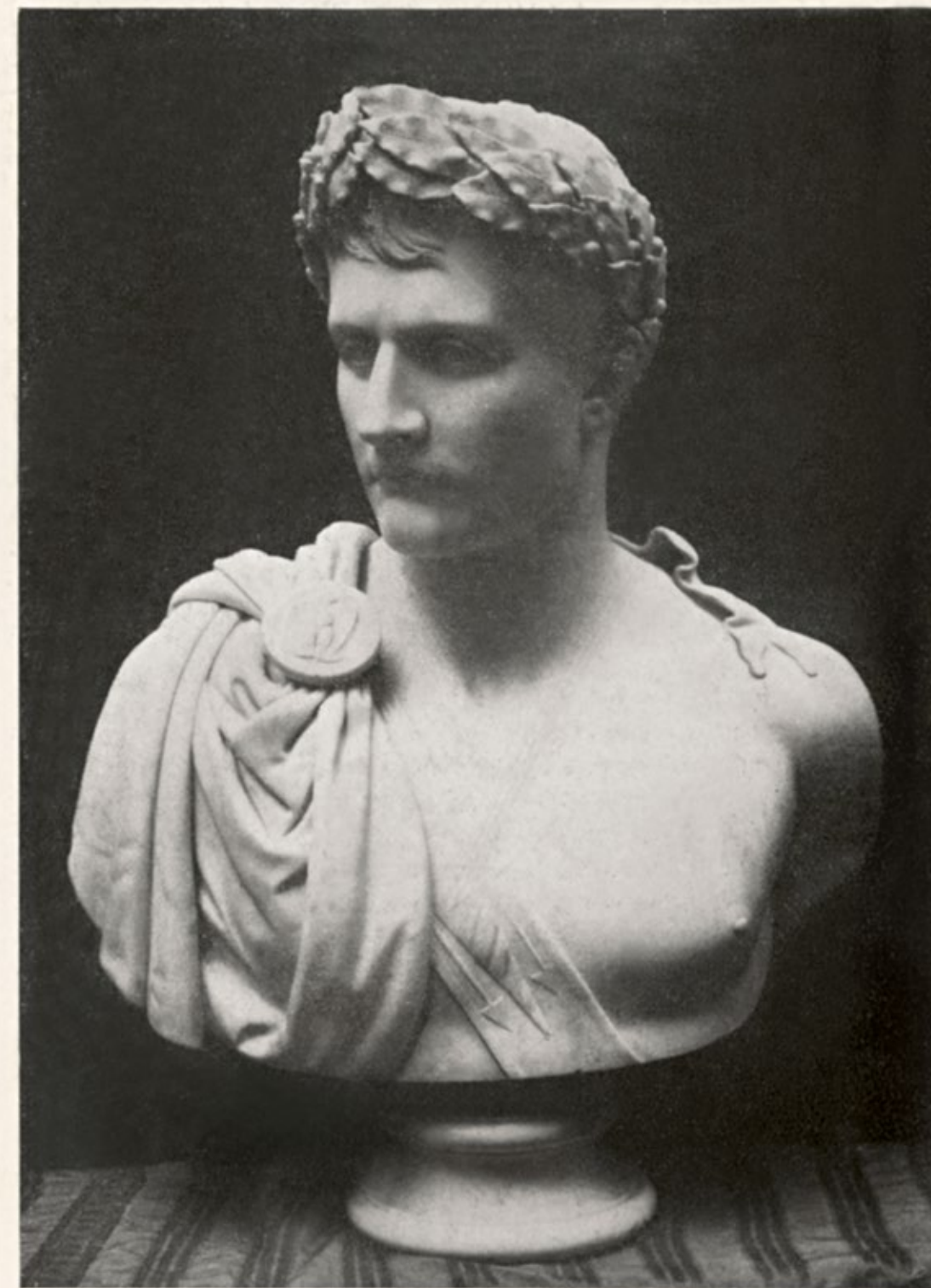
Prévenu par Denon que le portrait était suffisamment avancé, le ministre de l'Intérieur, Chaptal, le 16 mars 1804, prévint le jeune artiste qu'il





BUSTE DE MARIE-LOUISE  
Par Chaudet.  
(A M. E. Fabius)

Georges Mauguin *op.cit*; see also opposite and pp. 22–23 in this book.



BUSTE DE NAPOLÉON  
Par Chaudet.  
(A M. E. Fabius)



GÉRARD HUBERT

# LA SCULPTURE DANS L'ITALIE NAPOLÉONNIENNE

OUVRAGE PUBLIÉ AVEC  
LE CONCOURS DU CENTRE  
NATIONAL DE LA RECHERCHE  
SCIENTIFIQUE

PARIS  
ÉDITIONS E. DE BOCCARD  
1964

Gérard Hubert; "La Sculpture dans l'Italie Napoléonienne", 1964, p. 349, listing and describing the present bust of Napoleon, with reference to its pendant of Marie-Louise, described as having been owned by Napoleon III at Compiègne, and pl. 165, illustrating the present bust of Napoleon, described as "Chaudet et Bartolini, d'après (?)". And pls. 125 & 126, respectively illustrating the comparable busts of Marie-Louise and Napoleon at the Venice Académie (now in the Museo Correr, Venice). And pp. 342-355, with references to D.-A. Chaudet and L. Bartolini and the Carrara workshops. See also opposite and pp. 28-29 in this book.

Bartholini (*sic*), deux mille quatre cents francs». Son prix élevé ne permit pas de le reproduire à de nombreux exemplaires. Nous pensons qu'un bel exemplaire de ce type rare (fig. 165), pendant d'un portrait de Marie-Louise, provenant sans doute des collections de Napoléon III à Compiègne, figure depuis longtemps dans la collection d'un antiquaire parisien qui l'attribue à Chaudet. En réalité, la tête de trois quart à gauche, comme dans le type canovien, se rapproche autant de l'œuvre de Canova que de celle de Chaudet. Elle porte une couronne de laurier analogue à celle de la statue du Corps législatif. Le buste, coupé au-dessous des épaules, repose sur un piédoche. La poitrine est ornée d'un baudrier portant un foudre. L'épaule droite est recouverte d'un pan de draperie retenue par un bijou en forme de médaillon timbré d'un aigle, alors que la statue de Chaudet a l'épaule gauche drapée. Bartolini dut imaginer ces modifications vers 1810. La qualité du marbre, la souplesse de la chevelure, la beauté du modelé conservé malgré un polissage très poussé semblent indiquer l'intervention personnelle de Bartolini.

Le même artiste imagina un troisième type de buste, en hermès, de grandeur naturelle, d'après Chaudet, la tête ceinte de la couronne de fer des rois lombards et d'une couronne de laurier attachée par des rubans dont les extrémités retombent sur les épaules. La chevelure est disposée de façon différente. Ce type devait être réservé à l'Italie. Il en existe un exemplaire au Musée de Versailles, d'une exécution assez froide<sup>1</sup> (fig. 163).

Les « établissements » reproduisaient également les bustes de Napoléon et de Marie-Louise par Bosio, en plusieurs grandeurs. Ce dernier buste de l'empereur remplaça le type officiel de Chaudet à la fin du règne. Exécuté cinq ans après celui de Chaudet, les traits en sont empâtés, lourds, plus proches de la réalité, moins héroïques. Le front se dégarnit. Les exemplaires copiés à Carrare, bien moins nombreux que les bustes d'après Chaudet, se présentent en hermès et sont souvent d'une facture molle, la douceur enveloppante du ciseau de Bosio se prêtant mal à la reproduction en série. On en trouve un au Musée de Versailles<sup>2</sup>.

Il est probable que d'autres bustes de Napoléon sortirent encore des ateliers carrarais, plus ou moins modifiés selon la fantaisie des praticiens, mais la grande production se borne aux sept types signalés qui se réfèrent aux modèles de Chaudet, Canova, puis Bosio<sup>3</sup>. Bartolini se contenta donc de varier la présentation des portraits impériaux.

Les bustes des Napoléonides sont naturellement moins répandus que ceux du chef de la Famille. Ils posent certains problèmes d'attribution que l'on peut tenter de résoudre à l'aide des documents recueillis par Marmottan, qui n'en a pas tiré tout le parti souhaitable. Dès 1807, Elisa réunit des moulages en vue d'une collection. Elle s'adresse d'abord à Lucien avec qui elle entretient les meilleurs rapports et lui demande les bustes de sa famille le 13 août. Le 11 février 1808 elle le remercie de l'envoi. Il est probable que les bustes d'*Alexandrine de Bleschamp* et de ses nombreux enfants

1. H. 0,75, n° 1599.

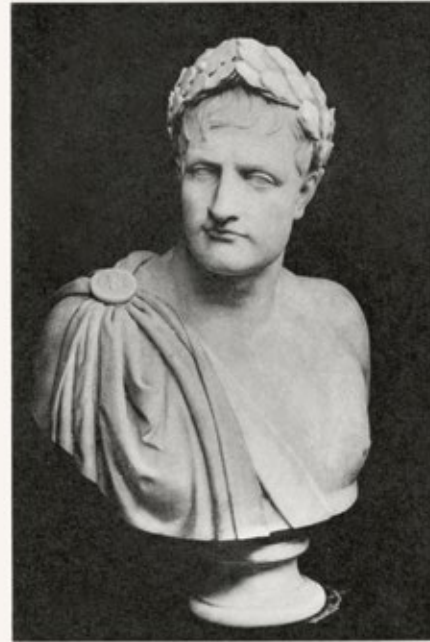
2. H. 0,55, n° 1519. Cf. G. HUBERT, *Les Sculpteurs italiens en France...*, chap. V, p. 88, fig. 45.

3. Outre Bartolini, certains Carrarais n'hésitaient pas à signer leurs copies, en général plus proches du modèle de Chaudet que de celui de Canova. Ainsi un buste de « Napoléon », hermès modifié un peu plus grand que nature, exposé au Wellington Museum de Londres, est signé à droite : « A. Triscornia. Carrara », en cursive. Cette œuvre doit être assez tardive puisqu'Alessandro Triscornia, fils de Paolo, a vécu de 1797 à 1867.





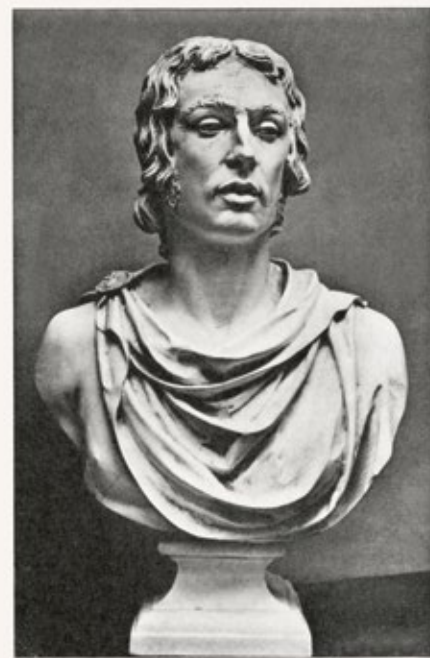
125. Marie-Louise. Venise. Académie.



126. Napoléon. Venise. Académie.



127. Napoléon. Udine.



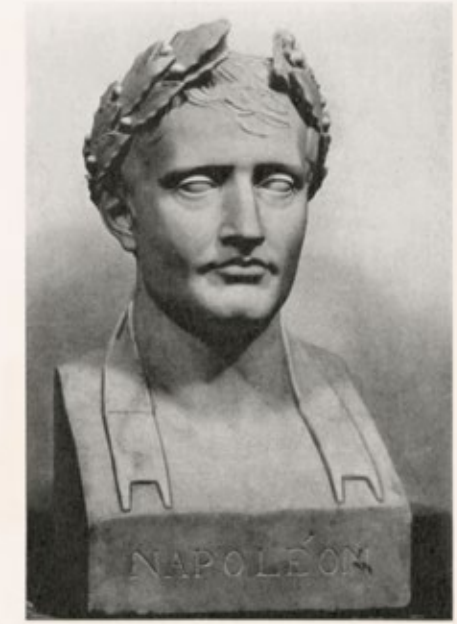
128. Desaix. Grand-Saint-Bernard. Moulage, Paris.

A. PIZZI

Gérard Hubert; "La Sculpture dans l'Italie Napoléonienne", 1964, pls. 125 & 126, illustrating the comparable busts of Marie-Louise and Napoleon in the Venice Académie, now in the Museo Correr, Venice.



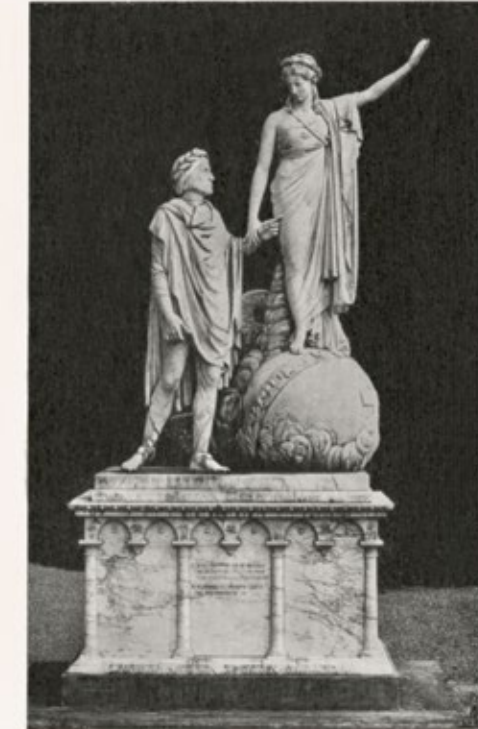
163. BARTOLINI, d'après CHAUDET.  
Napoléon. Versailles.



164. BARTOLINI (?), d'après CHAUDET.  
Napoléon. Louvre.



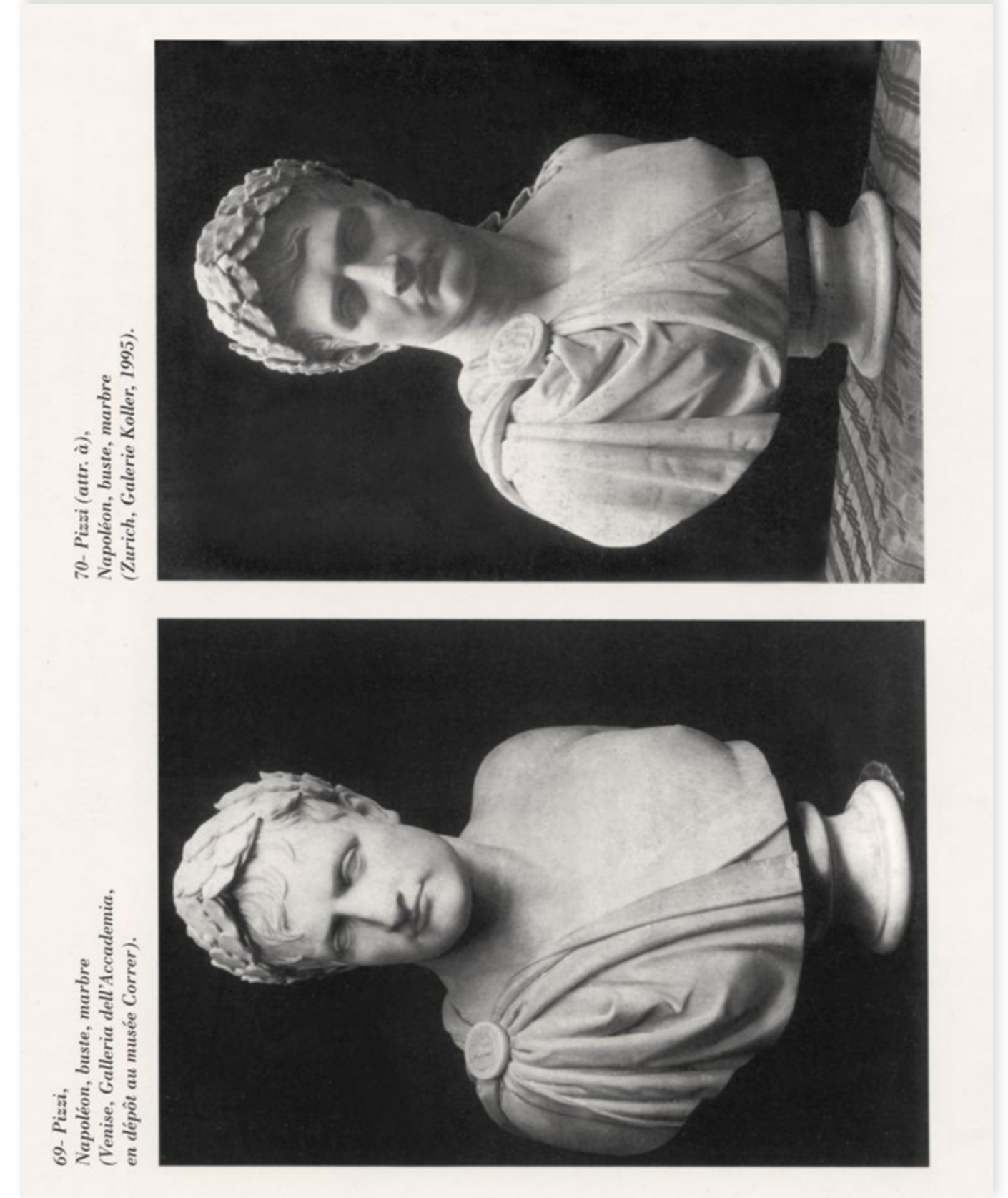
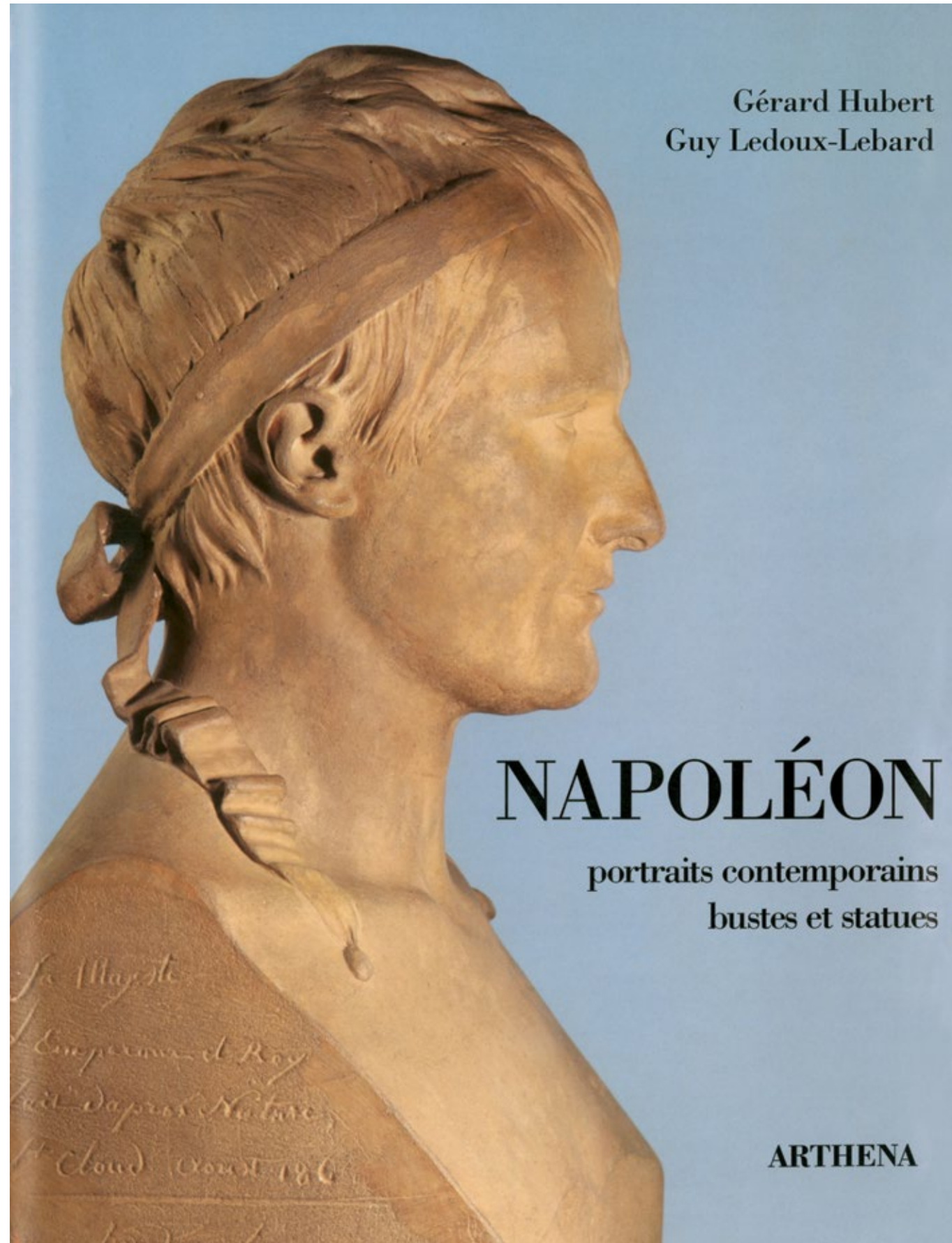
165. CHAUDET et BARTOLINI, d'après (?).  
Napoléon. Paris. Coll. privée.



166. COMOLLI. Dante et Béatrice.  
Villa Melzi.

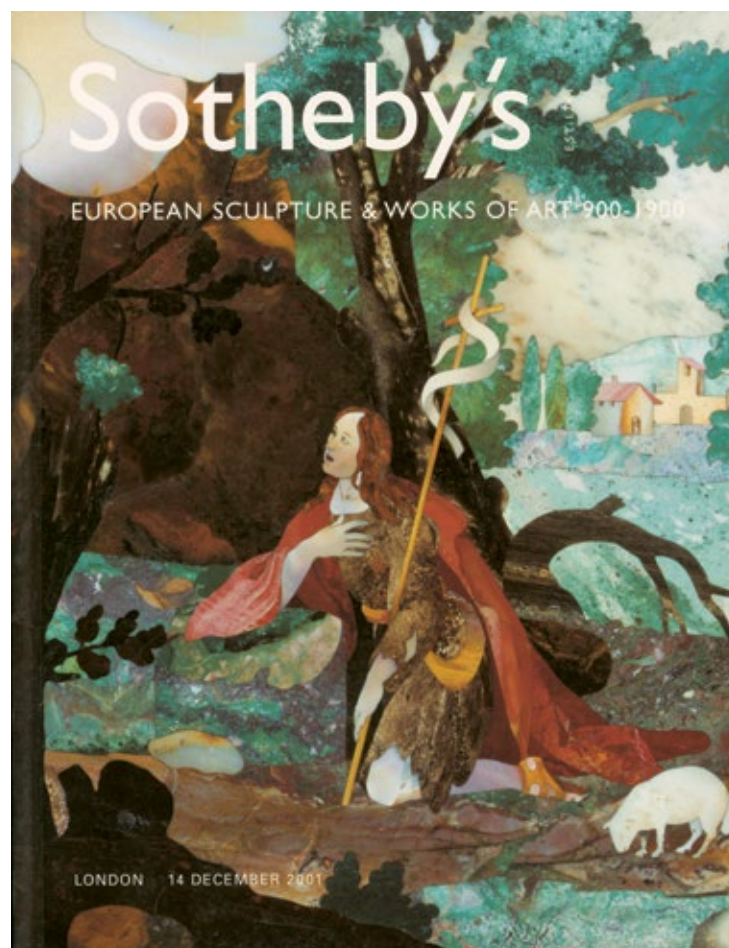
And pl. 165, illustrating the present bust of Napoleon described as: "Chaudet et Bartolini, d'après (?)".





Gérard Hubert and Guy Ledoux-Lebard, “Napoléon, portraits contemporains bustes et statues”, 1999, p. 98, pl. 70, illustrating the present bust of Napoleon, noted as having belonged to Napoleon III and as attributed to Angelo Pizzi. And pl. 69, illustrating the comparable marble bust of Napoleon by Angelo Pizzi at the Museo Correr, Venice.





Sotheby's London, sale catalogue, 14<sup>th</sup> December 2001, lot 118, illustrating and describing a pair of comparable busts of the Empress Marie-Louise attributed to Angelo Pizzi, with one of the same composition as here but with slightly different decorative details and the other with the Empress looking to her right. See also opposite.



118 (one of a pair)



118 (one of a pair)

**118 Attributed to Angelo Pizzi (1775-1819)**  
**Italian, circa 1807-14**  
**A PAIR OF EMPIRE BUSTS**  
 white marble, probably of Empress Marie Louise and a member of the Imperial family, both wearing a tiara centred by a star, drapery a l'antique secured by a clasp carved one with the Imperial eagle, the other with the profile portrait of Napoleon, on marble socle (2)  
*with Eagle clasp: 80cm., 31½in.*  
*with Napoleon clasp: 79cm., 31¼in.*  
 £ 40,000-60,000  
 €63,500-95,500

Born in Milan in 1775, Angelo Pizzi trained under Giuseppe Franchi at the Milanese Academy. Created Professor at the School of Sculpture in Carrara in 1805, he remained there until 1807 when he was given the chair of sculpture at the Academy in Venice. He is recorded as sculpting three busts of Napoleon as well as a bust of Empress Marie Louise, now in the Venice Academy, in addition to a series of busts of members of the Napoleonic family.

Busts of the members of the Imperial family, by Pizzi were included in the Demidoff sale of 8-13 April 1839. The present busts can be stylistically closely compared with the bust of Marie Louise in the Academy and illustrated by Hubert; note the treatment of the drapery, the inclusion of a clasp which was a favoured addition of Pizzi's, as well as the treatment of the tiara.

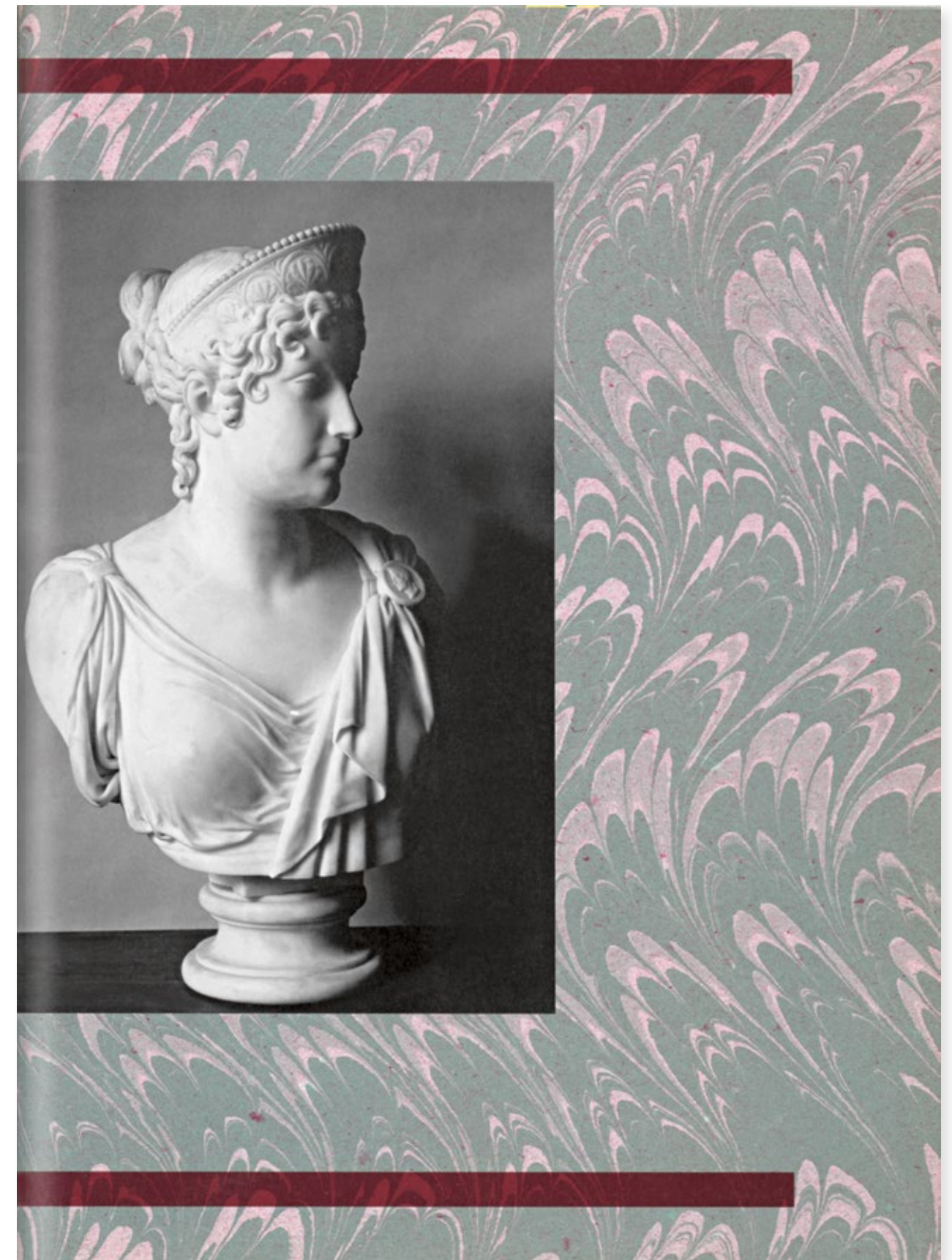
*Related literature:*

G. Hubert, *La sculpture dans l'Italie Napoléonienne*, Paris, 1964, fig.124 and 125  
 V.Vicario, *Gli Scultori Italiani, Dal Neoclassicismo al Liberty*, 1994, p.830





Olivier Gabet, “Un marchand entre deux empires - Élie Fabius et le monde de l’art”, 2011, p. 77, illustrating a page from the Malmaison exhibition catalogue, 1928 that features a photograph of the present bust of the Empress Marie-Louise and pp. 63–76, for a wider discussion on Fabius’s purchases at the Farnborough Hill sale in 1927 and the subsequent exhibition at the Musée de Malmaison, 1928 (where the bust of Marie-Louise was lent by Élie Fabius).



Olivier Gabet, *op.cit.*, pp. 77, illustrating a page from the Malmaison exhibition catalogue, 1928 showing the present bust of Marie-Louise.



# SAGGI E MEMORIE di storia dell'arte

36



FONDAZIONE GIORGIO CINI  
ISTITUTO DI STORIA DELL'ARTE

Enrico Noè, "Lo scultore Angelo Pizzi (Milano 1775–Venezia 1819)" in "Saggi e Memorie di storia dell'arte", vol. 36, 2012, p. 264, pl. 48 & p. 265, pl. 49, respectively illustrating the present busts, both described as attributed to Angelo Pizzi. And p. 299, footnote 154. And pp. 262, pl. 46 and p. 263, pl. 47, respectively illustrating the two comparable busts (unsigned) at the Museo Correr (depot of the Gallerie dell'Accademia), both described as "Pizzi (?)". See also oppisite and pp. 38–40.



46. Angelo Pizzi (?),  
Busto di Napoleone.  
Venezia, Museo Correr  
(deposito delle Gallerie  
dell'Accademia)

do busto, invece, è probabilmente da identificarsi col marmo del Museo Civico di Udine (fig. 44). Nel citato elenco di opere recentemente prodotte dagli artisti del Regno italico, inviato a Cicognara il 28 novembre 1809, Pietro Edwards menzionava un "Busto colossale di Napoleone vestito alla foggia degli Imperatori Romani, in plastica"<sup>139</sup>. Il marmo udinese non è firmato; si sa solo che giunse al Museo nel 1882, dono degli eredi di Odorico Politi<sup>140</sup>. Questi, compagno di viaggio di Hayez a Roma nel 1809, insegnò pittura all'accademia veneziana dal 1831 al 1846, come successore di Teodoro Matteini, e per diretta tradizione del luogo ben poteva conoscere l'autore del busto. Si tratta di un'opera completamente diversa dal modello canoviano come dalla statua dello stesso Pizzi. Vi è perfetto il paludamento imperiale romano; il manto è fissato da una

fibula posta sulla spalla destra, recante un bustino femminile nel quale, secondo Hubert, si deve vedere Maria Luisa; il gioco chiaroscurale delle pieghe è particolarmente curato al sommo del petto. Lo spallaccio a destra porta una piccola panoplia con strumenti (il caduceo, l'attrezzo per trebbiare) allusivi più alla figura di Napoleone come protettore del commercio che a lui come guerriero. Speranze di pace, dunque, suscitate nel popolo, e quindi anche nello scultore, dal matrimonio tra l'imperatore e l'arciduchessa austriaca. Dal punto di vista formale è particolarmente interessante la resa della capigliatura, nella quale le ciocche, piatte e minutamente incise, si sovrappongono a strati le une alle altre, partendo dal sommo della nuca. Raffinato è l'esito del volto, soprattutto nella zona della bocca e nel trapasso dalle labbra alle guance. L'effetto generale è quindi di un'opera abilissima, eseguita con sapienza antiquaria e con quella freddezza di *straniamentum* che ormai era parte integrante del bagaglio mentale di uno scultore veramente neoclassico.

Uno sviluppo del tipo ritrattistico creato da Pizzi nel busto di Udine potrebbe scorgersi nel marmo attribuitogli da Hubert e Ledoux Lebard, che apparve nel commercio antiquario parigino nel 1999 (fig. 45)<sup>141</sup>. La testa qui è volta di prospetto, la capigliatura, col ciuffo ricadente sulla fronte, pare direttamente ispirata dal modello di Canova, la corazza ripete, rovesciata, quella adottata dall'opera udinese. Sebbene la fotografia riprodotta dagli autori francesi non sia buona, non stentiamo a creder loro quando asseriscono che nel busto parigino abbiamo "des chairs polies, des souples drapés", e che il viso è poco espressivo "dans sa perfection canovienne". Interessante, tuttavia, lo sviluppo chiaroscurale del manto sul petto, che sembra superare le secchezze del prototipo.

Esistevano altri busti napoleonici, per i quali non si dovrebbe dubitare della paternità di Pizzi, ma che risultano scomparsi. Al 1810 veniva assegnato quello posto nel Convitto nazionale "Marco Foscarini" di Venezia, fondato dal viceré Eugenio nel 1807. Secondo una pubblicazione scolastica del 1882 il busto rimase a lungo nascosto; poi nel 1874, passata la dominazione austriaca, fu posto in onore nel principale salone dell'istituto e collocato sopra una colonna, alla quale venne apposta l'iscrizione "NAVPOLEO I / HOC EPHE-



BEVM / VENETHIS DEDIT / PRID. ID. MART. / MDCCCVII<sup>142</sup>. Il busto compare in una piccola fotografia, riprodotta in un libretto commemorativo del 1907. Era collocato nel salone al primo piano, allora denominato "Salone Napoleone I"; lo si nota a sinistra, in secondo piano; dal poco che si riesce a scorgere, doveva essere molto semplice, a testa nuda, senza accessori di panneggio e con poco petto<sup>143</sup>. Nel 1923 fu esposto alla mostra del *Ritratto veneziano dell'Ottocento*, curata da Nino Barbantini<sup>144</sup>. In seguito scomparve, nonostante le ripetute citazioni di Hubert<sup>145</sup>; dovrebbe aver subito le vicende connesse alla temporanea soppressione del Convitto, avvenuta nel 1938, e poi dell'occupazione dei locali da parte dei profughi giuliani, dopo il 1945. Oggi sussiste solo il cippo iscritto, eretto, come abbiamo visto, nel 1874, sopra il quale amministratori poco accorti hanno sovrapposto, e vi è tuttora, il busto del rettore Mosca, scolpito da Carlo Lorenzetti nel 1900.

Altri busti napoleonici attribuiti ad Angelo Pizzi apparvero alla vendita della collezione Demidoff a Parigi nel 1839, segnalata da Gérard Hubert, il quale opinava trattarsi di opere eseguite nel periodo carrarese<sup>146</sup>. La serie, completamente dispersa e non riconoscibile, comprendeva i ritratti di otto Napoleonidi: oltre allo stesso Napoleone c'erano Giuseppe, Luciano, Girolamo, Luigi, Carolina, Paolina ed Eugenio Beauharnais. I documenti finora disponibili, tuttavia, tacciono di questi ritratti, ad eccezione dell'ultimo, quello di Eugenio, molto probabilmente il medesimo che Pietro Edwards, il 28 novembre 1809, aveva visto nel modello in gesso: "Busto Colossale di S. A. I. il Principe Vice Re d'Italia, in plastica"<sup>147</sup>.

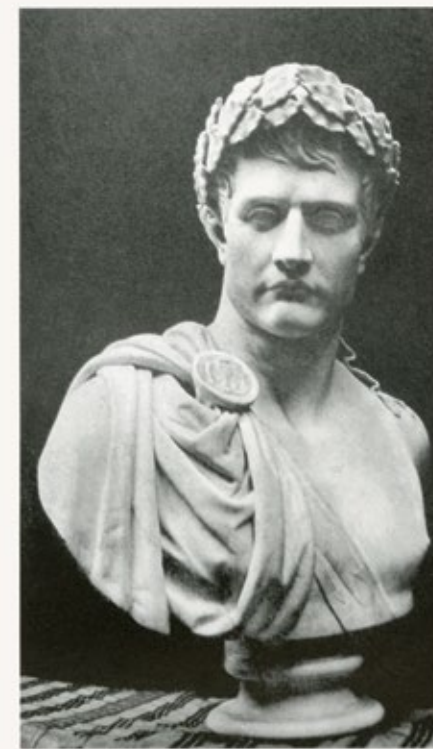
Esaminiamo ora l'unica coppia di busti imperiali rimasta a Venezia nelle pubbliche collezioni. Viene sempre citata tra le opere di Pizzi, pur non recando – ma il fatto, come abbiamo visto, non è nuovo – alcuna firma. Si tratta del *Napoleone* e della *Maria Luisa*, un tempo nel Palazzo Reale di Venezia e che oggi, dopo un lungo soggiorno al Museo Archeologico e poi alle Gallerie dell'Accademia, sono visibili in una delle nuove sale del Museo Correr nelle Procuratie Nuove (figg. 46, 47). La prima citazione che li riguarda pare essere contenuta in alcuni documenti inediti della Biblioteca Marciana. In data 24 settembre 1842 l'imperial regia Direzione Generale delle Pubbliche costruzioni comunica al bibliote-



cario della Marciana, Pietro Bettio, che il Vice Re del Lombardo Veneto, il principe Ranieri, su proposta della stessa Direzione ha ordinato di trasferire dal Palazzo Reale alla Biblioteca, allora ubicata nel Palazzo Ducale, "il busto di marmo e la statuetta di getto di bronzo del già Imperatore Napoleone, come pur il busto di S. M. l'Arciduchessa Maria Luigia, ed altro piccolo busto in marmo di Carrara", affinché "siano regolarmente depositati in luogo adattato e conveniente in questo Palazzo ex Ducale"<sup>148</sup>. Il successivo 28 settembre viene steso il protocollo verbale di consegna (App. Doc., 19). Una successiva nota di Bettio al Governo delle province venete (22 ottobre 1842) comunica l'avvenuto ricevimento delle sculture, e aggiunge: "Col Sig. Pigazzi si opinò di unire li quattro predetti oggetti, insieme con altri nella Marciana esistenti, non archeologici,

47. Angelo Pizzi (?), *Busto di Maria Luisa d'Asburgo-Lorena*. Venezia, Museo Correr (deposito delle Gallerie dell'Accademia)

48. Angelo Pizzi (attr.), *Busto di Napoleone*. Collezione privata



ma moderni in qualche stanzino presso il futuro Museo"<sup>149</sup>.

Il museo cui alludeva il bibliotecario Bettio era naturalmente l'Archeologico, allora dipendente dalla Biblioteca Marciana; ivi infatti i due busti appaiono, e per la prima volta col nome di Angelo Pizzi, nella monografia dedicata alla collezione da Giuseppe Valentini nel 1872<sup>150</sup>. Nel 1887 la coppia, col nome d'autore ormai definitivo, si trovava già alle Gallerie dell'Accademia<sup>151</sup>. Dapprima esposta nella Loggia Palladiana, in data imprecisata la coppia fu trasferita al Museo del Risorgimento, istituito nel 1935 presso il Correr; dopo il recente scioglimento del museo è stata collocata nella sala ovale dell'ex Palazzo Reale. La bibliografia che riguarda le due sculture, infoltitasi nei tempi recenti, è in prevalenza segnaletica. Fanno eccezione gli interventi di Giuseppe Pavanello, il quale però afferma, erroneamente, che le opere sono citate come proprie dallo stesso Pizzi nel memoriale del 1812, e di Michela Luce che compie un tentativo di analisi formale: "i volti tradiscono una serafica serenità nello sguardo che accenna ad un moto del capo per rompere la rigi-

da frontalità". Mentre l'effigie di Maria Luisa, continua la Luce, "nella pettinatura a riccioli inanellati, e soprattutto nel copricapo a diadema con bassorilievo a stelle e conchiglie, sembra ispirata dalle sontuose acconciature dell'età flavia", il *Napoleone*, per parte sua, "nella corona a foglie d'alloro risente di un classicismo di tono più accademico"<sup>152</sup>.

Cerchiamo di esaminare i busti senza pregiudizi. Napoleone è raffigurato volto alla sua destra, con corona d'alloro in capo; sul petto nudo si dispongono un manto appoggiato alla spalla destra, trattenuto da una fibula con l'aquila imperiale, e il balteo, pur esso passante per la spalla destra. Nel retro è ancora visibile il numero dell'inventario del Palazzo Reale, "6613"<sup>153</sup>. Maria Luisa volge il capo dalla parte opposta, alla sua sinistra, porta una veste assai scollata, solo in parte coperta da un manto che le scende dalla spalla sinistra, trattenuto da una fibula con medaglione raffigurante Napoleone laureato. La testa, sulla quale si dispone un'elaborata pettinatura scriminata sulla fronte e con riccioli scendenti a cascata fino alle orecchie, ove sono conclusi da boccoli, è coronato da un grande diadema, con stella a cinque punte nel centro e decorazioni a palmette (non a conchiglie), concluso alla sommità da un giro di perle. Anche questo busto mantiene visibile nel retro il vecchio numero d'inventario, il "6614".

Se ammettiamo che il busto napoleonico di Udine sia della mano di Angelo Pizzi, non possiamo accettare nel suo catalogo, senza adeguata riflessione, anche questi due ritratti, specialmente quello dell'imperatore. Certo, come ho detto all'inizio, la scultura neoclassica è il campo che meno si presta al riconoscimento attributivo su base stilistica; nondimeno, a parte il dato iconografico, alcuni elementi di stile presenti nei due busti del Correr divergono troppo sensibilmente da quanto conosciamo di Pizzi, per non imporci un attimo di sospensione. Il viso di Napoleone, ben lungi dal mostrare la "grinta" severa ed autoritaria presente nella statua del 1809 al Collegio delle Fanciulle, nel busto di Udine o, come vedremo a suo luogo, nella statua Mocenigo del 1812, è improntata ad una mollezza rotonda, che trasforma in melliflua apatia l'imperioso taglio del mento. Il manto, sia nel busto dell'imperatore sia in quello dell'imperatrice, è condotto con sommaria levigatezza, e non tenta neppure quella complessa ed



acuta analisi che sappiamo propria di Pizzi e del suo pensiero estetico.

Vicino al *Napoleone* veneziano è un busto già appartenuto alla collezione di Napoleone III al castello di Compiègne, a lungo sul mercato parigino, dove era attribuito a Chaudet, e la cui più recente apparizione pubblica è stata un'asta nel 1995 (fig. 48)<sup>154</sup>. Hubert nel 1964 lo aveva attribuito alla Banca Elisiana, l'officina carrarese specializzata nella riproduzione in serie dei ritratti dei Napoleonidi, e aveva ritenuto possibile, data la sua alta qualità, che fosse opera di Lorenzo Bartolini. Molti anni dopo, nel 1999, e apparentemente senza rammentarsi del suo precedente parere, lo accostò al *Napoleone* di Venezia, di conseguenza attribuendolo ad Angelo Pizzi. In effetti la posa della testa e la corona coincidono col ritratto veneziano; sembra invece abbastanza diversa l'espressione, che nel marmo ex Napoleone III si direbbe un po' più dura e "napoleonica".

Sulla scia di questo busto, e ritenendo sicuro il riferimento a Pizzi della coppia veneziana, nel mercato antiquario sono apparsi, e riferiti al nostro scultore, nuovi esemplari dello stesso tipo. Mi riferisco alla coppia di busti rappresentanti *Napoleone* e *Maria Luisa*, già nella collezione S. Hildebrand (fig. 49)<sup>155</sup>, e ai due busti dell'imperatrice *Maria Luisa*<sup>156</sup>. Questi ultimi sono speculari e si distinguono fra loro per l'invertito movimento della testa, per la posizione del mantello e della fibula, e per il contenuto di quest'ultima, in un caso un'aquila, nell'altro esemplare il cammeo dell'imperatore.

Questi busti dell'imperatrice, a ben vedere, solo apparentemente appartengono al filone "carrarese", ossia alla serie di ritratti derivati, secondo Hubert, da un prototipo di Lorenzo Bartolini. La creazione dello scultore toscano, ideata a Carrara attorno al 1810 e diffusa capillarmente grazie alle officine della Banca Elisiana, era molto diversa sia dal modello francese di Bosio sia dal tipo canoviano rappresentato dalla statua poi denominata *Concordia*. Ma se noi ci rapportiamo ad un importante esemplare del tipo bartoliniano, il *biscuit* eseguito a Sèvres e appartenente alla Galleria d'arte moderna di Firenze, ci avvediamo di profonde differenze rispetto alla nostra Imperatrice, nel taglio dell'abito, nella resa del volto, nel diadema. Assai più vicini al busto di Venezia (e di conseguenza ai tre

segnalati sul mercato) sono invece due marmi eseguiti da Gaetano Monti di Ravenna, che li firmò, per il Palazzo Reale di Milano (figg. 50 e 51)<sup>157</sup>. A parte l'identità delle pose, dell'abito e del diadema, si osservi un particolare rivelatore e quasi "morelliano" quale lo sporgere dei seni sotto la veste leggera, particolare comune al marmo attribuito ad Angelo Pizzi (fig. 47) come al secondo busto di Milano (fig. 51). Anche per quanto riguarda l'immagine di Napoleone ci sorprende l'affinità con due busti, sempre opera del ravennate Monti. Entrambi erano un tempo visibili nella sala del trono del Palazzo Reale di Milano: uno è oggi esposto alla Galleria d'Arte moderna, ed è firmato e datato 1809 (da Roma, ove allora l'artista era pensionato), l'altro è nei depositi della Soprintendenza ai beni architettonici di Milano (figg. 52 e 53)<sup>158</sup>. Non è necessario sottolineare quanto il tipo adottato dal Monti sia vicino a quello dei nostri busti: la corona d'alloro, il manto imperiale, il balteo, sono tutti elementi caratterizzanti.

Ciò non significa, necessariamente, che anche i busti veneziani siano *tout court* opera di Gaetano Monti ravennate: come si può intuire nei casi in cui i modelli dei ritratti non erano disponibili per lo studio dal vero, gli artisti dovevano accontentarsi di opere precedenti, e quindi tendevano a "tipizzare". Mi sembra comunque che il problema resti aperto, e soprattutto che non è più possibile accettare, senza ampie riserve, il tradizionale riferimento al Pizzi delle due effigi veneziane.

#### Nuova attività per il duomo di Milano

Sebbene ormai abituato o forse rassegnato all'ambiente veneziano, Angelo non smetteva di pensare alla sua città, e riprese i contatti con la Fabbrica del Duomo, ora forte della cattedra accademica. Nell'autunno del 1808 (la lettera non ha data) egli si rivolge agli amministratori della Fabbrica narrando di essersi appena recato a Milano per affari privati e per compiti del suo istituto veneziano, e di aver saputo della necessità della Fabbrica di far eseguire nuove statue per la facciata. Si offre di eseguirne una, sia come "attestato di attaccamento", sia per "l'onore, e vantaggio" da arrecare al Duomo, e anche "per l'amor della Patria" (App. Doc., 20). La missiva, ricevuta dalla Fabbrica il 14 novembre, reca alcuni importanti attergati: nel primo l'architetto Car-



49. Angelo Pizzi (attr.), *Busto di Maria Luisa d'Asburgo Lorena*. Collezione privata

## EXHIBITED:

**Musée National de Malmaison**, "De Napoleon Ier à Napoleon III, Souvenirs de la Famille Impériale, Conservés par l'Impératrice Eugénie dans sa Résidence de Farnborough et Provenant de sa Succession", 1928, no. 15, p. 10, cataloguing and illustrating the present bust of Marie-Louise, described as "Marie-Louise Archiduchesse d'Autriche, seconde femme de Napoléon, buste marbre, par Jacques Spalla, de Turin, Haut: 81 cm".

**Musée de l'Orangerie, Paris**, "Souvenirs du Roi de Rome", 1932, no. 209, described as a marble bust of the Empress Marie-Louise by [Jacques] Spalla, from the collection of the Empress Eugénie at Farnborough Hill, England, at Musée de Malmaison.

**Bibliothèque National, Paris**, "318 Lettres de Napoléon à Marie-Louise", 1935, no. 10, described as a marble bust of Marie-Louise by Jacques Spalla, lent by Monsieur E. Fabius.

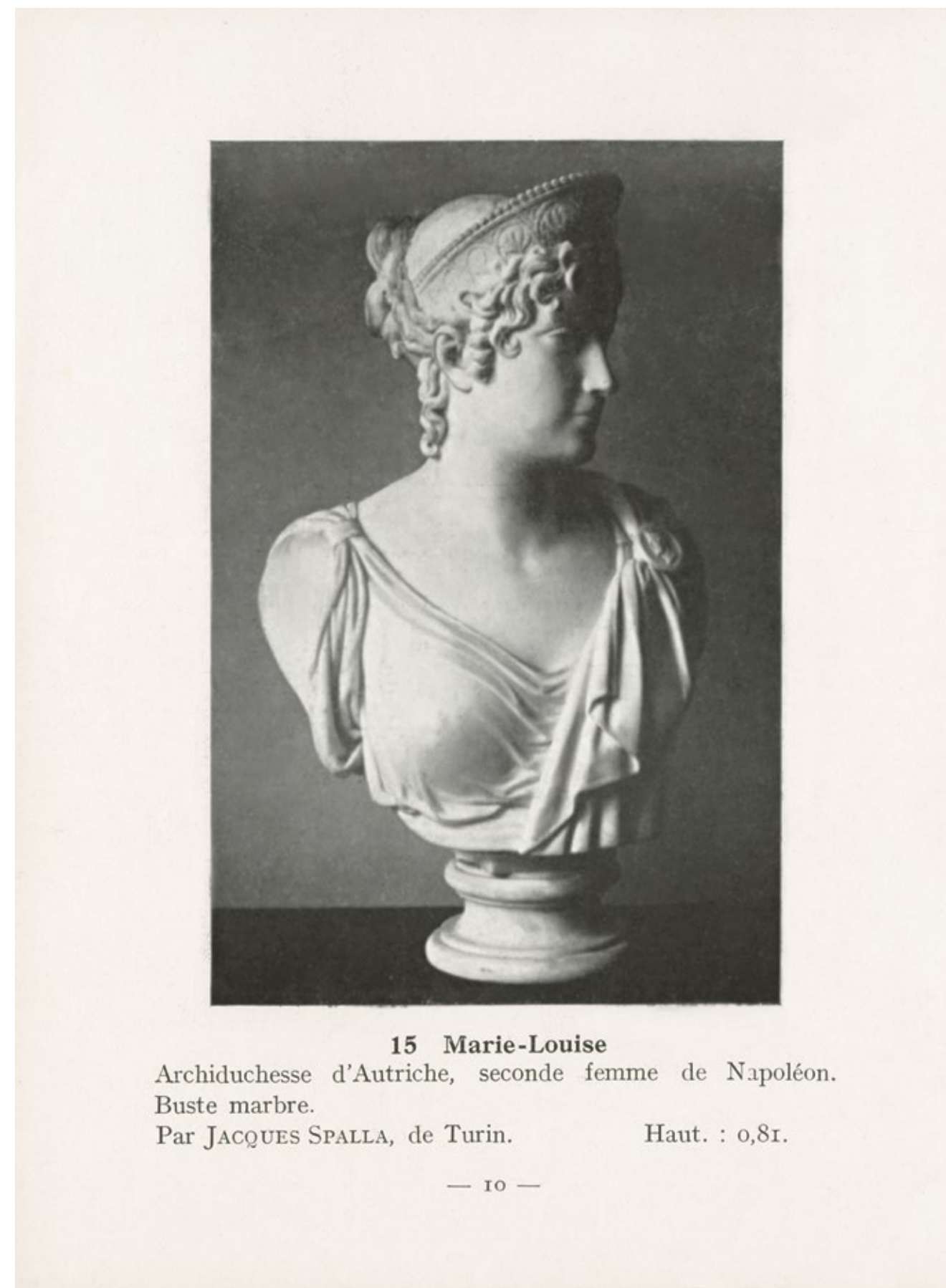
**Palais National des Arts, Paris**, "Chefs d'Oeuvre de l'Art Français", 1937, nos. 1105 & 1106; no 1105 described as a bust of Napoleon Ier as a Roman Emperor by Antoine-Denis Chaudet, lent by M. Élie Fabius, Paris; no. 1106 described as a bust of Marie-Louise as a Roman Empress by Antoine-Louis [sic] Chaudet, lent by M. Élie Fabius, Paris.

**The World's Fair, New York**, "Five Centuries of History Mirrored in Five Centuries of French Art", 1939, no. 322, pl. LV, illustrating the present bust of Napoleon, described as "Napoleon I as a Roman Emperor by Antoine Denis Chaudet (1763–1810), marble bust, height 32 inches/ Formerly in the private collection of the Emperor Napoleon III". And no. 323, pl. LIV, illustrating the present bust of Marie-Louise, described as "Marie-Louise as a Roman Empress by Antoine Denis Chaudet (1763–1810), marble bust, height 32 inches/ Formerly in the private collection of the Emperor Napoleon III; later in the collection of the Empress Eugénie at Farnborough. Lent by Elie Fabius, Paris".





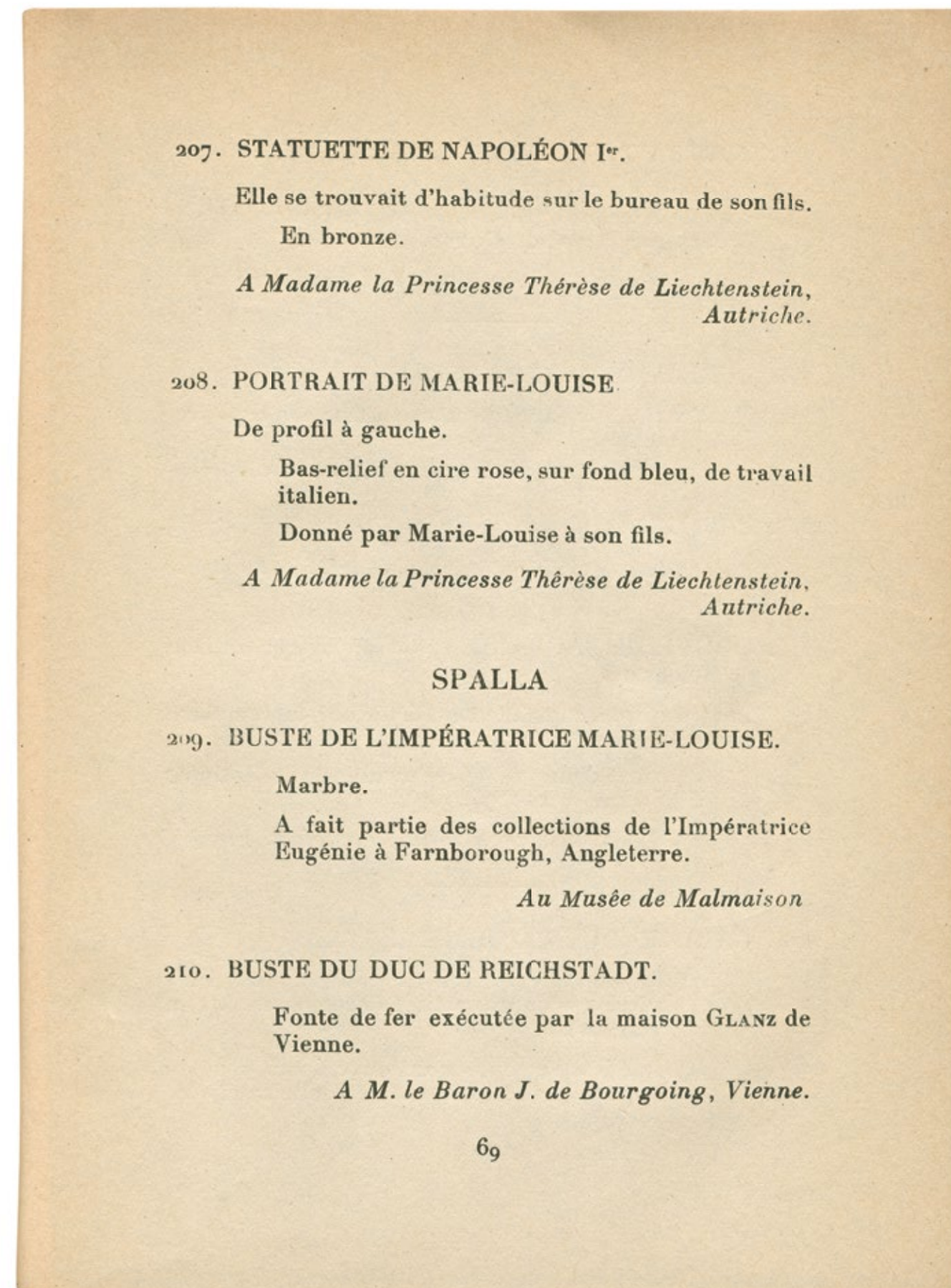
Musée National de Malmaison, "De Napoleon Ier à Napoleon III, Souvenirs de la Famille Impériale, Conservés par l'Impératrice Eugénie dans sa Résidence de Farnborough et Provenant de sa Succession", 1928, no. 15, p. 10, cataloguing and illustrating the present bust of Marie-Louise, described as "Marie-Louise Archiduchesse d'Autriche, seconde femme de Napoléon, buste marbre, par Jacques Spalla, de Turin, Haut: 81 cm". See also opposite.







Musée de l'Orangerie, Paris, "Souvenirs du Roi de Rome", 1932, no. 209, described as a marble bust of the Empress Marie-Louise by [Jacques] Spalla, from the collection of the Empress Eugénie at Farnborough Hill, England, at Musée de Malmaison. See also opposite.





BIBLIOTHÈQUE NATIONALE

EXPOSITION

DES

# 318 Lettres de Napoléon à Marie-Louise

récemment acquises par le Gouvernement français

NOTICE HISTORIQUE

*suivie de la liste des objets exposés*



ÉDITIONS

DES

BIBLIOTHÈQUES NATIONALES

DE FRANCE

FÉVRIER-MARS 1935

38

LETTRES DE NAPOLÉON

6. MARIE-LOUISE, portrait dans le médaillon d'une tasse,  
par M<sup>me</sup> Jaquotot (1778-1855).

Porcelaine dure de Sèvres, 1810.  
Don de l'Empereur Napoléon III.

*Au Musée céramique de Sèvres.*

7. L'IMPÉRATRICE MARIE-LOUISE, portrait par Pierre  
Prud'hon (1758-1823).

Dessin au crayon noir rehaussé, 1811. H. 0,36; L. 0,22.  
Projet pour un portrait peint qui ne fut jamais exécuté.  
J. Guiffrey, *Prud'hon*, n° 448.

*Au Musée du Louvre.*

8. MARIE-LOUISE, portrait par J.-B. Isabey.

Miniature.  
Salon de 1810.

*Au Musée du Louvre.*

9. MARIE-LOUISE, buste par Jacques Spalla, élève de  
Canova.

Marbre. H. 0,61. 1810.  
*Cat. Nolhac et Pératé* n° 1523.

*Au musée de Versailles.*

10. MARIE-LOUISE, buste par Jacques Spalla.

Marbre.

*A Monsieur E. Fabius.*

11. L'IMPÉRATRICE MARIE-LOUISE, buste par Brachard.

Biscuit exécuté par Oger en 1811. H. 0,69; L. 0,34.

*Au Musée céramique de Sèvres.*



# CHEFS D'ŒUVRE DE L'ART FRANÇAIS



La Vierge et l'Enfant.  
de JEAN FOUQUET (1415?-1481?).

PALAIS NATIONAL DES ARTS  
AVENUE DE TOKIO

PARIS

1937

Tous les jours, de 10 h. à 19 h.  
MARDI et JEUDI, de 21 h. à 23 h.

GUIDE  
TOPOGRAPHIQUE

3 frs

## Salle 20

En sortant de la salle 19, entre les portes :

Chardin (J.-B.) (1699-1779) :

136. JEUNE DESSINATEUR TAILLANT SON CRAYON.  
*M. et Mme Edme Sommier, Paris.*
137. Chardin (J. B.) (1699-1779). LA MAÎTRESSE D'ÉCOLE.  
*National Gallery of Ireland, Dublin.*
155. Duplessis (Joseph) (1725-1802). PORTRAIT DE JOSEPH PÉRU.  
*Musée de Carpentras.*
70. Desportes (François) (1661-1743). NATURE MORTE OISEAUX, FRUITS ET ORFÈVRE. *Musée National, Stockholm.*
130. Boucher (François) (1703-1770). FEMME ÉTENDUE.  
*M. Otto E. Bemberg, Paris.*
166. Greuze (J.-B.) (1725-1805). PORTRAIT DE GEORGES WILLE.  
*Musée Jacquemart-André, Paris.*
153. Duparc (Françoise) (vers 1705-1778). LA TRICOTEUSE.  
*Musée des Beaux-Arts, Marseille.*

en face, à droite :

1066. Pigalle (J.-B.) (1714-1785). BUSTE DU NÈGRE PAUL, DOMESTIQUE DE DESFRICHES. *Musée d'Orléans.*

A gauche :

1106. Chaudet (Antoine-Louis). BUSTE DE MARIE-LOUISE EN IMPÉRATRICE ROMAINE. *M. Élie Fabius, Paris.*
- Prud'hon (Pierre-Paul) (1758-1823).
711. LA SOURCE. *MM. J. Seligmann et Cie, New-York.*
709. PAYSAGE. *M. et Mme Chevrier-Marcille, Paris.*
208. PORTRAIT DE GEORGES ANTHONY. *Musée de Dijon.*
212. VÉNUS ET ADONIS. *M. et Mme Chevrier-Marcille, Paris.*
209. PORTRAIT DU PRÉSIDENT DE MESMAY.  
*Mmes Fournier et Schlaer, Paris.*
211. PORTRAIT DE M. JOHNSON. *Le duc de Trévise, Paris.*
207. PORTRAIT DE Mme ANTHONY AVEC SES ENFANTS.  
*Palais des Beaux-Arts, Lyon.*
710. ÉTUDE DE NU. *M. Laporte, La Roche-Migennes.*
705. PORTRAIT DE Mlle MAYER. *Musée du Louvre.*
1105. Chaudet (Antoine-Denis) (1763-1810). BUSTE DE NAPOLEON I<sup>er</sup> EN EMPEREUR ROMAIN.  
*M. Élie Fabius, Paris.*

En face, à droite :

1065. Pigalle (J.-B.) (1714-1785). BUSTE DE THOMAS AIGNAN DESFRICHES. *Musée d'Orléans.*

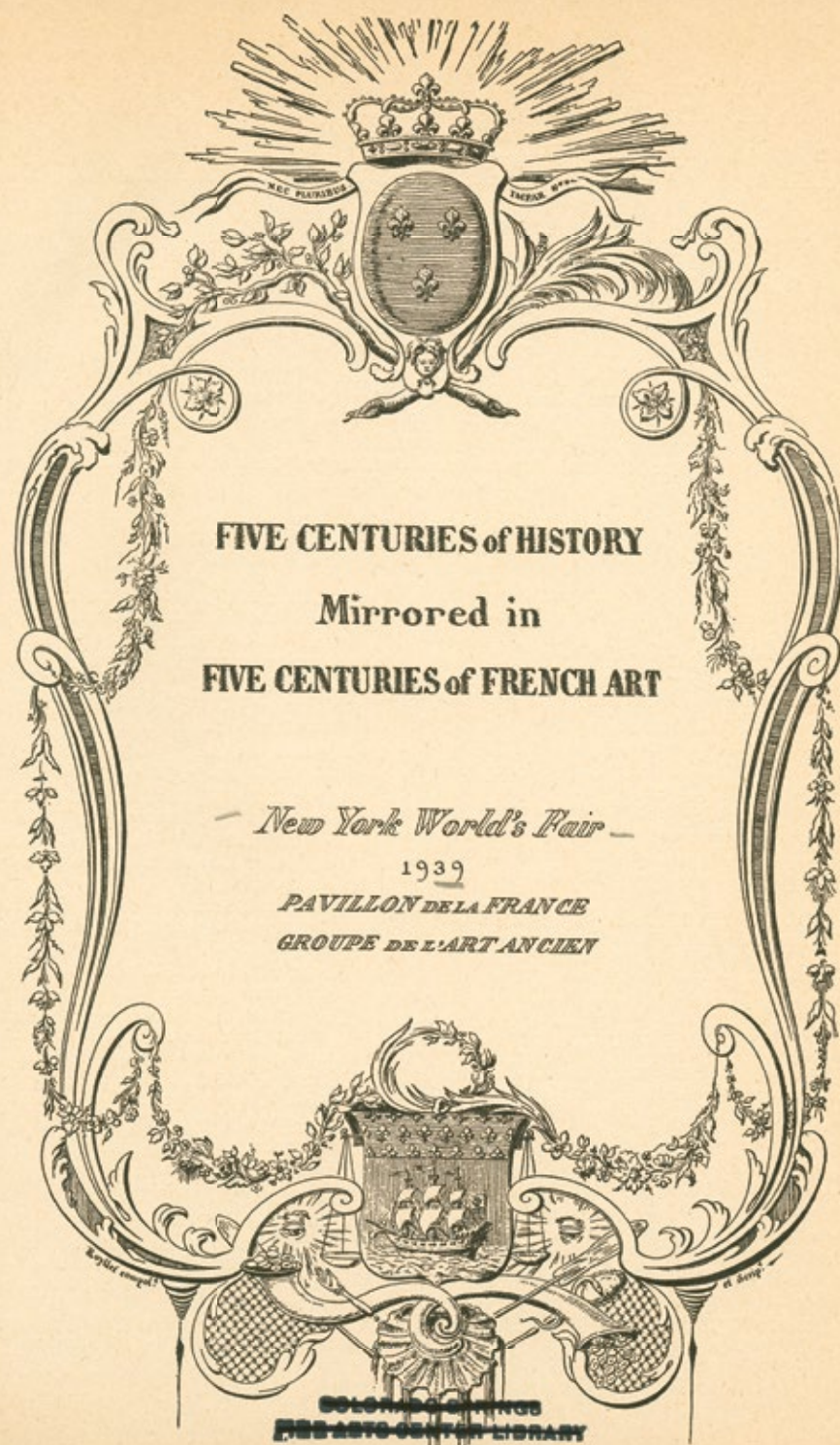
Pénétrer SALLE 20.

## SALLE 20

330. Gérard (François, baron) (1770-1837). PORTRAIT DE PIERRE LASSUS.  
*Faculté de Médecine, Paris.*
210. Prud'hon (Pierre-Paul). PORTRAIT DE TALLEYRAND.  
*Comtesse Jean de Castellane, Paris.*
- Gros (Jean-Antoine, baron). (1771-1835). PORTRAIT DE FRANÇOISE SIMONNIER.  
*M. Biart d'Aunet.*
- David (Jacques-Louis) (1748-1825) :
293. LE SERMENT DES HORACES.  
*MM. Wildenstein et Cie, Paris.*
298. PORTRAIT DE Mlle JOLY. *Comédie-Française, Paris.*
343. Gros (Jean-Antoine, baron) (1771-1835). PORTRAIT DU LIEUTENANT LEGRAND.  
*Duc de Trévise, Paris.*
- Girodet-Trioson (Anne-Louis) (1767-1824). TÊTE D'HOMME.  
*M. Schmit.*

Palais National des Arts, Paris, "Chefs d'Oeuvre de l'Art Français", 1937, nos. 1105 & 1106; no 1105 described as a bust of Napoleon Ier as a Roman Emperor by Antoine-Denis Chaudet, lent by M. Élie Fabius, Paris; no. 1106 described as a bust of Marie-Louise as a Roman Empress by Antoine-Louis [sic] Chaudet, lent by M. Élie Fabius, Paris. See also opposite.





New York, The World's Fair, "Five Centuries of History Mirrored in Five Centuries of French Art", 1939, no. 322, pl. LV, illustrating the present bust of Napoleon, described as "Napoleon I as a Roman Emperor by Antoine Denis Chaudet (1763-1810), marble bust, height 32 inches/ Formerly in the private collection of the Emperor Napoleon III". And no. 323, pl. LIV, illustrating the present bust of Marie-Louise, described as "Marie-Louise as a Roman Empress by Antoine Denis Chaudet (1763-1810), marble bust, height 32 inches/ Formerly in the private collection of the Emperor Napoleon III; later in the collection of the Empress Eugénie at Farnborough. Lent by Elie Fabius, Paris". See also opposite and pp.52-53 in this book.

which formerly belonged to Marshal Davout, duc d'Auerstaedt, an officer of Napoleon I. Their covering of silver brocaded red silk is the original covering. The same material covers the walls of the "Cabinet de l'Abdication" in the Château of Fontainebleau. And similar furniture is displayed at the Château of Fontainebleau in Empress Josephine's room.

LENT BY FABIVS FRÈRES, PARIS.

### 318 TWO EMPIRE COLUMNS, IN GREEN EGYPTIAN GRANITE.

Formerly in the collections of Queen Hortense and of the Duc de MORNAY.

LENT BY ELIE FABIVS, PARIS.

### 319 NAPOLEON III.

By Jean-Baptiste CARPEAUX (1827-1875). Marble bust. Height 20 1/4 inches. Signed and dated : J.-Bte CARPEAUX, Chislehurst, 13 janvier 1873.

Napoleon III defeated and exiled, appears here on the year of his death. The great sculptor of his reign, the tormented artist to whom Paris owes the group "La Danse" at the Opéra and the Fountain of the Observatoire, was not to survive him long.

From the Collection of Empress Eugénie at Farnborough. Exhibition of Souvenirs de la Famille Impériale, Malmaison, 1928 (N° 72). Exhibition of Souvenirs du Prince Impérial, Paris, 1935 (N° 87). Exhibition of the Chefs-d'œuvre de l'art français, Paris, 1937 (N° 1096).

LENT BY RAYMOND FABIVS, NEUILLY.

### 320 CONSOLE.

Napoleonic period. Height 33 inches. Width 28 inches. Depth 21 inches.

Uprights formed of two gilt bronze griffons with eagle beaks. This piece of furniture, entirely made of metal, shows a decoration of the period which reproduced, the shades of the feldspath labrador tray which it supports. Was part of the Marechal Berthier, Prince of Wagram's furniture. Was shown at the Exhibition of Napoleon I's death Centenary, Malmaison, 1921.

LENT BY CAMILLE MEYER, PARIS.

### 321 MIRROR PRESENTED TO QUEEN HORTENSE BY EMPEROR NAPOLEON.

Height 36 inches.

Double mirror with gilded bronze mountings; the sides, ornamented with golden bees, are supported by the figures of Flora and Zephyr which stand on pedestals bearing the Queen's signet; while on the arched cresting appear two seated female figures holding the coat of arms of Queen Hortense.

Signed : " Biennais, Goldsmith and Jeweller, by Appointment to their Royal and Imperial Majesties in Paris. "

Hortense de Beauharnais (1783-1837), daughter of Josephine Tascher de La Pagerie by her first husband, the comte de Beauharnais, married Louis Bonaparte (brother of Napoleon I), King of Holland. She was the mother of Napoleon III.

This mirror was formerly in the private collections of Queen Hortense; of Napoleon III; and of the Empress Eugénie, at Farnborough.

Exhibited at the Exposition des souvenirs de la Famille Impériale at the Château de Malmaison, 1928 (N° 77); and at the Exposition d'Orfèvrerie civile française, in the Musée des Arts décoratifs, the Louvre, Paris, 1929 (N° 18).

LENT BY ELIE FABIVS, PARIS.

### 322 NAPOLEON I AS A ROMAN EMPEROR.

By Antoine-Denis CHAUDET (1763-1810). Marble bust. Height 32 inches.

The head is crowned with laurel, the cloak is fastened at the right shoulder with a brooch bearing the Imperial eagle.

Formerly in the private collection of the Emperor Napoleon III.

Exhibited at the Exposition des Chefs-d'œuvre de l'art français, Paris, 1937 (N° 1105).

LENT BY ELIE FABIVS, PARIS.

### 323 MARIE-LOUISE AS A ROMAN EMPRESS.

By Antoine-Denis CHAUDET (1763-1810). Marble bust. Height 32 inches.

Round her head the Empress wears a diadem; her tunic is fastened over the left shoulder by a brooch adorned with a profile of Napoleon.

Formerly in the private collection of the Emperor Napoleon III; later in the collection of the Empress Eugénie at Farnborough.

Exhibited at the Exposition des Souvenirs de la Famille Impériale at the Château de Malmaison in 1928 (N° 15); at the Exposition des Souvenirs du Roi de Rome, Musée de l'Orangerie, 1932 (N° 209); at the Exposition des Chefs-d'œuvre de l'art français, Paris, 1937 (N° 1106).

LENT BY ELIE FABIVS, PARIS.

### 324 FOUR DRAWINGS.

By Evariste FRAGONARD (1780-1850), son of the great Fragonard; pupil of his father and of David. In pencil, touched up with gouache. Signed. Height 8 7/8 inches. Width 24 1/2 inches.

(a). Interview between the two Emperors Napoleon I and Alexander I.

(b). Presentation to the Legislative Assembly of the captured Spanish flags.

(c). His Majesty the Emperor visiting the tomb of Frederick the Great.

(d). The Battle of Austerlitz.

This set was shown at the 1810 Salon.

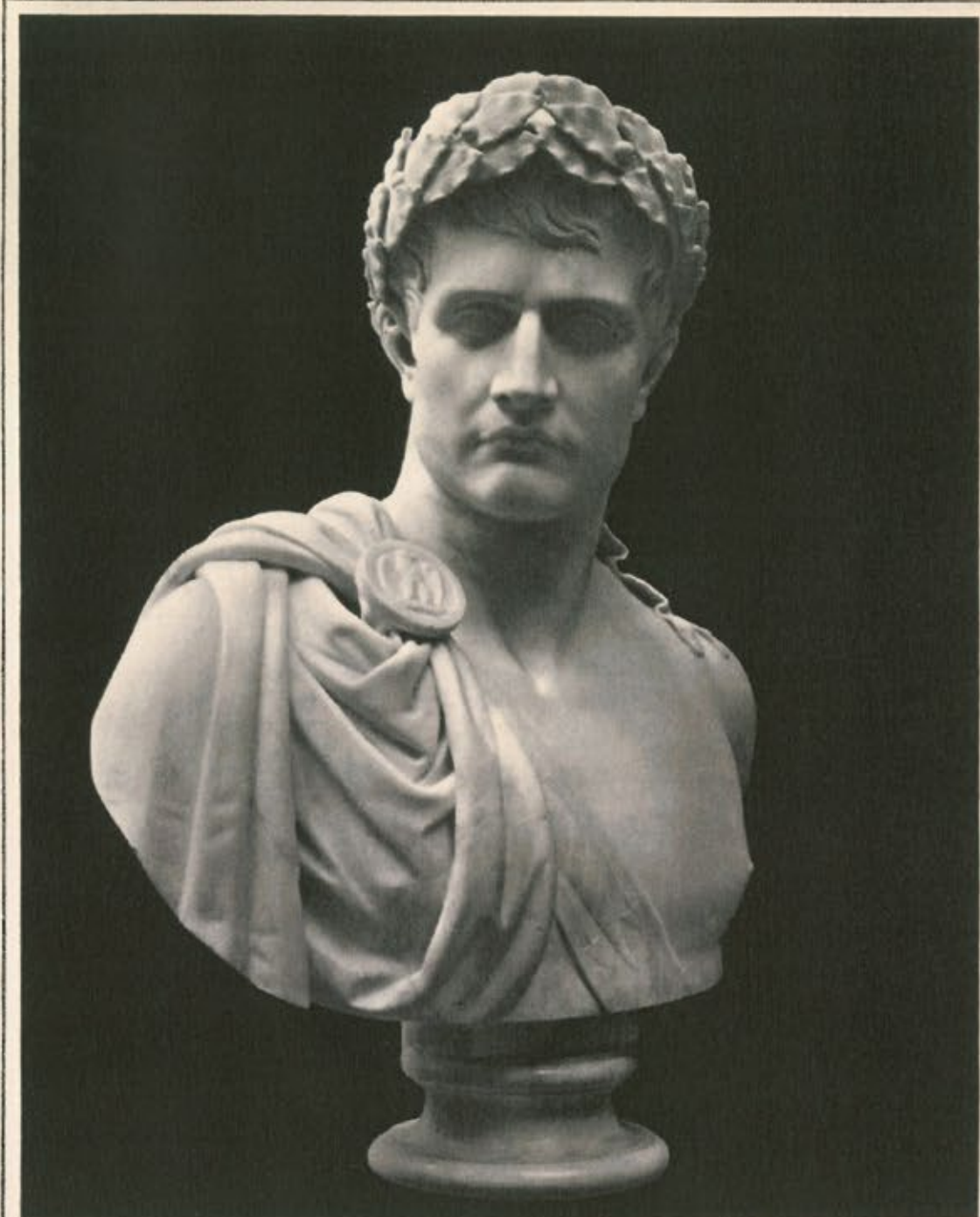




XIXth CENTURY

Lent by E. Fabius.

323. — THE EMPRESS MARIE-LOUISE.  
by A.-D. CHAUDET



XIXth CENTURY

Lent by E. Fabius.

322. — NAPOLEON AS A ROMAN EMPEROR  
by A. D. CHAUDET





Detail of the fibula on the present bust of Napoleon.



Detail of the wedding procession of Napoleon and Marie-Louise of Austria through the Grande Galerie, in the Louvre (1810) by Benjamin Zix; Musée du Louvre, Paris.

Of extreme importance, these magnificent busts of Napoleon Bonaparte, First Emperor of France (1769–1821) and his second wife, the Empress Marie-Louise (1791–1847), were once owned by Napoleon Bonaparte's nephew, Napoleon III (1808–73) and housed at the Palais de Compiègne. Following the Franco–Prussian War (1870–71), the rising of the Commune and the exile of the Imperial French family to England, the marbles remained the property of Napoleon III and subsequently that of his widow the Empress Eugénie (1826–1920). They were then separated for over half a century before being reunited in 1936. This situation can be briefly explained by the fact that the bust of Marie-Louise remained with the Empress Eugénie up until her death and was proudly displayed at her English home Farnborough Hill in Hampshire. After Eugénie died, the complete contents of Farnborough Hill were sold in a series of auctions. At one of those sales, held by Hampton & Sons, comprising 2539 lots and spanning 18–27<sup>th</sup> July 1927, the bust of Marie-Louise was purchased by the eminent Paris art dealer Élie Fabius (1864–1942). Unlike the marble of his second wife, the bust of Napoleon was not in the Farnborough Hill sale since it had already been given by Eugénie to her friend and her deceased husband's écuyer (equerry) Firmin Rainbeaux (1834–1916). It is almost certain that this gift was made on 18<sup>th</sup> April 1881, when according to Marc Desti *Conservateur en Chef, Palais impérial de Compiègne*, Eugénie gave Rainbeaux three marble busts. In turn, Rainbeaux bequeathed the bust of Napoleon, along with many other objects given to him from the Imperial collection, to his son Félix Rainbeaux (1866–1936). Following the latter's death, the collection was then sold at Hôtel Drouot, Paris on 23<sup>rd</sup> October 1936, when the present bust of Napoleon was purchased by Élie Fabius and thus the two busts were once more reunited.

Élie Fabius, who specialised in works of art from both the first and second Empire periods, was much admired for his knowledge and taste; as such, he obviously appreciated that these marbles were of historical importance and among the finest Napoleonic sculptures of the period. Inspired by original busts carved by the Italian and French sculptors Antonio Canova (1757–1822) and Antoine–Denis Chaudet (1763–1810), who in turn looked back to antique prototypes, they compare closely with an unsigned pair of busts of the same subjects attributed to the Italian sculptor Angelo Pizzi (1775–1819), now in the Museo Correr, Venice (illus. pp. 6–7 & 37–38). When Napoleon was expanding his empire, his family and representatives were keen to commission numerous portrait busts, which were installed in their many residences and domains.



The most active centre for such sculptural likenesses was at Carrara in Italy, which was funded by the Banca Elisiana (for more information on the Carrara workshops see pp. 68–72). As will be discussed, over the years, opinions have varied as to who carved these busts but experts conclude that they were almost certainly executed in Italy by Pizzi, while Napoleon was still at the height of his power and about the time of his marriage to Marie-Louise in 1810.

Before elaborating upon their illustrious provenance and their changing attributions, it is useful to describe the subject of these two marbles, namely Napoleon Bonaparte, the First French Emperor and his wife the Empress Marie-Louise. In keeping with his admiration for classical antiquity, particularly Julius Caesar, Napoleon is portrayed as a Roman Emperor, crowned with a wreath of laurel leaves, the ancient symbol of victory, awarded to winning athletic competitors and also as worn by the mythological god Apollo. As in ancient Roman sculptures, Napoleon wears a mantle which is held by a fibula or clasp, shaped as a medal-lion mounted by an ancient Imperial eagle. The eagle, like the laurel was to become a favourite emblem of the French Empire and as the main attribute of the mythological god Jupiter, chief of the Olympian deities, it is shown clutching a thunderbolt, which was another of Jupiter's attributes. Like her husband, Marie-Louise is also portrayed in a classical manner, wearing a tiara decorated with a star amid a band of anthemion which were often used in antique decoration and again replicated in Neo-classical art.

Napoleon was not only a great leader of the French nation but was also passionate about the arts. To this end he employed his favourite architects and *ornementalistes* Charles Percier and Pierre François Léonard Fontaine to recreate an artistic style based on antiquity that symbolised his power as France's First Emperor. Born on the 15<sup>th</sup> August 1769 in Ajaccio, Corsica, Napoleon trained at the École Militaire in Paris and was made a general at the young age of 24. He was then appointed First Consul of France in 1802 and two years later crowned himself Emperor of France at Notre-Dame Cathedral. Having saved France after the Revolution, Napoleon restored peace at home, reduced inflation, introduced the first proper accounting system, rebuilt much of Paris and re-established public worship and religious tolerance, making an agreement (the Concordat) with the Pope in 1801. He successfully conquered Spain, Germany, Poland and Austria but then in 1812 he invaded Russia, where the great distances and bitter cold resulted in catastrophic losses to his army. He was then defeated at Leipzig in 1813 and, forced to abdicate, he was banished to the Mediterranean island of Elba with a pension for life. Undeterred, in early 1815, Napoleon returned to France but was finally defeated at the Battle of Waterloo, Belgium, in June 1815. A week later, Napoleon abdicated and was exiled to the South Atlantic island of St. Helena, where he died on the 5<sup>th</sup> May 1821.

He firstly married Joséphine de Beauharnais in 1796 but after thirteen years of marriage and with no male heir, he divorced her in 1809. The following year he married Marie-Louise de Habsburg-Lorraine, who was given the title of Empress after her marriage. She was the daughter of Maria Theresa of Naples and Francis I, first Emperor of Austria, who succeeded his own father, Leopold II, as Holy Roman Emperor in 1792; both her parents were related to Queen Marie-Antoinette. Raised by various governesses, Marie-Louise enjoyed a happy childhood despite difficulties arising after her family was exiled in 1805. Because of that she developed an aversion to France. It was therefore a concern when she learned that Napoleon wished to marry her. However, Marie-Louise accepted that the marriage was for political advantage and the year after their wedding granted Napoleon's greatest wish by giving birth to their son, the King of Rome. Despite her initial feelings toward Napoleon, Marie-Louise later begged him to allow her to accompany him to Elba. Instead, he persuaded her to return to her father's court in Austria. She was subsequently appointed Duchess of Parma, which she ruled alongside the comte de Neipperg, whom she married in 1821. After the comte's death in 1829, Marie-Louise married the comte de Bombelles in 1834.



*Emperor Napoleon I*

*Empress Joséphine*



MARIE LOUISE,  
*Impératrice des Français,  
Reine d'Italie.*

NAPOLÉON LE GRAND,  
*Empereur des Français,  
Roi d'Italie.*

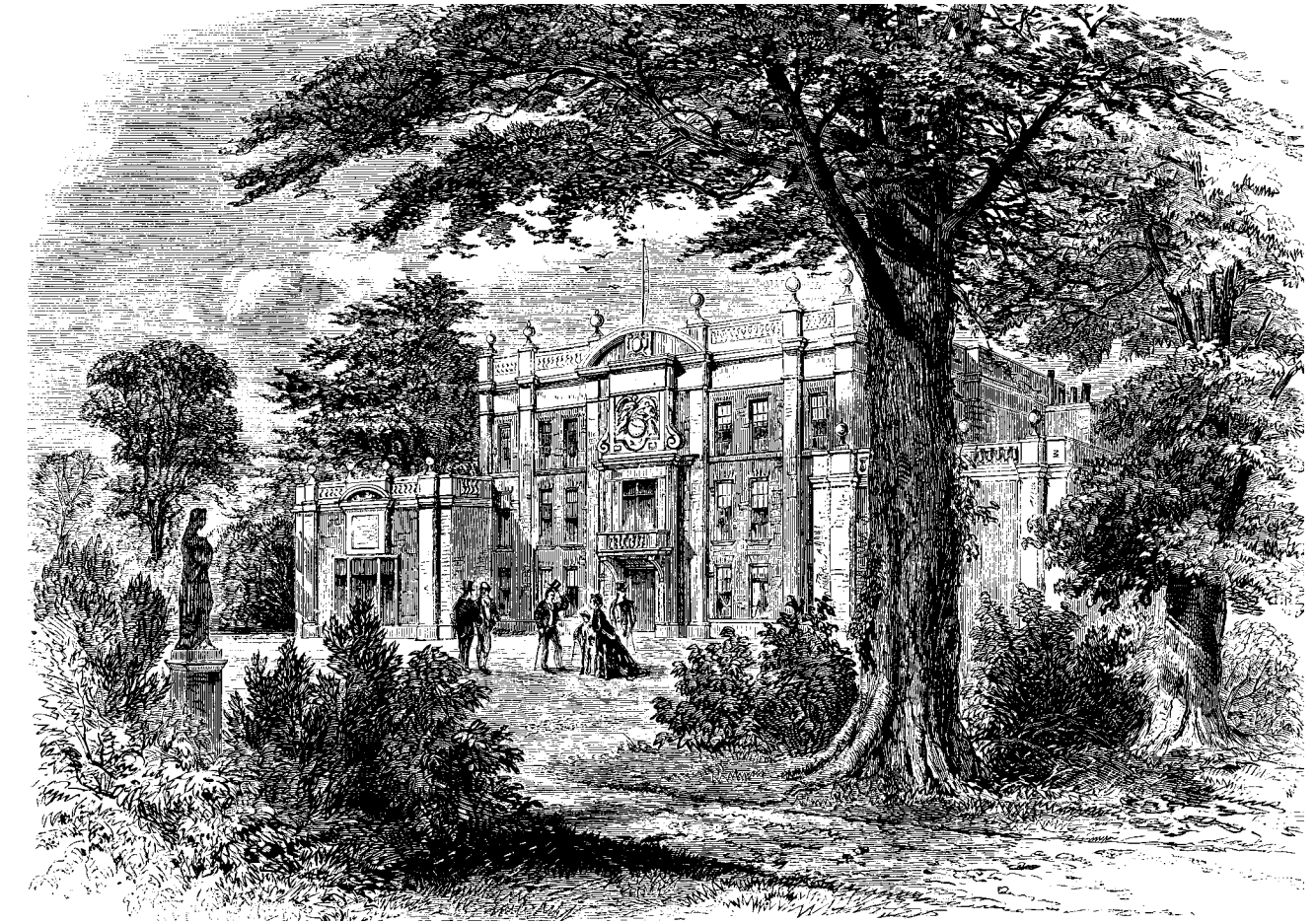


We should now consider the provenance of these important marbles. In his authoritative book “La Sculpture dans l’Italie Napoléonienne”, 1964, p. 349, Gérard Hubert states that there is no doubt that they were once owned by Napoleon III at Compiègne. The same provenance is cited by the art critic Georges Mauquin, 1938 (*op. cit.*, p. 40). Such reputable sources confirm that they were indeed enjoyed by Napoleon III and his wife the Empress Eugénie at the Palais de Compiègne. Although the archives at Compiègne remain mute as to when Napoleon III acquired the busts, it is very likely that they were originally owned by Napoleon Bonaparte or a member of his family and from there, they were passed down to the first Emperor’s nephew, Napoleon III. This assertion is strengthened by the fact that, apart from his passion for arms and armour, Napoleon III preferred to acquire or commission new works from the leading artists of the day, rather than purchasing past works. Although Napoleon III was not such an avid collector as his predecessors, nevertheless he and Eugénie accrued a considerable art collection. Each year Napoleon III was granted a budget, known as *la liste civile* which, between 1853 and 1870, amounted to 25 million francs per annum to support his expenses and maintain his legacy. From that, a proportion was dedicated to the arts, such as purchasing and commissioning new paintings, sculpture, prints and *objets d’art*, as well supporting the Imperial museums or for providing artists’ pensions. In her book, “L’Empereur et les arts: La liste civile de Napoléon III”, 2005, Catherine Granger notes that Napoléon III’s art collection included over 700 modern paintings by 400 different artists and 157 contemporary sculptures by 85 different sculptors. Among them were works by the German painter Franz Xaver Winterhalter (1805–73) and the French sculptors Antoine Louis Barye (1796–1875), Jean-Baptiste Carpeaux (1827–75) and Emmanuel Frémiet (1824–1910). Napoleon III’s *liste civile* came to an end at the start of the Franco-Prussian War (1870–71).

Napoleon III, born Louis-Napoleon was the son of Louis Bonaparte, King of Holland, who was Napoleon Bonaparte’s younger brother. Like the rest of his family, Louis-Napoleon was exiled after his uncle Napoleon was defeated at the Battle of Waterloo in 1815, and thereafter spent most of his time in England and Germany. In 1840 he attempted a *coup d’état* after sailing to Boulogne, but was arrested and imprisoned, before escaping back to England. It was not until 1848, after the fall of the Bourbon monarchy, that he was able to return formally to France where he was elected President of France in 1849. The constitution of France at the time only allowed one term of four years as President, but in 1853 Louis-Napoleon staged a successful *coup d’état* and seized for himself and his government dictatorial powers. Eleven years later, in December 1864, following a referendum, the Second French Empire was established, and Louis-Napoleon was declared Napoleon III, Emperor of France. His wife Eugénie, whose original name was Eugénia María de Montijo de Guzmán, was the daughter of a Spanish nobleman who fought on the French side during Napoleon I’s Peninsular War in Spain. She went to Paris in 1848 and five years later married Napoleon III. A woman of great beauty as well as intelligence, she took an active role in political affairs.

The Franco-Prussian War resulted in France’s defeat, the downfall of Napoleon III and the end of the Second French Empire. When the war was declared in 1870, Eugénie remained in Paris, acting as Regent while Napoleon III and their son, the Prince Imperial joined the French troops at the German front. On learning that her husband had been captured, Eugénie fled Paris and found sanctuary in England. During the Siege of Paris and the uprising of the Commune, great efforts had been put in place to preserve France’s art treasures. A committee was set up to care for museum collections and works of art in the various palaces but despite great efforts, there were significant losses such as a fire at the Château de Saint-Cloud in

October 1870 and at the Palais de Tuileries in May 1871. Whilst some works from Napoleon III’s personal art collection were sent to the Imperial family in England, the majority of items housed in various Imperial and royal residences became the property of the French State. There then began a long and protracted negotiations between the widowed Eugénie and the French State for the restitution of works that belonged to Napoleon III’s personal collection. Since the French State had little interest in retaining works by lesser artists as well as portraits and sculptures of the deposed Napoleonic family, those works would have been shipped to England without many objections.



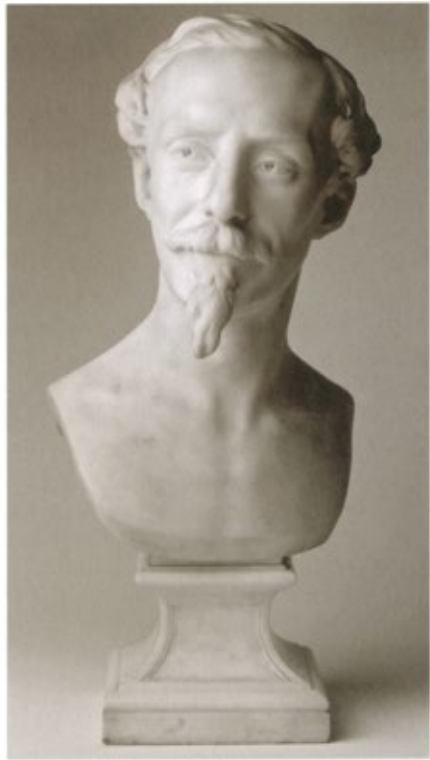
Camden Place, Chislehurst, the English residence of Napoleon III and the Empress Eugénie, circa 1870.

On arrival in England, the exiled Eugénie went to Chislehurst in Kent where she moved into Camden Place, an imposing residence that had been restyled as a French château. In 1871, following his recent release from capture at Wilhemshöhe, Napoleon III joined his wife at Camden Place but suffering failing health, he died two years later in 1873. Napoleon III’s death was followed in 1879 by that of their only son, the Prince Imperial, while serving in South Africa during the Zulu War. After this the Empress Eugénie no longer wished to remain at Chislehurst. Thus, in 1880 she purchased Farnborough Hill, near Aldershot in Hampshire and moved into the property in September 1881.



On the 18<sup>th</sup> April 1881, a few months prior to her move from Camden Place to Farnborough Hill, Eugénie gave three marble busts to Firmin Rainbeaux, of which the present bust of Napoleon was almost certainly one. It was fitting that she did so since Rainbeaux was devoted to her and was in the process of helping her retrieve those works of art belonging to Napoleon III's *liste civile* from the French State. This proved to be a lengthy business which Eugénie began in 1875 (soon after her husband's death) but was not finally concluded until 1907, during which Rainbeaux played an important role. Prior to the Franco-Prussian War, Rainbeaux had often stayed with Napoleon and Eugénie at Palais de Compiègne, where he undoubtedly admired the present busts of Napoleon Bonaparte and his wife.

Born on 8<sup>th</sup> December 1834 at Mons in Belgium, Firmin Rainbeaux was the son of Cécilia and Émile Rainbeaux, whose wealth came from the coal mining industry. On his father's death in 1861, Firmin took over as director of *compagnie des mines de Marles* (Pas de Calais) and continued to successfully expand the family mining ventures. In 1857 he married Emilie Hortense Mocquard, daughter of the diplomat and politician Jean-François Mocquard, who served as *Sénateur du Second Empire* and subsequently *chef de cabinet* to Napoleon III. In turn, 1864 saw Firmin's own appointed as écuyer to Napoleon III. Three years later, Rainbeaux distinguished himself by saving the life of the Russian Tsar Alexander II while the latter was visiting Paris for the Exposition Universelle in 1867. On 6<sup>th</sup> June that year, Napoleon III and Rainbeaux were escorting the Tsar and two of his sons through the Bois de Boulogne, when an aggrieved Polish émigré, Antoni Berezowski, aimed his gun at the Tsar. Rainbeaux managed to place his horse between the gun and the Tsar's carriage. Rainbeaux's horse was shot out from beneath him but survived, as did the rest of the party and thus Rainbeaux became a hero. The incident inspired Jean-Baptiste Carpeaux to execute *L'Attentat de Berezowski* (Musée d'Orsay) and subsequently create a marble bust of Firmin Rainbeaux.



JEAN-BAPTISTE CARPEAUX  
Firmin Rainbeaux  
1867, marbre original  
Paris, collection Fabius frères  
Offert par le sculpteur à son modèle, acheté  
à la vente Rainbeaux, en 1936, par Élie Fabius.

Firmin Rainbeaux, marble bust by Jean-Baptiste Carpeaux, Paris 1867. Given by the sculptor to the sitter and thence to the latter's son Félix Rainbeaux. Then bought by Elie Fabius at Félix Rainbeaux's deceased sale in 1936.

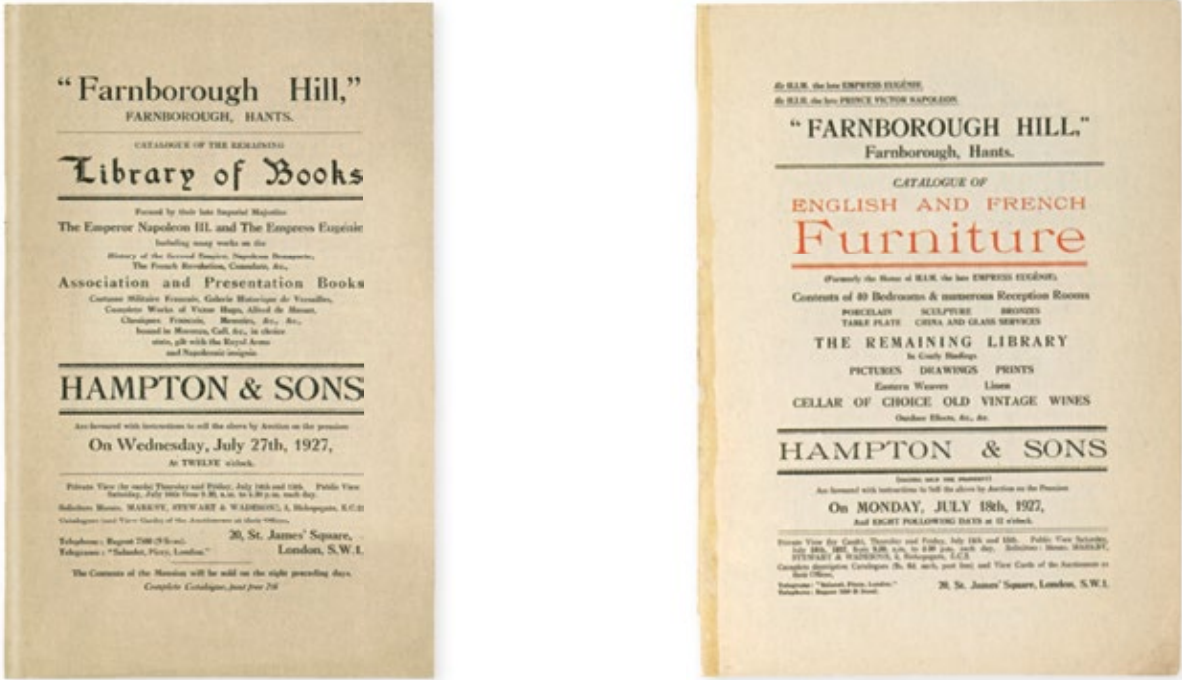
Rainbeaux received the Imperial Russian *Ordre de Saint-Stanislas* and a number of other awards during his lifetime including the *La médaille commémorative de la guerre 1870–1871*, the *Commandeur de l'Ordre de Léopold de Belgique* and the *Légion d'honneur* (1890). He died on 13<sup>th</sup> July 1916 at his home at 56 rue de Ponthieu, Paris, where he had lived for many years and where undoubtedly the bust of Napoleon Bonaparte was once displayed. Firmin Rainbeaux left a vast estate of £72,557, with most of his works of art being inherited by his son Félix. Following Félix's death in Paris, June 1936, many of the works inherited from his father were sold at auction at Hôtel Drouot, Paris, 23<sup>rd</sup> October 1936. Titled "Succession de M. Félix Rainbeaux, Fils de Firmin Rainbeaux, écuyer de l'Empereur Napoleon III souvenirs napoléoniens: fusils, pistolets, couteaux de vénerie, dagues, miniatures etc", the 355-lot sale included many items formerly belonging to Napoleon III and subsequently Eugénie. Among them were numerous miniature boxes, photographs, prints and pictures as well as a bust of Napoleon III given by Eugénie to Firmin and a statuette of Britannia given to Madame Rainbeaux. Among the sculptures were several marbles by Carpeaux as well as a complete section devoted to first and second Empire Napoleonic busts, counting among them two marble busts of Napoleon (the present one being lot 267, described as "Buste de Napoléon Ier, en Empereur Romain") as well as another catalogued as of Marie-Louise by François-Joseph Bosio (1768–1845; lot 268) but according to Olivier Gabet (*op.cit*, p. 115) was of Hortense. Present at the sale was the Paris art dealer Élie Fabius, who purchased many items, especially those relating to the Imperial family, from crystal and silver to photographs, sketches and sculptures. Significantly one of his acquisitions was a marble bust of Napoleon (2062 francs) while another was the Bosio bust of Hortense.

It should be noted that when the bust of Napoleon as a Roman Emperor was sold in the Rainbeaux sale, it was described as measuring 78 cm, but when both it and the bust of Marie-Louise were lent to various exhibitions by Fabius, they were recorded as 81 cm in height. The reason for the discrepancy is understandable since the difference of a mere three centimetres is, for instance, simply a matter of whether the Napoleon bust was measured to the tip of his laurel wreath or the top of the Emperor's head.



As already mentioned, Fabius purchased the present bust of the Empress Marie-Louise at the Farnborough Hill sale in 1927. Eugénie had filled Farnborough Hill with a great collection of art, with some works more recently commissioned or purchased from living artists as well as those items Eugénie had successfully requisitioned from the French State. Among them was a large collection of marble busts portraying members from Napoleon Bonaparte’s family. During a ten month visit to the Empress Eugénie at Farnborough Hill in 1886, her friend Agnes Carey later referred to those busts, noting: “Scattered about among the Queen Hortense cabinets and other historic furniture, are palm trees, and a few good pieces of modern statuary by the best sculptors of the day, including a great number of busts. Napoleon I’s immediate family has certainly not been neglected. They are all there: Charles Bonaparte, his father; Letitia, his mother, styled Madame Mère; his brothers - Joseph, King of Spain, Jérôme, King of Westphalia, and Louis, father of Napoleon III, King of Holland; Caroline, who married Joachim Murat, King of Naples; and finally, Eliza and Lucien, these two being the only ones of the family who never wore a crown. Then, too, there is a bust of the great man himself [Napoleon Bonaparte], and many of Napoleon III; Queen Hortense; Princess Mathilde; and Prince Napoleon-Louis, brother of Louis-Napoleon”. Elsewhere Carey wrote: “The Empress took me into the dining room, through looking glass doors with gilt framework, saved from the Tuileries ... Over the large marble fireplace, in which a glorious wood fire now nearly always sparkles and crackles, is a bust of the Empress Marie-Louise.” (Agnes Carey, “The Empress Eugenie in Exile”, 1920, pp. 12 & 23).

Eugénie was 94 when she died in July 1920, while visiting a relative in Madrid. Since she had no direct heirs, she left her assets to family members and to good causes. Farnborough Hill and all its contents was bequeathed to her deceased son’s heir Prince Victor Bonaparte. Under his instruction, in 1921 and 1922, Christie’s held two sales of ancient and modern pictures from the late Empress’s collection. When Prince Victor Bonaparte died in 1926, his widow, Princess Clémentine of Belgium, decided to sell Farnborough Hill, its contents and surrounding estate land. Christie’s again were given the role of selling most of the remaining pictures on 1<sup>st</sup> July 1927, where Winterhalter’s celebrated portrait *L’Impératrice Eugénie entourée de ses dames d’honneur* was purchased by baronne d’Alexandry d’Orengiani.



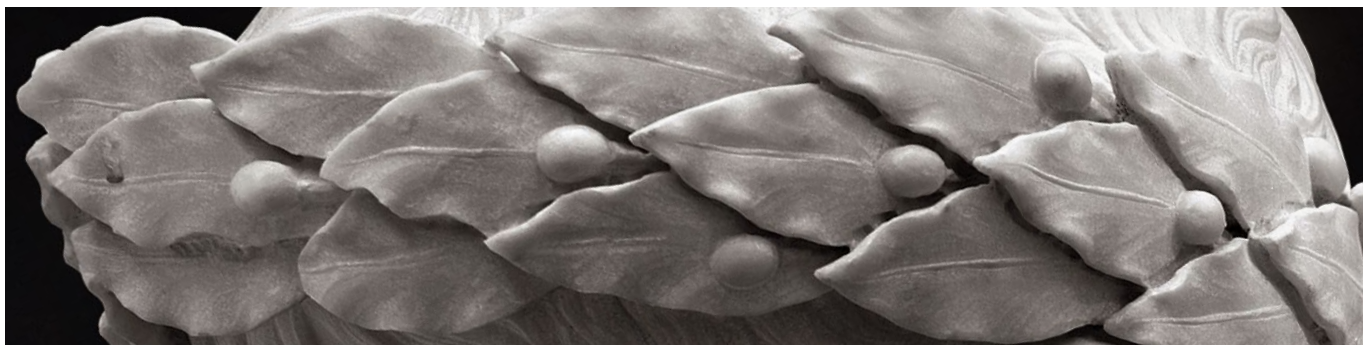
Front pages of the sale catalogues at the Farnborough Hill sale in July 1927 where many of the contents, including books, furniture and other works of art where sold.

Then between 18–27<sup>th</sup> July 1927 Hampton & Sons of London held an auction of the furniture, sculptures, bronzes, ceramics, books wines etc from Farnborough Hill. Included was the present bust of Marie-Louise, which was purchased by Élie Fabius.

Élie Fabius was born at Haguenau, France, close to the German border, on 20<sup>th</sup> February 1864. He was of Jewish descent, whose family came from a long line of merchants. In 1882, during the early years of the Third Republic and at the young age of eighteen, Élie opened an antique shop at no. 3 rue de Provence, Paris. With a passion for the First Napoleonic era as well as that of the Second Empire period under Napoleon III, he had a particular penchant for sculptures which not only included Napoleoniennes but also works by Barye and Carpeaux. One of the great coups that cemented his repute in this sphere came when he was one main buyers of the Empress Eugénie’s sale in 1927. From then on, his international clientele grew. Though the war and growing aryanization curtailed these activities, several of Fabius’s sons followed in his footsteps. The eldest, Emmanuel, become an expert dealer in autographs and manuscripts, while in 1937 the three youngest, Fernand, Pierre and André established their own antique business in Paris at 152 boulevard Haussmann, under the name of Fabius Frères.

Although Élie Fabius had been unaware of Farnborough Hill sale held by Christie’s on 1<sup>st</sup> July 1927, fortunately his friend and fellow dealer Martin Bacri alerted him to the forthcoming sale, staged by Hampton & Sons, beginning on the 18<sup>th</sup> July. Bacri, whose family had specialised in *objets d’art* from the Renaissance to the eighteenth century, had a particular interest in tapestries and textiles. They decided to view the sale but before they did so, they collaborated with another fellow dealer Léon Bourdier who specialised in historical decorative works of art. The three men formed a collaboration with the intention of returning to France, some of their nation’s finest treasures. At the sale Fabius purchased many works of historical value that had formerly been owned by Napoleon III and Eugénie including numerous marble busts of the First Imperial family as well one of Napoleon III by Jean-Baptiste Carpeaux, (Metropolitan Museum, New York).





Fabius invested a considerable amount of money to secure his purchases at the Farnborough Hill sale. As his biographer, Olivier Gabet notes: “For Fabius, such an action was as daring as it was strategic, as sentimental as it was historic”. Together with Bacri and Bourdier, Fabius then approached the curator of the Musée de Malmaison, Jean Bourguignon, with a proposal that they could stage an exhibition of their recent purchases from Farnborough Hill. After much discussion, Bourguignon agreed to the idea and offered them Malmaison’s Osiris Pavilion as a suitable venue, where alongside works that the three had themselves acquired from the late Empress’s sale were a few others. This resulted in the 1928 Malmaison exhibition “De Napoleon Ier à Napoleon III, Souvenirs de la Famille Impériale, Conservees par L’Impératrice Eugénie dans sa Residence de Farnborough et Provenant de sa Succession” (see pp. 42–43). Fabius was entrusted to write the catalogue. Illustrations of the most important pieces were chosen but unlike many other exhibitions, most of the exhibits were for sale.

Fabius then lent the bust of Marie-Louise to the Napoleonic exhibition “Souvenirs du Roi de Rome” (see pp. 44–45) held at the Musée de l’Orangerie, Paris in 1932, where item no. 209 was described as a “Spalla: buste de l’impératrice Marie-Louise/marbre/A fait partie des collections de l’Impératrice Eugénie à Farnborough, Angleterre/Au Musée de Malmaison” (with the latter reference relating to the Malmaison exhibition in 1928). Three years later, in 1935, the Bibliothèque Nationale, Paris housed another similar exhibition titled “318 Lettres de Napoléon à Marie-Louise” (see pp. 46–47), to which Élie Fabius lent the marble bust of Marie-Louise, where again it was described as by Jacques Spalla (this was Giacomo Spalla; 1775–1834, who studied under Canova). In 1937, the year after Fabius purchased the bust of Napoleon from the Rainbeaux sale, he lent both marble busts to another Paris exhibition at the newly opened Palais National des Arts. The exhibition, which coincided with the Paris Exposition Internationale, was titled “Chefs d’Oeuvre de l’Art Français”; it was an historical survey of French art since Gallo-Roman times and had been organized by the Musée du Louvre. When displayed at the Palais National des Arts (see pp. 48–49), these two busts were described as by Antoine-Denis Chaudet, rather than Spalla. In his review of the show, Georges Mauguin, singled out these two works for illustration in his article “L’Iconographie Napoléonienne au Palais National des Arts.” (see pp. 22–25) Mauguin also discussed them briefly, of which the following is a translation: “The busts of Napoleon I as a Roman Emperor and of Marie-Louise by Chaudet (from the ancient collections of Napoleon III, at M. Fabius), welcome visitors at the entrances to the hall reserved for the beginning of the 19<sup>th</sup> century.” Two years later, Fabius lent the marbles to the World’s Art Fair, held in New York 1939, where again they were described as being by Chaudet (see pp. 50–53).

As is already evident, opinions concerning the creator of the marbles have varied. Certainly they were inspired by celebrated sculptures by Antonio Canova and Antoine-Denis Chaudet, with the bust of Napoleon comparing with examples by Canova in the Musée Rueil-Malmaison or the Corcoran Gallery Washington (illustrated in Hubert and Ledoux-Lebard, *op.cit.*, pp. 91 & 93) or Chaudet’s plaster model for Sèvres at Château de Fontainebleau (*ibid.*, p. 84). At the Farnborough sale in 1927, the exhibition at Malmaison 1928 and continuing through to the 1932 exhibition at l’Orangerie, the bust of Marie-Louise was consid-

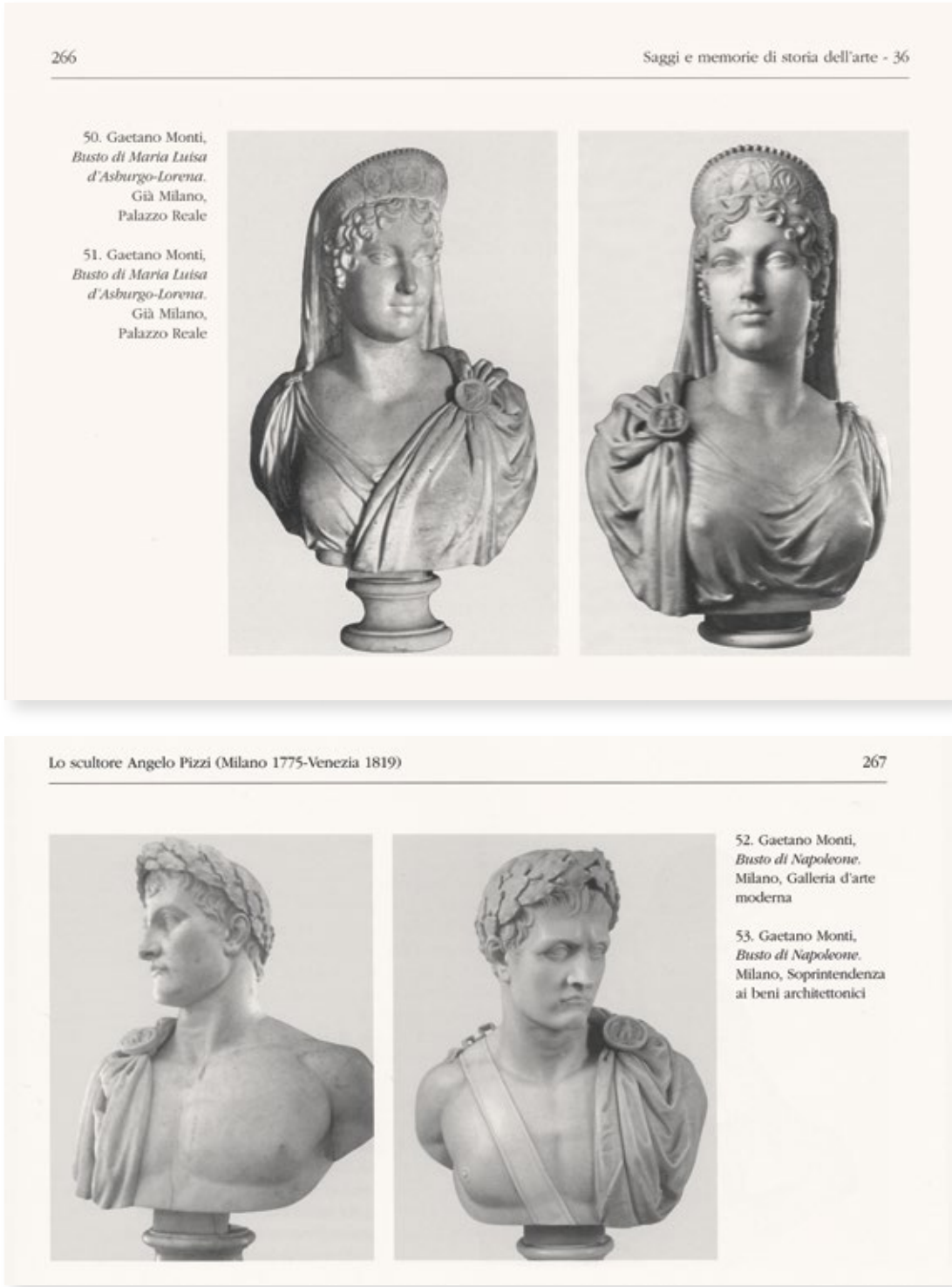
ered to be by Giacomo Spalla. But significantly when shown in Paris at the Palais National des Arts in 1937, the year after Fabius had bought the Napoleon bust at the Rainbeaux sale, they were both catalogued as by Chaudet. Likewise, when Fabius lent them to the New York World’s Fair in 1939 they were again considered to be by Chaudet. Later when Gérard Hubert published “La Sculpture dans l’Italie Napoléonienne”, 1964, he captioned the illustration of the Napoleon bust as “Chaudet et Bartolini, d’après (?)”, in other words probably by the Italian sculptor Lorenzo Bartolini (1777–1850) after a model by Antoine-Denis Chaudet. In the main text, he discussed them in relation to the sculpture workshops at Carrara, which was directed by Bartolini after he moved to Carrara in 1808. Prior to that Pizzi had been the director of the Carrara sculpture workshops. Funded by the Banca Elisiana, the workshops produced numerous quality busts of Napoleon and his family based on copies or closely inspired by models by such sculptors as Canova, Chaudet or Bosio. When describing the present bust of Napoleon in 1964, Hubert asserted that while the original model, with his head turned three-quarters, was a Canovian type, in reality it owed as much to Canova as it did to Chaudet. He continued to say that the quality of the marble, the subtlety of the hair and beauty of the model, indicated Bartolini’s personal intervention in its creation, circa 1810.

However Hubert later changed his opinion for, when in 1999, he and Ledoux-Lebard published their book “Napoléon, portraits contemporains bustes et statues”, the present marble of Napoleon had been re-attributed to Angelo Pizzi (see p. 31). Although no explanation was given as to why the attribution had changed, it was nevertheless understandable given that the two experts had recently examined so many portrait sculptures of Napoleon; having done so, they reached a new opinion. Their attribution to Pizzi was echoed by Enrico Noè, who in 2012 published “Lo scultore Angelo Pizzi (Milano 1775–Venezia 1819)” in “Saggi e Memorie di storia dell’arte” (see pp. 36–40) In his scholarly article, Noè compared the present busts of Napoleon and Marie-Louise to a very similar unsigned pair attributed to Pizzi, now in the Musée Correr in Venice (previously housed at the Palazzo Reale in Venice, the Museo Archeologico and the Gallerie dell’Accademia). Whilst they follow a similar composition to the pair in the Correr, the present marbles are considered to be of a higher quality. Other differences include minor details such as the folds of Napoleon’s drapery, the angle of his head, the curls of his hair and the lack of his sash in the Correr work. The two busts of Marie-Louise are closer but again there is a distinct difference between the way her drapery falls.





Enrico Noè’s article also draws attention to the similarity between this pair, those in the Correr and those by the Italian sculptor Gaetano Monti (c.1750–1824). Monti created pairs of marble busts with Napoleon looking both left and right (illustrated in Noè, *op.cit.*, p. 267, pls. 52 & 53) as well as a comparable pair in the Palazzo Reale, Milan of Marie-Louise also looking to the left and right (*ibid.*, p. 266, pls. 50 & 51), which are identical to a pair attributed to Pizzi, offered by Sotheby’s London, 14<sup>th</sup> Dec 2001, lot 118. As Enrico Noè explains, attributing Neo-classical sculptures, especially if unsigned, is extremely complex. Nevertheless, the present busts should be attributed to Pizzi.



Enrico Noè, *op.cit.*, pp. 266–267, illustrating comparable busts by Gaetano Monti.

Pizzi, who was born on 23<sup>rd</sup> December 1775 in Milan, trained in his home city as a sculptor at the Accademia di Belle Arti di Brera under Giuseppe Franchi. Working in the Neo-classical style, he taught at the academies of Carrara (1804–7) and Venice (1807–19). Pizzi executed a number of Napoleonic sculptures, including a series of marble busts of the Emperor’s family, namely Lucien, Jérôme, Joseph, Louis, Caroline, Pauline Bonaparte and Eugène de Beauharnais, which were sold at the Demidoff sale, 8–13<sup>th</sup> April 1839 (lots 287–294). Other busts by Pizzi of Napoleon and his family include an exact replica of Canova’s colossal bust of the emperor, intended for the Liceo Classico in Macerata (untraced) as well as a marble bust of Napoleon of a similar composition to the present marble (Museo Civio, Udine). Another was assigned to the Convitto nazionale ‘Marco Foscarini’, Venice (known only from a small photograph) while attributed examples include a bronze statue portraying Napoleon as a Roman emperor, partially clothed and holding a spear (Palazzo Archinto, Milan).



Angelo Pizzi (1775–1819) by Carl Christian Vogel von Vogelstein. Kupferstich-Kabinett, Staatliche Kunstsammlungen, Dresden.

Pizzi also worked on a number of secular and ecclesiastical commissions. Among them were statues of St. Matthew and Simon for the Duomo in Milan, as well as the busts of Franz I of Austria, a statue of Bacchus (Museo Correr, Venice) and seven wax medallions depicting the Pantheon gods (Galleria d’Arte Moderna, Milan).

Owing to Pizzi’s early death, sculptures by him are rare, with the busts offered here being described as among the most important examples of his work. Furthermore, despite their changing attributions, it should be remembered that the importance of these busts rests on a number of factors notably the subjects they portray, namely Napoleon and Marie-Louise as well as their glittering provenance. At the same time, one must also consider their superb quality, which in turn reflects the historical worth of both their provenance and their sitters.

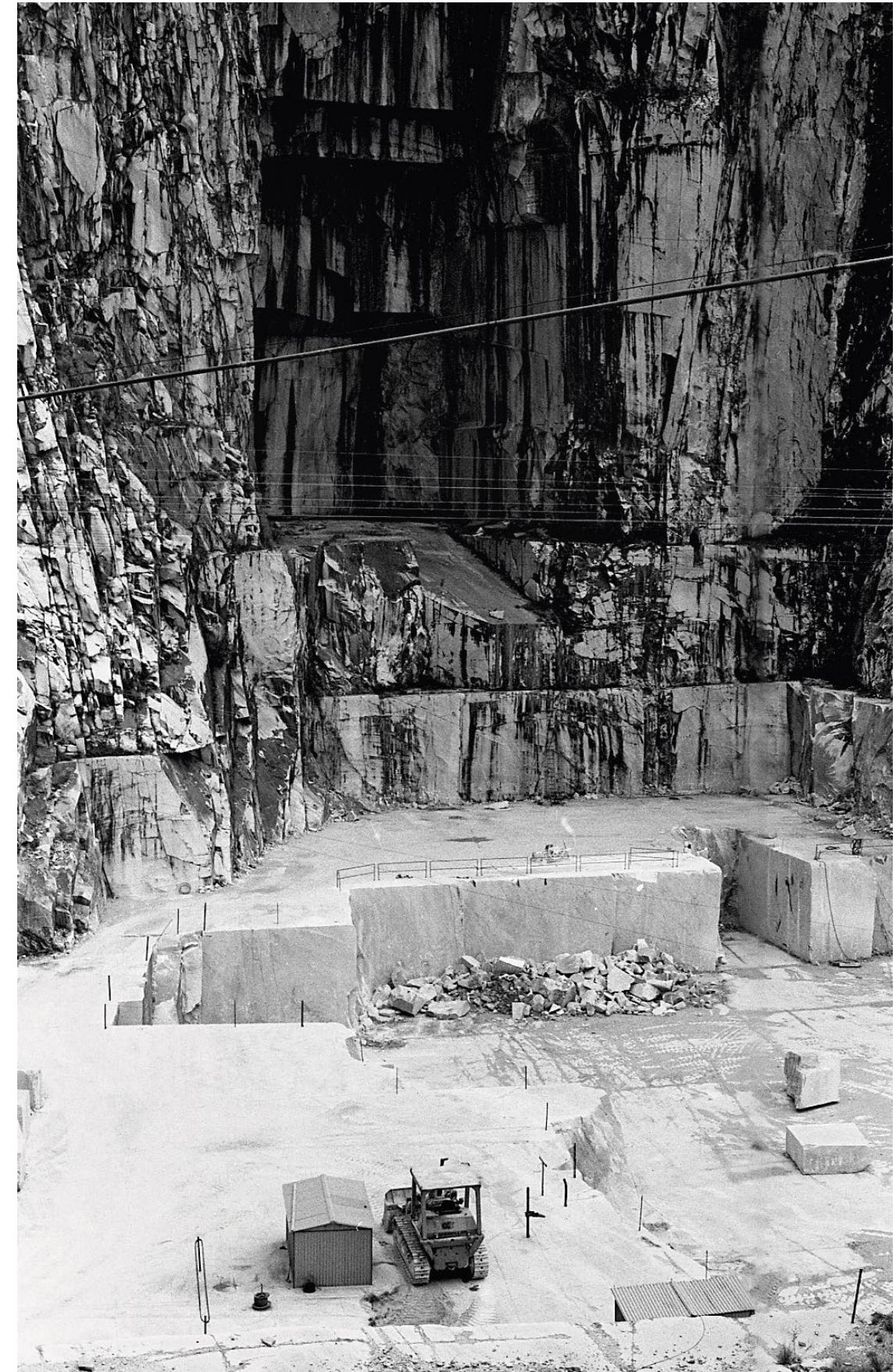


## NAPOLEONIC SCULPTURE AND THE CARRARA WORKSHOPS

As already noted, over the years these two magnificent busts have had various attributions. For instance, when writing about Italian Napoleonic sculpture in 1964, the scholar Gérard Hubert initially suggested the bust of Napoleon was a copy by Lorenzo Bartolini after an original by Antoine-Denis Chaudet and discussed it in the context of the Carrara workshops situated to the northwest of Florence. However Hubert then revised his opinion, so that when he and the equally eminent academic Guy Ledoux-Lebard subsequently published a book on a similar subject in 1999, they ascribed the marble bust to the Milanese sculptor Angelo Pizzi. In the light of such reattributions, it is useful to outline the activities of the Carrara workshops which produced numerous portrait marbles of Napoleon as well as his immediate and extended family during the early years of the nineteenth century. During that period, when Napoleon Bonaparte ruled over France, Italy and much of Europe, the Carrara workshops proved a highly successful concern. This was due to a number of factors, not least owing to the proximity and easy access to Carrara's high quality white marble, which had been used to produce some of history's greatest sculptures including works by Michelangelo, Leonardo and other Renaissance masters. The main reason however for Carrara's success at this period was due to Napoleon's sister Elisa Bonaparte Baciocchi Levoy (1777–1820) who actively encouraged production of such pieces which were overseen and directed by Lorenzo Bartolini in his capacity as head of the Carrara workshops and master of the Belli Accademia di Carrara.



Lorenzo Bartolini (1777–1850) by Jean-Auguste-Dominique Ingres. Musée du Louvres, Paris.



Carrara, 1984.



Following Elisa Bonaparte's marriage to Felix Baciocchi in 1797, she and her husband set up home in Paris where she and her favourite brother Lucien often held receptions for artists such as Jacques-Louis David and Antoine-Jean Gros as well as the poet Louis de Fontanes. Elisa's love of the arts, together with her business and political acumen was to continue when, in 1805, Napoleon awarded her the principality of Piombino and Lucca, followed in 1806 by that of Massa and Carrara.

Following the advice of Baron Dominique Vivant Denon, the influential director of the Musée Napoléon, on 30<sup>th</sup> October 1807 Napoleon personally appointed Bartolini professor of sculpture at the Accademia di Belle Arti di Carrara. Thus he succeeded Angelo Pizzi, who had held the post since 1804, after which he took up the post as professor at the Accademia di Belle Arti di Venezia. Although Bartolini was initially reluctant to leave Paris, he nevertheless took up the role in January 1808 and also assumed directorship of the Carrara sculpture workshops, which by then were already producing numerous ornamental works, copies of Classical sculptures as well as Napoleonic portraits.

In order to provide the Carrara workshops with sufficient financial resources and to support local sculptors and workers, in May 1807 Elisa Baciocchi established the Banca Elisiana which was managed by Hector Sonolet, the director general of the Accademia's museums and administrative director of the marble trade. The Banca Elisiana introduced stiff custom tariffs so as to discourage the export of unhewn marble blocks for carving in other areas of Italy and Europe; by so doing this encouraged the production of locally finished sculpture and thus boosted Carrara's economy.

***The Princesse Elisa Bonaparte-Baciocchi, Grand Duchess of Tuscany clock.***

*A very important Empire gilt and brown patinated bronze and Sienna marble mantle clock, fitted with a movement by the Imperial clockmaker Basile-Charles Le Roy (1731–1804). It is surmounted by a bronze bust of Elisa Bonaparte-Baciocchi Levo y (1777–1820), by Jacques-Edmé Dumont (1761–1844) after an original marble sculpture by Lorenzo Bartolini (1777–1850). The Sienna marble plinth is mounted either side with the gilt bronze Imperial crest of Napoleon Bonaparte Emperor of Austria.*

*Dated 1810, height: 59 cm.*

*This magnificent clock, featuring a bust of Napoleon's younger sister Elisa Bonaparte-Baciocchi Levo y, was once owned by Richard Redding Antiques. It is believed to have been given by Elisa, to her sister-in-law the Empress Marie-Louise on the occasion of her marriage to Emperor Napoleon Bonaparte in 1810, and compares very closely to another clock by Basile-Charles Le Roy which was also given by Elisa as a wedding gift to Marie-Louise in 1810, (illustrated in Pierre Kjellberg, "Encyclopédie de la Pendule Française du Moyen Age au XXe Siècle", 1997, p. 414, pl. C). The present bust of Elisa was made by Jacques-Edmé Dumont, who interestingly modelled his version on a marble by Lorenzo Bartolini, head of the Carrara workshops and master of the Belli Accademia di Carrara. In turn, Bartolini's likeness was inspired by a marble by Joseph Chinard (1756–1813). There is an almost identical clock, likewise with a Sienna marble plinth but showing a lunar dial, in the Mobilier National Français, Paris.*

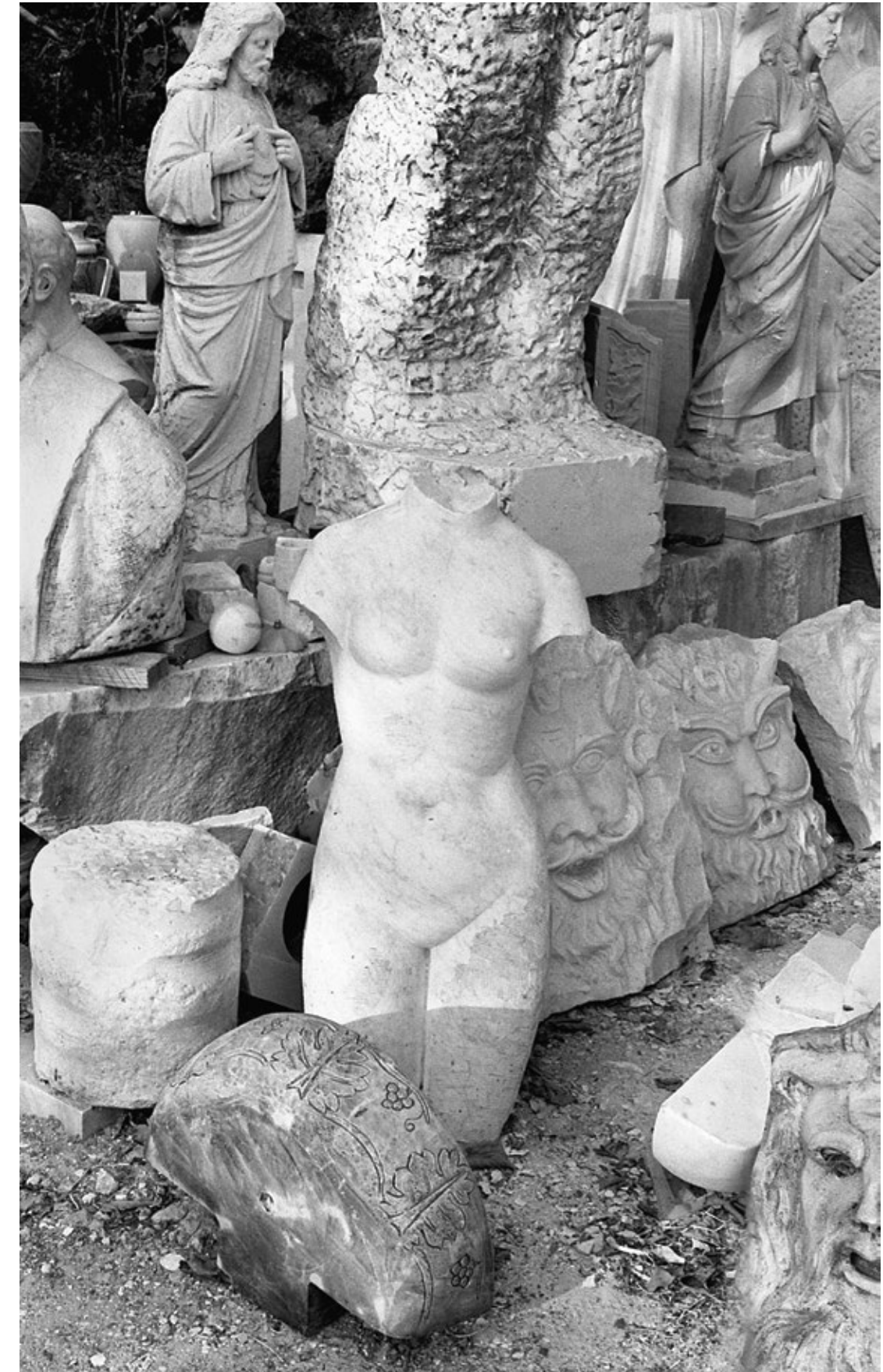


The Princesse Elisa Bonaparte-Baciocchi clock.



## THE CARRARA WORKSHOPS, CONTINUED

Bartolini's main responsibility was to produce and direct the production of large quantities of Bonaparte family portraits which were then housed in various institutions, courts and palaces throughout Napoleon's growing domain as well as being offered for sale, especially on the Paris market. Due to the assistance of the Banca Elisiana (amounting to about 300,000 francs), there was sufficient funding to employ over four hundred sculptors and artisans in the numerous sculpture workshops. Included were representatives of the oldest and most prestigious families of local sculptors, a number of whom were trained at the academy. Many of the sculptors employed at Carrara were of the highest calibre and included such talents as Bartolomeo Franzoni, Giovanni Andrea Pelliccia, Paolo Triscornia and Pietro Marchetti. As already noted, the majority of these Napoleonic portrait busts were faithful copies or slight variations of original models by such celebrated sculptors as Canova, Chaudet and Bosio. The undertaking of copying portrait casts, sometimes by using a pointing machine, by the workshop sculptors was under Bartolini's direction. As such some were inscribed Bartolini dir. However, many of the sculpted Napoleonic portraits produced at Carrara and elsewhere at this period were never signed, despite being of the highest quality. This would explain why more recent scholars have encountered such difficulties when trying to attribute works produced at the workshops and also those created independently outside Carrara by sculptors such as Angelo Pizzi and other contemporary Europeans. Despite the prolific number of Napoleonic marble portraits, many were destroyed when Bonaparte's Empire fell, which by its very nature only adds to importance of those rare surviving examples.



Carrara Workshops, 1984.





The present busts.





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