

## PREFACE

*By Charles Plante*

Cataloguing and displaying a unique collection of design drawings of clocks, candelabra and chandeliers by one of the leading early nineteenth-century French *bronziers Choiselat-Gallien*, by appointment to the *Garde Meuble de France*, is both a privilege and a responsibility; a privilege to be offering so important a collection, and a responsibility to match the critical standards achieved by publicly funded institutions and museums; it was with this ambition in mind that I turned to Richard Garnier, an acknowledged clock expert of the period. It is my hope that we can claim to have reached that standard. In bringing the collection to the Shepherd-Derom Gallery, I follow in the tradition of many such exhibitions for architecture, ornament and decorative arts of the neo-classical period c.1790-1840 in which I have specialised for the last fifteen years. Ornamental design drawings for objects are extremely rare outside of public institutions; even rarer are complete collections. This collection can claim to be one of the few in private hands to have become available in the last 25 years.

### THE FRENCH RESTORATION 1814-1830

The bicentenary of the French Revolution was accompanied by the writing of much revisionist history, but we must await the bicentenary of the Restoration in 1814 or of the death in 1824 of Louis XVIII, 'le desire', the king -- 'most desired' by the French people as the one to bring peace--to see the necessary revision of his achievements. It is usually presented as something fragile, almost stillborn and as typified by the assassination of the Duc de Berri in 1820. The miniature of his agonised deathbed scene by Augustin Piplart-Huart appropriately for us shows a large figural clock showing the hour seemingly so fateful for the dynasty. For English speaking readers the Restoration has been shown to be something much more successful as the distinguished British Historian Philip Mansell's Louis XVIII (1981) claims success for the Restoration denied it by the nineteenth century liberal and twentieth century Marxist historians of the Revolution.

This collection shows us the arts of peace replacing the engines of war as Paris under the Restoration once again became as it had been before the Revolution the centre of luxury and fashion, no more so than in clock production. In France, all artistic patronage began with State, centred on the King, the Court and the government. We can rely on the authority of the recent Paris Un Age d'or des Arts Decoratifs (1991) to see how the state and its manufactories such as the Sevres catalogue, The Sevres Porcelain Manufactory: Alexandre Brongniart and the Triumph of Art and Industry 1800-1847 (1997) shows, were revived after 1814. Presents and *objets de luxe* which flowed from Louis XVIII to his fellow sovereigns and to their palaces; it is the designs of these objects now found in such palaces which this exhibition puts before you.

### UNITED STATES OF AMERICA

New York as Catherine H Voorsanger has shown in Art and the Empire City: New York 1825-1861 (2000) has long been the entrepot for the reception of the French decorative and applied arts for the whole of the United States. Some of the type of objects which this exhibition catalogues, must first have arrived here. In 1817, President James Monroe ordered from Paris the earliest example of importation of C19 French gilt bronze objects and furnishings for the White House. These included a set of gilt-wood French Empire furniture stamped by Pierre-Antoine Bellange, a splendid group of gilt-bronze clocks, urns, candelabra and a *plateau-de-table*, French silver-gilt cutlery, and porcelain from the Dagoty and Sevres factories. They were to refurnish the White House, which had been burned by the British in 1814 and rebuilt by the architect James Hoban. Today, a handful of items survive from this period including an

impressive gilt-bronze 'Minerva' clock stamped *Thomire et Cie* and dial signed *Louis Moinet*; the 'Hannibal' clock by *Deniere et Matelin*, along with two pairs of gilt-bronze candelabra, baskets, classical urns, and centrepieces, some described on a French bill in the White House inventory as '*forme etrusque*' and '*2 corbeilles dorees*'; and a pair of candelabra after designs by Charles Percier and P-F-L Fontaine.

The other building heralding European neo-classicism also completed in this decade was Benjamin Latrobe's Baltimore Catholic Cathedral. Its French Archbishop, Ambrose Marechal, filled it with objects sent from France such as paintings and metalwork for the altars. As well as these great American buildings, I have been influenced by three traditions: galleries dealing in architectural, ornamental and design drawings in New York, London and Paris; the great state and city funded shows which from the 1960s which have re-evaluated neo-classicism and finally the auction sales from which I began my own dealing.

## **GALLERY EXHIBITIONS ON DESIGN AND NEOCLASSICISM**

New York's first important commercial gallery exhibition on 'Design Drawings' was the collaboration in 1985 between Armin B Allen and Niall Hobhouse [The Art of Design 1575-1875](#) with a catalogue by John Harris. This followed two years later with Allen and Hobhouse's exhibition, [Ornamental Drawings 1550-1900](#) with research by Peter Fuhring. In 1987, [Architectural Drawings](#) at the Shepherd Gallery presented by the Clarendon Gallery (London) introduction by Dr Robin Middleton was one of many exhibitions the Shepherd Gallery has hosted, including Christopher Wood and Henry Potts [Country House Views](#) (1985), [People and Places](#) (1992) and most recently [The Edgar Mayhew Collection of 18<sup>th</sup> and 19<sup>th</sup> Century Decorative Drawings and Watercolors \(2002\)](#)

In London, the groundbreaking exhibitions in 1983 and 1984 at the Clarendon Gallery, which revived the tradition for collecting architectural drawings with catalogues by Barry Bergdoll and Sir Howard Colvin. Later in 1989 Hazlitt, Gooden & Fox staged the scholarly exhibition, [DESIGN: Drawings for Architecture, Costume and Decorative Arts from 1570](#) by Peter Fuhring; this paved the way for important collections such as Lodewijk Houthakker's to be published and then later sold to Hazlitt. The connection with Sotheby's and Houthakker produced in 1989 Peter Fuhring's two-volume seminal work [Design into Art: Drawings for Architecture and Ornament](#) (1989) (The Lodewijk Houthakker Collection). In London, Trinity Fine Art's exhibition [Architectural and Decorative Drawings](#) (1990), was followed by Artemis Group's exhibition of metalwork designs of [Valadier: Three Generations of Roman Goldsmiths](#) (1991) introduction by Alvar Gonzalez-Palacios. Paul Grinke continues to produce scholarly catalogues at Bernard Quaritch, which can often include a few design or architectural drawings. In Paris, the leaders in the field were undoubtedly Jacques Fischer and Chantal Kiener who promoted ornamental and architectural drawings exhibitions from 1982. Other Paris galleries included Bruno de Bayser, Daniel Greiner, Colin McMordie and Talabardon & Gautier.

## **MUSEUM EXHIBITIONS**

In Europe, the most important ground breaking exhibition devoted to the subject was London, Arts Council of Great Britain, [The Age of Neo-Classicism](#) (1972) by Hugh Honour, et al.; Victoria and Albert Museum, [Pattern and Design: Designs for the Decorative Arts 1480-1980](#) (1983) by Susan Lambert and Michael Snodin. In Paris at the Louvre, the beautiful exhibition [Un age d'or des arts Decoratifs: 1814-1848](#) (1990) this was the last word on French decorative arts of the Louis XVIII. And most recently

in Scotland, Sir Timothy Clifford's Designs of Desire: Architecture and Ornament, Prints, and Drawings 1500-1850 (1999).

In America, the first important museum exhibitions were Mary L. Myers's Architectural and Ornament Drawings (1975) published the European drawings at the Metropolitan Museum and later also by Myers, French Architectural Drawings and Ornament Drawings of the Eighteenth Century (1991). Even more specialist was the Cooper-Hewitt's influential exhibition by Catherine Bernard, Crosscurrents: French and Italian Neoclassical Drawings and Prints (1978).

The Neo-classical ideal in the decorative arts in America had previously been investigated at a number of major museum exhibitions including: Cleveland Museum of Art Neo-classicism: Style and Motif (1963) by Henry Hawley; Newark Museum of Art Classical America 1815-1845 (1965) by Berry Tracy; Nelson-Atkins Museum of Art The Taste of Napoleon (1969), Metropolitan Museum of Art The Arts Under Napoleon (1978) by James D Draper; The Philadelphia Museum of Art (1987) Federal Philadelphia: Athens of the Western World (1987) by Beatrice B Garvan; Maryland Historical Society Classical Maryland: 1815-1845 (1993) by Gregory R Weidman; Baltimore Museum of Art Classical Taste in America: 1800-1840 (1993) by Wendy A Cooper; Talfair Museum of Art Classical Savannah: 1800-1840 (1995) by Page Talbott. Outside of the museum world yet closely aligned, the Bard Graduate Center in New York hosted a series of excellent exhibitions in 1990's organised by Derek Ostergard on the Decorative Arts which included some design drawings such as Along the Royal Road: Berlin and Potsdam in KPM Porcelain and Painting 1815-1848 (1993) and Alexandre Brongniart and the Triumph of Art and Industry 1800-1847 (1997).

## **AUCTION SALES OF ARCHITECTURAL DRAWINGS**

The recent series of auction sales of architectural drawings began at Sotheby's in London 1980 with the Sale of the Duke of Wellington's collection, followed by an annual specialist sale from 1985 and later at Christies with complete catalogued sales devoted to the subject in London and Monaco by 1988. The important J-D Dugourc collection of architectural design drawings was sold at Drouot in Paris in 1988; it was the first sale for decades devoted to a single architect. The last major sale of architectural drawings was in 1994 at Christies (New York) from the Houthakker Collection. There was to be change with a new theme sales devoted to watercolours of "Interiors", ingeniously designed in 1994 by Christies, culled from various private collections, the Knight of Glin, and dealers including myself, it was destined to be a success having toured America beforehand, and it was indeed a sell out. The next year they tried the same formula, but with less measured success.

## **INTERIORS**

The first major commercial exhibition on the subject was Hazlitt, Gooden & Fox's Interiors (1981). William Drummond at the Covent Garden Gallery's exhibition A Place in the Country (1979) had several interior watercolours of interest, as well as country house views. Christopher Wood continued his People and Rooms annual exhibitions from 1985. The Royal Collection held a charming exhibition Royal Residences of the Victorian Era: Watercolours of Interior Views from the Royal Library, Windsor Castle (1991). The Frick Collection in New York a year later had an inspired exhibition of two private collections catalogued by Charlotte Gere Nineteenth Century Interiors: An Album of Watercolors (1992) mostly from Eugene V. Thaw's private collection. In 2000, I presented an exhibition devoted exclusively to watercolours of interiors and gardens at the London galleries of Stair & Company with

catalogue introductions by John Harris and David Watkin, *Inside Out: Historic Watercolour Drawings, Oil Sketches and Paintings of Interiors and Exteriors 1770-1870*.

There have been many books on the subject: Edgar deN Mayhew *A Documentary History of American Interiors* (1980), Peter Thornton *Authentic Décor: The Domestic Interior* (1984), and Charlotte Gere *Nineteenth-century Decoration: The Art of the Interior* (1989), Peter Thornton *Form & Decoration: Innovation in the Decorative Arts 1470-1870* (1998).

## ICONOGRAPHY & THE CATALOGUE

The themes portrayed in these neo-classical designs and objects, once the language of Classical iconography and allegory is de-coded, are still highly relevant to our own times. Their joy in peace and prosperity, love and celebratory feasting, are just as valid today. In addition, the attractiveness of the images gives them an immediate appeal to the modern collector. There is the almost tangible romance stemming from the locations where realised exemplars of these designs still repose, the royal and princely palaces of Europe, for these were truly *objets de luxe* intended for the grandest patrons of the day. The scale of these pieces is palatial, and this is visibly so when viewing the images themselves, whose life-size dimensions give them a compelling presence, that no degree of forewarning can prepare one for. These images justly demand and compel the attention of the onlooker, as though one were regarding at the object depicted itself and presents an unrivalled opportunity to acquire individual examples from this uniquely available collection.

It is with great pleasure, and thanks to the Shepherd & Derom Galleries, that I able present this collection of exceptional prints and drawings; to Rory O'Donnell whose invaluable contributions were inspired and supportive, along with Richard Garnier's scholarly research, providing us with a fresh insight into the world of design and decorative arts in early nineteenth-century France.

## THE COLLECTING OF ORNAMENT DESIGN DRAWINGS: A CHALLENGE

*By John Harris*

It would be interesting to discover when the term 'Ornamental Drawings' was first coined. The distinction between 'Old Master' and 'Modern Master' was made as early as 1752, but in the twentieth century, scholars, collectors, auction houses, and dealers, have endowed the term 'Old Master' with a note of superiority, as if connoisseurship in this type of drawing is on a higher plane than for drawings for architecture, decoration, ornament, the arts of the interior and, we must not forget, the theatre. Of course, this is all nonsense, and much must be blamed on the pusillanimity of teachers in our institutions of education who opt for the easy way out and direct studies only in areas that have been amply published.

It we reflect that millions are paid for single sheets of drawings by GREAT OLD MASTERS, and even if we are humbled by the sheer power of invention and genius that

glows from their paper, we can be nonplussed that a wonderful ornament design by Meissonnier might cost one fiftieth of the price of a third-rate Rembrandt, if only one secure it! It raises the interesting question as to when such ornamental design drawings were first collected as works of art worthy of collection and study.

It must all begin in the Renaissance. Alas, little is known about collectors of such drawings then. For example, an examination of the corpus of drawings by Andrea Palladio will draw a blank when it comes to ornament, and there are precious few designs for interior decoration. Even with Giorgio Vasari and his *Libro de' Disegno*, the motivation for his collecting must have been encyclopaedic illustrating his printed biographical collections. If we turn the pages of the reconstructed *Libro*, we realise Vasari might well claim to be the titular father figure of all us aficionados of the subject. Here are drawings for architectural design in the form of plans, elevations and sections, the grammar of the orders of architecture, the decoration of rooms, for chimney pieces and ornament, and even utensils. Nevertheless, Vasari was a visionary and there is no other identified collector in the Renaissance with this omnivorous collector's instinct.

The collecting of ornament design drawings has always been linked with those of architecture. The first major purchase of a collection of architectural drawings occurred in 1614 when Inigo Jones and the Earl of Arundel in Venice bought between them from Vincenzo Scamozzi all of Palladio's designs and all of Scamozzi's own. This must have been an act of veneration by Jones, soon to be the British Palladio, although he was a connoisseur and a great lover of prints.

By the 1690s a large parcel of the drawings of Palladio, Jones and Jones's assistant John Webb had passed into the Talman Collection—and what a collection *that* was, perhaps the largest in the world and illustrating the whole gamut of architectural endeavour. William (1650-1719) the father, and John (1677-1726) the son, pursued their task with fanaticism and museological intent, even devising a classification system of code marks. Their collection has been scattered among the private and public print drawing cabinets of the world following the various Talman sales after 1726. Most of the miscellaneous architectural drawings in the Devonshire Collection at Chatsworth, and indeed many of their Old Master drawings as well, come from the Talmans, who emulating Vasari, invented elaborate gilt frames for their specially mounted drawings. We can leave them haunted by William Stukeley's evocative description of the Collection when he visited John's house at Hinxworth in Hertfordshire in 1725: '(his) Noble & Sumptous Collection ... in abt 200 volls ... the Vast Volums ...are Four feet high require two men to open & shutt them'

By coincidence another father and son, this time in Sweden, were also collecting designs for architecture, decoration and gardens, mostly French collected in Paris. Nicodonus Tessin the elder (died 1681) and younger (died 1728) were less catholic in taste than the Talmans, and today in the Print Cabinet of the Nationalmuseum in Stockholm, we may discern a definite preference for the *Decorative Part of Civil Architecture*, to borrow the title from the third edition of 1791 of Sir William Chambers's celebrated treatise on architecture. Both Talmans and Tessins used their collections as a resource to enhance the quality of their architectural inventions. It was a matter of reference, and the change of attitude that begins to occur in the early years of the eighteenth century can be exemplified in the work of Richard Boyle, 3<sup>rd</sup> Earl of Burlington. Burlington bought extensively from the Talmans, including all of their Palladio drawings, and he deliberately used them as inspiration and authority for his own compositions. Every part of his beloved Villa at Chiswick can be laid under tribute to ancient and modern masters and thus he worked in what we can recognise as a Beaux-Arts tradition.

The auction sales of English architectural libraries reveal collections of architectural drawings, but not architectural drawings *per se*. It is so with Nicholas Hawksmoor's in 1740, Sir Christopher Wren's in 1748-49, Sir William Chambers' in 1796 and 1811, Robert Adam's in 1818, George Dance's in 1837, A.W.N. Pugin's in 1853 and Sir Robert Smirke's in 1868. Most of these architects retained their own drawings, as none desired to make a collection that might provide authority and

precedent to others. This is definitely a Beaux-Arts trait and it colours the two earliest professional collections: that of Sir John Soane when he founded the museum in Lincoln's Inn Fields in 1834 and the Institute of British Architects a year later. It is relevant that both Museum and Institute drew up charters supporting the virtue of public education. It is no coincidence that the training of architects in the Beaux-Arts tradition gains strength after 1840, and that this was the period when all the great collections of architecture and ornament began to be made: in Italy by Piancastelli, in France by Destailleur and in London by what became the Royal Institute of British Architects, soon to be re-housed within the Victoria & Albert Museum collection.

The sacred icon of the collector of architecture and ornament is the catalogue of the auction sales of 19-23 May 1896 of the collection of Hippolyte Destailleur. None could compare to Destailleur, a Talman of the nineteenth century, who, in 1879, had already sold a mass of ornamental prints to form the basis of the *Kunstabibliothek* in Berlin. Comprising 905 mouth-watering lots of *dessins d'architecture et de decoration*, the sale was well attended by many of the leading French architects of the day, not the least two great collectors: Charles Mewes (1860-1916) of the firm Mewes and Davis, architects for London and Paris Ritz Hotels, and Leon Decloux of Sevres who sold groups of drawings to the renowned American Hewitt sisters in 1909, 1911, and 1927.

1896 is a year to remember and cherish for American collectors, as it was then that Sarah and Eleanor Hewitt founded the Cooper-Hewitt Museum. Indeed they bought a number of interesting drawings in the Destailleur sales. Later they got wind of the extraordinary collection of Giovanni Piancastelli, the first curator of the Borghese Gallery, who needed money to enable him to retire to Bologna as a painter. The history of his collection has never been told, but he must have been active throughout the second half of the nineteenth century, as by 1906 the collection contained more than 20,000 drawings. The Hewitt sisters drew heavily from this source. Thus right from the beginning the Cooper-Hewitt became a focus for studies in these architectural, decorative and ornamental drawings. This is what the Misses Hewitt intended, and no one has yet estimated how the public availability of the drawings affected American East Coast architecture. The Beaux-Arts architects in France and the United States considered access to a comprehensive architectural library an integral part of their education (a link, incidentally, that never existed between the French and English), and so ensured that the stimulus for collecting such material would pass from the Old World to the new. The Cooper-Hewitt has become a shrine at which lovers of the art of ornamental and decorative drawings worship.

The end of the Second World War marked the revival of interest in this field. If one could reconstruct the coterie of founding members with this passion in recent times, it would include A. Hyatt Mayor who became Curator of the Metropolitan Museum of Art in 1946; the collector Janos Scholz who gave his Italian ornament drawings to the Metropolitan in 1949 and 1952; Rudolf Berlinger who catalogued the Piancastelli collection at the Cooper-Hewitt; Donald Oenslager, the doyen of collectors of theatre and sceneography; John McKendry who succeeded Hyatt Mayor in 1969; Richard Wunder who succeeded Berlinger in his task and a distinguished collector in his own right; and Phyllis Lambert, the founder and director of the Canadian Centre for Architecture in Montreal, a treasure house of architectural drawings and now one of the greatest architectural libraries in the world. It was a golden age, and as Hyatt Mayor remarked, New York was *the* place to study the subject through the 1950s and 1960s. However, there was a revival of interest in the subject in 1984 with one of the first important commercial gallery exhibitions entitled *The Art of Design: 1575-1875* presented by Armin B Allen for whom I wrote an introduction on Ornamental drawings. It is once again in New York where we look for Charles Plante's contribution to this fascinating subject to be seen and tested.

However, for all we may applaud New York, let us not forget Europe. During this period the *Musee des Arts Decoratifs* in Paris was still a 'secret orchard' and the *Ornamentstichsammlung* in Berlin was repairing itself from the ravages of war. In Amsterdam, Ludovijk Houthakker was collecting, and his collection was considered to

be one of the finest in private hands until it was sold in 1989 to dealers Hazlitt, Gooden & Fox, but not before it was documented and published by Peter Fuhring (*Design Into Art: Drawings for Architecture and Ornament*, London 1989). Houthakker represented the best tradition of the dealer-collector-connoisseur. A tradition which few dealers have adopted today, yet displays of drawings have exerted a powerful influence on both the decorator and collectors alike, and a recent adherent of this mode being the dealer-collector Charles Plante with his talent for the recreation of the historic interior in his watercolour drawings exhibitions in London.

In London, the Royal Institute of British Architects was buying richly and wonderfully with its limited resources, and preparing the ground for its monumental twenty-volume catalogue of drawings. The late Yvonne French and Wynne Jeurwine enriched our lives with their joint exhibitions, and there were William Drummond, Sven Gahlin and Christopher Powney with boxes of drawings for us to loot. They helped to strengthen the remarkable collections of many discriminating collectors and museums.

In post-war Europe the first major auction of this sort of drawing was the Edmond Fatio sale in Geneva in June 1959, and it was then that Charles Sawyer bought a large parcel for the University of Michigan Museum of Art. It was a boom time for architecture in general, and one can recall the astonishing Kenney sales of wonderful architectural books and prints at Sotheby's from 1966-68. The epoch ended with the Boerner auction of *Ornamente Aus Vierhundert Jahren* in Dusseldorf in October 1970. The appearance of so much good material on the market has stimulated many new publications which were badly neglected since E Foulc's milestone sale catalogue entitled: *Catalogue d'une Tres Importante Collection de Livres d'Architecture Recueils d'Ornements propres a la Decoration des Edifices at aux Arts Industriel par les Maitres Ornemanistes Francais et Etrangers* offered in June 1914. Charles Plante covers the books, catalogues and exhibitions that were a response to this boom in his preface.

Ornamental design drawings have an almost universal application and appeal. They concern gold and silversmith's work, book illustrators, intarsia, fabric design, plasterwork, wall paper, metalwork, porcelain, interior design, and objects of various degrees as can be seen here with this remarkable and highly decorative set of design drawings associated with two important French *bronziers* of neo-classical gilt-bronze clocks, chandeliers, candelabra, and wall sconces. Richard Garnier has uncovered through meticulous research not only the makers of the objects but one of the designers as well. And in some cases identified and found the actual object. It is a *tour de force* of scholarship and a major contribution to the subject.

It is surely incontrovertible that no field of artistic endeavour has produced drawings of such virtuosity, variety and sheer aesthetic quality. We are not possessed of what drove Messieurs Destailleur and Foulc to amass such superb ornament collections, but they would certainly have known or acknowledged the Comte de Caylus' plea to the French Royal Academy in 1773 to learn to understand drawings. The mentors of the revival of connoisseurship in drawings for architecture, decoration, ornament and the applied arts in general in the fifties and sixties of this century will surely nod approvingly from wherever they may now be at the renewed interest that will certainly ensue from this exhibition devoted to the luxurious objects of the Restoration of Louis XVIII and Charles X from 1814 until 1830.

## INTRODUCTION

*By Richard Garnier*

**The Context of the Designs: Politicizing of the Decorative Arts in France**

The important and highly decorative collection shown in this exhibition is associated with the pre-eminent Parisian *bronziers* Choiselat-Gallien and Galle. It dates from the *Restauration*, the period in France after the restoration in 1814 of the Bourbon dynasty following the interregnum of the French Revolution, Republic and Empire. The designs are mainly for clocks but also *bronzes d'ameublement* (furnishing bronzes), each design life-size and have a truly palatial scale: these are not of the common run of bourgeois domestic-scaled clocks. The clocks depicted are vivid demonstrations that French clock cases are very much bound up in the historical, social and artistic context of the day, for embodied in these designs, although in an originally arcane and now obscure Classical language of allegory, are themes bound up in the politics of the day and the aspirations of the Restored King, Louis XVIII (1814-24). The designs on the front and back covers of this catalogue are symptomatic, alluding as they do to Louis's years of exile and his love for his people, in which he seeks reciprocation. Immediate proof of this is provided by Gérard-Jean Galle's own description of a bas-relief on a Mars and Minerva clock of a scale suitable for a royal palace, amongst the pieces he had exhibited in the 1819 Paris exhibition:

a 'bas-relief représentant l'allégorie des bienfaits de la paix termine agréablement cette belle et royale pendule'<sup>1</sup>  
(a bas-relief representing the allegory of the benefits of Peace suitably completes this beautiful and royal clock).

This fusion of the Decorative Arts and politics in clocks and bronzes is nowhere more explicit than in France, for two reasons. First, the Parisian clockmakers had early in the 18<sup>th</sup> century relinquished control over the making of the cases for their clock mechanisms to the *ébénistes*, *bronziers* and *marchands merciers*,<sup>2</sup> who all specialized in producing highly fashionable clock cases in the most up-to-date stylistic idiom of the day. Secondly, the productions of these 'casemakers' were in tune with the current regime, as the Arts (including the Decorative Arts) have long been, and remain, a national and highly political matter in France, even down to our own time.

Citing first the recent examples of this Gallic hitching of the Arts to political purposes, the eponymous Pompidou Center, and both the Opéra de la Bastille and the National Library from President Mitterand's tenure of office, were all national Arts projects specifically intended to enhance the prestige of both those two heads of state and ensure each a lasting place in the nation's history.

All these mid- and late-twentieth century grand state designs are typical, as not the first time that the Arts had been harnessed to State purposes in France's history; they were but a redirection of the sentiment famously expressed by Louis XIV, the great *Roi Soleil*, that '*l'état, c'est moi*' (I am the embodiment of the State). That king's harnessing of the Arts for his own national, dynastic and personal glorification (in that order) is but the most familiar example of this particularly French habit.

Henri IV, founder of the Bourbon dynasty and grandfather of Louis XIV, had been equally clear in his own mind about the benefits of employing the Arts to political and dynastic ends, including concentrating the best artists and craftsmen at his court. When he constructed the grand promenade gallery, *La Galerie du Bord de l'Eau* for his own use, so as to connect the two Parisian royal palaces of the Tuileries and the Louvre, he provided premises beneath it reserved for the most creative talents, whether from home or abroad. These vertical apartments in the Galeries du Louvre were each of four storeys, containing lodgings, workshops, retail premises and a cellar. By letters patent of December 22, 1608 he had proclaimed:

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<sup>1</sup> Galle, Fabricant de Bronzes et Dorures, Rue Colbert, N° 9: *Note des objets présentés à l'exposition de 1819 existant encore en magasin et de divers articles de la fabrique susceptibles d'être livrés de suite en cas de demande.* (Ottomeyer & Pröschel, II, quoted 718 b.) (Notice of objects shown at the 1819 exhibition still in stock at our store, along with articles from our workshops, available for immediate delivery).

<sup>2</sup> See p. XXX, below.

Comme entre les infinis biens qui sont causez par la Paix, celui qui provient de la culture des Arts, n'est pas un des moindres, se rendans grandemens florissans par icelle, & dont le public reçoit une très grande commodité: Nous avons eu aussi cet égard en la construction de nostre gallerie du Louvre d'en disposer le bâtiment en telle forme que nous y peussions commodement loger quantité des meilleurs Ouvriers & plus suffisans Maîtres qui se pourroient recouver tant de Peintures, Sculpture, Orfevrie, Orlogerie, Insculptures en Pierrieres, qu'autres de plusieurs & excellents Arts, tant pour nous servir d'iceux, comme pour être par mesme moyen employez par nos Sujets en ce qu'ils auroient besoin de leur industrie, & aussi pour faire comme une pépiniere d'Ouvriers, de laquelle sous l'apprentissage de si bons Maîtres il en sortiroit plusieurs, qui après se répandroient par tout nostre Royaume... (et) qu'ils puissent enseigner ce qu'ils sçavent de plus exquis en leur Art.<sup>3</sup>

(Amongst the infinite advantages brought by peace, those that proceed from the culture of the Arts are by no means the least, and are caused to flourish by the same, and thereby providing the public with much ease and comfort. We have also taken this into account when constructing our Louvre Gallery, by designing the building in such a form so as to conveniently lodge there a quantity of the most gifted Workmen and talented Masters who can produce many Paintings, Sculptures, Works in Gold and Silver, Clocks, Carvings in Precious Stones, as well as many other excellent Arts, both to serve us and by the same means provide our subjects with what they need of their industry, and to provide a training ground for Workmen, many of whom, apprenticed to such excellent Masters, will be formed and then exercise their talents throughout our Kingdom... (and) teach what they know to be the most exquisite in their Art.)

### **The Political Climate during the *Restauration***

The *Restauration* (1814-1830) has gone down in history as a failure, and in the process Louis XVIII's reign has often been discounted, even within the history of its own period. The next younger brother of the guillotined Louis XVI, Louis XVIII was restored to the throne in 1814, and on his death, in 1824, was succeeded by the youngest brother, as Charles X. Even though Louis XVIII's successor was deposed and exiled in 1830, the temptation to see the two reigns as one, ending in revolution, must be avoided, as Louis's reign was remarkably successful in achieving what it set out to do.

Returning to a France torn asunder by 25 years of internal strife, civil war, terror, repression and lastly militaristic despotism under Napoleon, Louis's first and main task was to reunify the nation. There were the expectations of the returning exiles (the remnants of the *Ancien Régime*) to be catered for, besides avoiding the disaffection of the former supporters of the Empire, or agitating the radicals who might have preferred a republic.

Extraordinary as it might seem, the collective populace, despite its disparate political inclinations, was ready in 1814 for the return of the Bourbons, much to the dismay of such conviction republicans as La Fayette, himself famed for his role in the American War of Independence, who wrote:

Bonaparte ou les Bourbons, telle a été, et telle est encore la seule alternative possible, dans un pays ou l'idée d'un pouvoir executif republician est regardé comme la synonyme des excès commis sous ce nom.<sup>4</sup>

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<sup>3</sup> *Augarde*, quoted 42.

<sup>4</sup> *Mansel*, quoted 171.

(Bonaparte or the Bourbons, such has been, and still is, the only possible alternative, in a land where the idea of a republican executive is regarded as synonymous with the excesses committed under that name.)

Louis was hailed as *le désiré* by the crowds at Calais and elsewhere *en route* to Paris on his return from England in 1814. But the subsequent debacle of the Hundred Days (the brief return of Napoleon from exile, culminating in the battle of Waterloo), during which Marshall Ney and much of the army he headed defected back to Napoleon, demonstrated the delicacy of the situation facing Louis – he had to earn the respect and devotion of his subjects. However, it was the conviction that Louis, backed by the combined might of his international allies, would win, and the feeling of inevitability that resulted from the crushing defeat of Napoleon at Waterloo in June 1815 that closed out the crisis and ensured Louis's reinstatement at the head of the French state **and** nation.

There was also the question of the constitutional settlement. It must be remembered that Louis was returning to a country that was emerging from a 25-year period of successive anarchy, republicanism and despotism. Before, it had been ruled by the Bourbons, whose Legitimacy came from a God-given, Divine Right. Was Louis's Restoration to be due to a revival of that right, which implied absolutist rule, or was there to be a constitutional monarchy with checks and balances between crown and nation? Louis was dead set against the constitution suggested by the Provisional Government (acting as the executive between the departure of Napoleon and the establishment of Louis's regime) as it described him as the brother of the last king, thus ignoring his nephew, Louis XVI's son, the titular Louis XVII who had perished in captivity during the Revolution. To agree to such a designation would have confirmed, by implication, the legitimacy of the intervening Republic and Empire. Effectively a compromise, the *Charte*, set up a truly constitutional monarchy with the principle of ministerial responsibility enshrined<sup>5</sup>, but a constitution granted to the nation by the monarch and not imposed on the king by any interested section within it with a vested interest to protect. Instead it was the king's interest that was protected, the principle at stake being deference. Louis XVI may have been overthrown by his people and guillotined, but his Restored brother was determined not to have a constitution imposed on him; the principle of deference was that the nation was to refer to him for its constitution, which once granted allowed the people a genuine constitutional role.<sup>6</sup> That bears repeatedly on this collection of designs, the *bronziers* evidently falling in behind the *Restauration* regime, as has been seen already in Galle's comment quoted above and will be shown below, both in this introduction and in the individual catalogue entries. Galle was at pains to state that the 'royal' clock in question, formerly suitable only for a royal palace, was now available to a suitably deferential public.

The second great crisis in Louis's reign came in 1820, a year of general strife throughout Europe. Events in France make this effectively the year of the third Restoration. There was great political unrest with violent demonstrations in the streets of Paris, but (in a crucial gesture of support) the *Garde Royale* remained loyal, its presence all around the palace of the Tuileries visibly ensuring Louis's protection. Such a public display of the army's loyalty to the king was subtly confirmed in August with the internal betrayal of a military coup being organized by disaffected former Napoleonic officers.

The same year saw the solution to the succession problem. Despite the general bloodletting amongst the aristocracy and the deaths of the king and queen and their son during the Revolution, the royal family otherwise survived relatively unscathed. The king's younger brothers and their families survived, but now the Bourbons were running out of immediate heirs and looking unlikely to be able to produce any. Louis himself was childless, his wife already dead in 1810, before the *Restauration*. His only remaining brother was the comte d'Artois, and his wife was beyond childbearing age. The comte

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<sup>5</sup> Each minister was responsible to the parliament for the laws countersigned with his signature below that of the king's (*Mansel*, 189).

<sup>6</sup> The voting franchise was, however, restricted to the 100,000 richest men in France (*Mansel*, 269).

and comtesse d'Artois had two sons, but of these the elder, the duc d'Angoulême, had a seemingly barren wife (incidentally the daughter of Louis XVI) and the younger, the duc de Berri, had married in 1816 and fathered only daughters. Berri's assassination in February 1820,<sup>7</sup> threw the succession into disarray with the consequently unavoidable future extinction of the princes in the direct blood line from the current king, the *princes de sang*, opening the way for the duc d'Orléans, a distant Bourbon cousin and son of the regicide duke of the same name, to succeed to the throne.<sup>8</sup> Indeed, Louis XVIII had been constantly plagued by the spectre of Orléans hovering in wait to succeed, or worse, manoeuvring to supplant Louis and his immediate family, the *princes de sang*. But Berri had announced on his deathbed that his wife was pregnant again and the long-hoped for boy was born posthumously in September that year. The royal birth of the duc de Bordeaux, as he was known, was the cause of much rejoicing amongst the people as well as the royal family, the child being named as *l'enfant du miracle* and 'the Child of Europe'.<sup>9</sup> Orléans was visibly disappointed by this turn of events, even noted as scurrilously seeking for any evidence that the infant was a royal changeling. Meanwhile Victor Hugo composed poems on the subjects of royal births and deaths and Lamartine's *Méditations*, 'the gospel of the Romantic Movement, contained an eloquent *Ode sur la Naissance du Duc de Bordeaux*'.<sup>10</sup> The delight of the nation is reflected here in the designs for clocks celebrating the royal birth: cat. no. 41, and less obviously, cat. no. 37.

In a year that had seen the political curtailment or ejection of the kings of Spain, Portugal, Sardinia and Naples, many of them distant Bourbon cousins of Louis's, he and his regime had not only survived, but seemed in an even stronger position. Thus Chateaubriand in 1820 felt emboldened to write

Quand il n'y aurait dans la France que cette maison de France dont la majesté étonne, encore pourrions-nous, en fait de gloire, en remonter à tous les nations et porter un défi à la histoire.<sup>11</sup>

(If the House of France, with its startling grandeur, alone remained in France, we would still surpass every other nation in glory, and be able to present a challenge to history.)

The events of 1820 effectively comprised Louis's third Restoration and ushered in a period of increasing confidence and prosperity in the next three years, the years in which the present collection of designs was produced for Choiselet-Gallien and Galle. Yet those stable and prosperous years towards the end of his reign, before the final year of his physical decline and death in 1824, were but the product of the course he had set back at his initial Restoration in 1814, as these designs show in allegory and political iconography.

### **The Political Character of Louis XVIII**

The Restored Louis XVIII undoubtedly was a man with a mission who had a point to prove - his political Legitimacy. His belief that it had not been "his" France (the France of the *Ancien Régime*) that had been defeated, had allowed him the self-justification for assuming the premier position of precedence over all the monarchs and their

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<sup>7</sup> Berri was fatally stabbed by a Napoleonic fanatic outside the Opéra on the night of February 13; the assassin's aim was to kill the only Bourbon who was at all likely to produce a male heir.

<sup>8</sup> See genealogical table, below, p. XXX

<sup>9</sup> In exile, following his grandfather's deposition in the revolution of 1830, the duc de Bordeaux was known as the comte de Chambord.

<sup>10</sup> *Mansel*, 298.

<sup>11</sup> *Mansel*, quoted 298.

representatives during the ceremonials in Paris for the Restorations in 1814 and 1815. But, while there was a theoretical truth in that position, there was no escaping that France **had** been defeated and the kernel of the *Restauration* settlement (his own Restoration) and the return to the frontiers of France as in 1789 were due to the terms **dictated** by the Allies.

Louis was naturally concerned with Legitimacy, feeling the need constantly to justify his Restoration to his own people, while continually striving to be as inclusive as possible. The accusation of the ‘ingratitude of the Bourbons’ came from those aggrieved by the incomplete restitution of office holding families from the *Ancien Régime*, yet Louis was equally aware the intervening years could not be denied and was concerned not to exclude Revolutionary and Bonapartist officials *per se*. The law of amnesty for all except the regicides, who had voted for the death of his brother Louis XVI, is symptomatic of his approach, and his sure touch is shown by his choice of ministers: about 70% had previously served the Empire, while only 30% were *émigrés* who had served the *Ancien Régime*.

Louis’s sure hand is also demonstrated by his actions, pronouncements and by what he **refrained** from saying. He avoided overt talk of the Legitimacy of the Bourbons, keeping such actual thoughts to himself and his fellow European sovereigns. The written constitution, the *Charte*, which he promulgated after consultation with various parties (to the exclusion of the members of the Provisional Government), demonstrated a genuine conversion to the efficacy of a constitutional monarchy, in stark contrast to his definitely more hard-line brother and successor, Charles X.

A natural corollary of this approach was the renewal of the cult of Henri IV, the founder of the Bourbon dynasty (now restored in the person of Louis XVIII) and a king whose life and actions could be puffed to draw parallels with the beneficence of Louis himself. Henry of Navarre was born a Huguenot Protestant, which on his succession to the French throne in 1589 made him unacceptable to a large enough proportion of his subjects to bar his ascension and coronation. After several years’ inconclusive civil war, only his own, politically motivated, conversion to Catholicism enabled his full acceptance by the French and his coronation in 1594. From then Henry worked tirelessly to be a unifying monarch, professing Catholicism himself but granting toleration to Protestants by his Edict of Nantes. He went down in history as France’s most popular king, a true friend of his people - positions that Louis wanted to emulate. And in addition, Henri’s struggle to assume the throne could be paralleled with Louis’s “wilderness years” of wandering exile before the *Restauration*.

Louis’s consistent reference to Henrician precedent, taken from the life of Henri IV, was shown also at the birth of the duc de Bordeaux. He took the barely born infant in his arms and, exactly as had been done over 200 years before with Henri of Navarre, touched the child’s lips with garlic and wine. Shortly thereafter, later that day, Louis appeared on the balcony of the Tuileries and announced to the huge crowd,

‘Mes enfants, votre joie centuple la mienne, il nous est né un enfant à tous (*to cheers*). Cet enfant sera un jour votre père, il vous aimera comme je vous aime, comme les miens vous aiment.’<sup>12</sup>

(My children, your joy increases mine a hundred times; a child has been born to us all. One day this child will be your father; he will love you just as I love you, just as all my family loves you.)

This harking on the value of family, whether in a royal or general context, chimed with Louis’s own Catholic piety and his support of the Catholic Church, which also preached the sanctity of the family: his as well as in the general sense. He not only re-established Catholicism (the Catholic Church having been another victim of the Revolution) as the religion of the state, but also took every opportunity to promote and increase the prestige

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<sup>12</sup> *Mansel*, quoted 378.

of the Church. He converted the Pantheon, in Paris, back to a church from the national hall of fame that the Revolution had turned it into, partly to bring down '*les faveurs de Dieu sur moi et ma famille*'<sup>13</sup> (the favors of God on me and my family). In addition, he did not neglect charity, perhaps not so much from personal conviction but because he felt obliged as father of the nation, besides the political capital it earned; he devoted about 10% of his civil list income to charitable causes, particularly in and about Paris. The presence of a St. Vincent de Paul clock (cat. no. 23) is symptomatic here, Louis having declared in 1814, '*Si tout mon peuple a un droit égal à mes soins, je me dois cependant plus particulièrement à la classe indigente.*'<sup>14</sup> (Even if all my people have an equal right to my care, I owe a greater duty of service to the indigent class.)

However, it was more than the undoubted popular concern over Louis's support of the Church and its evangelising missions (whose work as well as charity included increasing the membership of the Church) that brought about, towards the end of his reign, a growing fear of the power of the Church and where this would lead under his reactionary successor, the future Charles X. The anti-clerical feeling in the nation is presumably the reason for the almost complete lack of religious subject matter in the present collection of designs, for its entire evident deference to Louis and the contemporary, heavy demand to refurbish churches stripped and vandalised during the Revolution. Much fine metalwork was produced in Paris to fulfil that need, for example by Choiselet-Gallien, as will be shown below,<sup>15</sup> but there are no examples in this collection as it was produced for a different, secular market. Indeed the designs in this collection replace the more overt Catholic imagery of the state sponsored religious revival under Louis XVIII and Charles X with subtler religious homilies of motherhood, faithfulness and good works.

While it has already been noted how Louis refrained from overt discussion of Legitimacy, it is of considerable significance for this collection of designs that it was through Art that he floated the basis and justification of his right to be on the throne of France. For instance in 1817 he commissioned from the artist Baron Gérard a huge canvas, the *Entrée de Henri IV à Paris*, which was hung in the Tuileries, the palace Louis occupied in Paris. That painting offered a direct comparison with Louis himself, depicting, as it did, that reconciliation of 'royalists, rebels and revolutionaries that Louis was trying to bring about in real life'.<sup>16</sup> The most visually splendid room of his state apartments in the Tuileries was the *Salle du Trône*, decorated in 1822 with hangings themed on the lives of the former monarchs Louis wished to be linked with: St. Louis, François I and Henri IV - a canon of 'holy, cultural and popular kings'.<sup>17</sup> The most significant of these, Henri IV, appears unambiguously in cat. no. 22.

### **Stylistic Expression of National Emotional Currents in the early 1820s**

It has been seen how by the close of 1820 Louis XVIII and his government had survived a major political crisis and as a consequence were in a stronger position than at any other moment in his reign: Louis was blessed with a new-born heir, the army had proved its loyalty and, notwithstanding the illiberal appearance of the emergency laws passed that year, the government ministry itself was 'capable, moderate and experienced'.<sup>18</sup> The *Restauration* was settling down and finally the Bourbons seemed to have a future; the early 1820s were a supremely confident time, a moment when the benefits of peace and prosperity were first truly felt, as confirmed by the *bronzier* Galle's sentiment quoted at the opening of this introduction.

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<sup>13</sup> *Mansel*, 295.

<sup>14</sup> *Mansel*, quoted 306.

<sup>15</sup> For example the altar garnitures for cathedrals by Choiselet-Gallien, discussed below, p. **XX**

<sup>16</sup> *Mansel*, 300.

<sup>17</sup> *Mansel*, 285.

<sup>18</sup> *Mansel*, 379.

All this contrasts with the final years of Napoleon's regime. The Empire had been established to stabilise France after the Revolution and was initially founded on supposedly pacific principles of order coupled with strength, but the descent into war in Napoleon's later years had profoundly altered the mood of the nation, and the character and subject matter of its Art. Thus the subject of Canova's statue of Napoleon as Mars Pacificator (*Marte Pacifico*), commissioned in 1801 to celebrate the French concordat with the Vatican and intended for the Foro Bonaparte in Milan, Italy, was quite inappropriate on its completion in 1806. Something of an embarrassment to Napoleon in the middle of a military campaign and with a government administration dominated by military men, the sculpture was finally sent to Paris in 1811 and stored out of sight in the Louvre, only to be purchased after the 1815 Restoration by the Prince Regent's English Government and presented to the Duke of Wellington, the victor of Waterloo.

Just as the militaristic dictatorship of Napoleon had been reflected in the martial ornamentation of the Empire style with its evocations of Imperial Rome, the collective aspirations of the *Restauration* too are revealed in its Art and decoration. While it was as if the sentiments behind Henri IV's establishment of the Galeries du Louvre had been newly expounded, Louis, a natural Classicist himself, was also concerned not to discard the previous regime's style completely as he chose to be spurred on by its reminders of his exile and the reasons for it.<sup>19</sup> The change in emphasis is subtle, but none the less real for that. It might seem that the style established by Percier and Fontaine in their *Recueil des Decorations intérieures* (serially published in 1801-12), typified in our present context by the *bronzes d'ameublement* of P.P Thomire, Ravrio and Feuchère, continues without interruption up until the advent of Romanticism and the onset of Gothic revival in France around 1830. But instead of concentration on martial themes or symbols of power, all is now bent to proclaim the benefits of Peace and Concord, namely a flourishing of the visual, literary and performing arts, and industries, along with a celebration of love. The language may not have changed, with its vocabulary of Gods and Muses, but the message springs from a nation at peace with itself, even luxuriating in its benefits. Military trophies are supplanted by cornucopiae, spilling with the artistic and materialistic benefits of the age, while the supposedly martial gods, Victory, Fame, History, are here in their pacific guises, personifying the virtues of peace, following the victory over Napoleon.

Il peut paraître arbitraire de grouper en même chapitre ces deux périodes, fort différentes pour ne pas dire opposées sur le plan de l'histoire. En réalité, au vu des meubles et des objets d'ameublement produits au cours des trente premières années du XIX siècle, on constate qu'il y eut continuité. Certes, dans le domaine des pendules comme dans beaucoup d'autres, les modèles exécutés après le retour des Bourbons acquerent un certain relâchement dans la rigueur et la monumentalité propres à l'Empire, mais, dans l'ensemble, formes, sujet, décors (à l'exception des motifs impériaux) restent les mêmes. C'est pourquoi, en l'absence de quelques indices permettant de préciser la date de naissance de ces pendules - document d'archives, élément stylistique très manqué -, il serait préférable de classer la plupart d'entre elles dans <le premier tiers du XIX<sup>e</sup> siècle>, ce qui éviterait d'attribuer un même modèle tantôt à l'Empire, tantôt à la Restauration.<sup>20</sup>

(Perhaps it seems arbitrary to group in the same chapter these two periods, which are historically quite distinct if not to say opposed. In reality there is continuity seen in furniture and furnishing objects produced throughout the first 30 years of the nineteenth century. Indeed, with clocks, as with several other fields, the models executed after the return of the Bourbons assume a certain loosening up of the Empire style's rigor and monumentality, but, within

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<sup>19</sup> Lamartine wrote of how 'le Roi aimait à se rappeler le poscrit' (the king liked to recall his exile); quoted *Mansel*, 272.

<sup>20</sup> *Kjellberg, Pendules*, 365.

each piece, the forms, subjects, and decorative motifs (with the exception of purely Imperial motifs) remain the same. This is why, in the absence of any indicators allowing the precise dating of the origin of these clocks – archival documents, and the lack of distinct stylistic elements of the period-, it would be preferable to class most of them as “the first third of the nineteenth century”, thus avoiding the attribution of each model to either the Empire or the *Restauration*.

However, the resolution of this problem of distinguishing the *Restauration* from the Empire style, as here pointed up by Kjellberg, begins to be facilitated by such a group of designs as the present collection.

### Themes and Iconography

This change in the national mood is directly reflected in the themes embodied in the subject matter of the designs in the collection and the iconography used to express them. First, is the Trojan War and its aftermath. Some of its survivors in their peripatetic efforts to return home or reach sanctuary underwent great travails, as told in the *Iliad* and the *Odyssey* (cat. no. 1& 39), just as Louis XVIII had had his “wilderness years” between his exile in 1792 and Restoration in 1814. In 1792 he had fled to Germany, followed by Russia and Britain. Equally, the Trojan War (cat. no. 47), just as much as Victory (cat. no. 3, 4, 7 & 13) and Fame (cat. no. 8), was used to allude to the military struggle to oust Napoleon, whose Rape of Europe is allegorised by the Ancient myth of Europa and the Bull (cat. no. 46 & 49).

Next, Chronos (cat. no. 20), Fame (cat. no. 8) and History (cat. no. 49) are used to show that truth and right will prevail, indicating that the *Restauration* is just. Peace and prosperity (cat. no. 3, 4, 8, 13 16, 20, 29, 31 & 33) are the natural aftermath of the cessation of war (cat. no. 21), as personified by the theme of Zephyr and Flora (cat. no. 2), who usher in the season of spring and are the harbingers of summer, personified by Ceres (cat. no. 28) and symbolised by cornucopiae (cat. no. 2-5, 8, 11, 13-16, 20, 29, 31, 33, 38, & 48), used to point up the economic resurgence taking place during the Restored King’s reign, which may be celebrated in feasting (cat. no. 27, 30, 31& 48). Apollo and the Muses, the gods of artistic endeavour (cat. no. 9-12, 24-27, 32-34, 39, & 41-45); here symbolise the flowering of the Arts under Louis XVIII, including the Performing and Decorative Arts.

Finally, the importance of the family (cat. no. 37& 41) and Louis’s love for his people (cat. no. 5 & 22), for which he strives and looks forward to being reciprocated, is bound up in repeated themes of love (cat. no. 2, 5, 9, 18, 19, 25, 32-35, 38, 40, 44, & 52) and fidelity (cat. no. 2, 17, 19, 25, 35, 40 & 44), such as Cupid and Psyche (cat. no. 25 & 40), Zephyr and Flora (cat. no. 2), Orpheus and Eurydice (cat. no. 35) and lastly Acis and Galatea (cat. no. 18).

### The Design Process and the Industrial Exhibitions

The celebrated boat-shaped royal cradle associated with the infant duc de Bordeaux (now in the Musée des Arts Decoratifs, Paris)<sup>21</sup> is justly held to be the ultimate expression of *Restauration* taste in the Applied Arts, but the actual process of its design and construction is highly revealing and bears on the role of the present collection. The first of the Berri’s children, a daughter born in 1817, had to make do with a cradle of Napoleon’s son, the King of Rome, modified to remove the Napoleonic motifs. But that child died and so with the advent of a second child in 1819, a supposedly purpose-made cradle was commissioned. However, the watercolour drawing of it in the Musée des Arts Decoratifs, and the engraving of the same featured in the government sponsored *Annales*

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<sup>21</sup> *Ottomeyer & Pröschel*, II, 682, 6-7.

*de l'Industrie* covering the industrial products exhibition of that year, are devoid of royal emblems. Reading between the lines, it appears that the cradle was a speculative piece that attracted the attention at the exhibition of both the king and Berri, leading to a command to alter its ornament suitably for the impending royal child. It is relevant here that the cradle was not delivered to the palace until November 12, nearly two months after the princess's birth, which had taken place on September 21, 1819 and it was only a year later that it was used for the posthumous prince for whom it is named.

The initial design for the cradle was clearly based on that of the King of Rome, in that it stands on supports of crossed cornucopias at either end and the boat-shaped body rises at the head end to a demi figure from which the drapes were hung. Thus it was floated on the platform of the 1819 Paris Exhibition, in the (successful) hope of securing a royal purchase. The same was done with many another *objet* shown at these exhibits, and direct royal sales or orders for some of them from the Garde-Meuble (the office responsible for royal furnishings) were secured as well, as for example will be seen from the discussion of Choiselet's and Mme Desarnaud's respective careers, below. Then on the strength of the royal and other orders taken at the exhibitions, an exhibitor would try to achieve further or repeat sales, which is where the role of the present collection and the others like it comes in, as will also be seen below and is confirmed by the notice that Galle put out of his stock-in-trade that was ready for immediate delivery after the 1819 show.

The idea of these exhibits, mounted specifically to promote all French industries, not only those engaged in the Decorative Arts, and entitled *Expositions des Produits de l'Industrie*, originated under the regime of the Directoire in 1798. There were three more before the practice died out under the Empire in 1806, but Louis himself revived the idea during the *Restauration*. The first of the new series was held in 1819 and others followed in 1821, 1823 and 1827, thereby securing lucrative sales not only on the home market but also abroad, the latter facilitated by collections of designs such as the one shown in this current exhibit.

### The Process of Production

Comte Chaptal, a former Napoleonic Minister of the Interior, reported that the Parisian clock market at the time of the 1819 *Produits de l'Industrie* exhibition, had a turnover of 20 million francs a year, employing 6,000 workers. Production throughout France totalled about 300,000 watches and 5,000 clocks annually, watches being 50% up on the level at the start of the French Revolution in 1789. He commented on the considerable export trade and the high quality of the clock cases, which were principally in bronze:

On compte, en ce moment, à Paris huit à neuf cents ateliers de doreurs sur bronze: en comprenant les fondeurs, les tourneurs, les ciseleurs, les doreurs, etc., cet art n'occupe pas moins de six mille ouvriers.<sup>22</sup>

(We enumerate in Paris at this moment, eight or nine hundred bronze gilding workshops; if we include the casters, turners, chasers, gilders, etc., this art employs no less than six thousand workers.)

By this date French clockmaking and the associated craft of bronze casting was at its most commercially successful, before competition from mass-produced clocks caused a falling-off of demand for such exquisite productions as emerged from the Parisian workshops. Indeed vicomte Héricart de Thury was also able to report in 1819:

L'Horlogerie est un art sur lequel nulle nation ne peut aujourd'hui nous disputer la supériorité, et dans lequel, nous avons fait de tels progrès, qu'aucun

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<sup>22</sup> *Augarde*, quoted 8.

de nos voisins ne pourrait comme nous, et à meilleur marché, fournir également la haute horlogerie et la mediocre ou celle de simple fabrique.<sup>23</sup>  
(Clockmaking is an art in which not a single country can contest our superiority, and in which we have made such progress that none of our neighbours are able to supply clocks equal to, and at cheaper price than ours, whether of superior or mediocre quality or even of simple manufacture.

Bronze had in fact been the principal material for clock cases since about 1740, so that by this time, the early 19<sup>th</sup> century, wooden carcass cases, made by *ébénistes* (cabinetmakers), had all but ceased to be made. At the same time the quality of modelling, casting, chasing and gilding of these exquisitely designed cases had risen to unprecedented heights, their technical quality being superb.

In the 18<sup>th</sup> century the sole right to make such cases had rested with the members of the *Corporation des Maîtres Fondateurs-Mouleurs en terre et sable, Racheveurs, Sonnetiers, Bossetiers, Enjoliveurs, Ingénieurs & fabricateurs d'Instruments de Mathematiques, de Globes & Sphères de la Ville & Fauxbourgs de Paris*, who alone were permitted to *mouler et fondre en sable, de cuivre, laiton & airain* (perform sand-casting and casting of copper, brass and bronze). However,

‘an examination of the workshops specialising in the production of furniture bronzes in eighteenth century Paris brings to light the fact that the famous names were in reality only chasers, not founders, *stricto sensu*. None of them had foundry equipment in their workshops, which were sometimes situated on an upper floor. This activity fell to the casters, who executed the pieces according the models furnished by others. The exclusive rights to these models remained the property of those ordering them, who might be chasers, but also cabinet-makers, gilders, and *marchand merciers*. The only obligation on these parties was to use specialised masters for the casting and the chasing.’<sup>24</sup>

But with the suppression of the craft guilds during the Revolution, firms of retailing bronze-makers evolved from the manufacturing *bronziers*, and increasingly rose to prominence in the retail market, competing with and challenging the dominant position the *marchands merciers*, the luxury-goods retailers, had attained in the 18<sup>th</sup> century. Detailed studies have been made of the stock, home sales and international trade of some *bronziers*, both from the 18<sup>th</sup> and early 19<sup>th</sup> centuries, including, from the latter period, Thomire, Rémond, Feuchère, Fossey, Denière, Ledure, Ravrio, Lenoir-Ravrio, and the Galle family.<sup>25</sup> It has been estimated that circa 1800 about 40 workshops were offering clocks, yet identification of their models has been difficult as so few are or were signed, aggravated by the fact that many signatures on dials have been erased by wear on those in enamel and by the necessary process of re-silvering on those of silvered brass. The importance of a collection of designs such as this one, associated with two particular workshops, can thus be readily appreciated.

The ability to design one's own models was highly valued, and the *bronzier* E. J. Gallien's skill in this was appraised at 5,000 livres of the capital value of the partnership he formed in 1747 with Louis Paffe.<sup>26</sup> The investment in the realisation of a model, from inception to production, was considerable, nonetheless, and the casters' guild accordingly had decided in 1751 that all productions should be signed, the mark of each maker being registered on two copper plates, one to be deposited with the procurator at the *Châtelet de Paris*, the other in the guild strong box. Difficult to police, this scheme was replaced in 1761 by a register of designs, organized by the *jurés* (officers) of the guild, to hold and register exact scale drawings of the models created by each *bronzier*, to serve as proof for

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<sup>23</sup> Augarde, quoted 8.

<sup>24</sup> Augarde, 129.

<sup>25</sup> See the papers by various authors in *Ottomeyer & Pröschel*, II, 459-726.

<sup>26</sup> Augarde, 135b, 137a

suppression of counterfeit copies. Discontinued at the Revolution with the suppression of the guilds, a volume from the *Bureau de Desseins* (Office of Drawings), entitled *Livre de Desseins* (Book of Designs) has resurfaced at the Bibliothèque Doucet, Paris, containing 171 numbered designs for clocks. The process of design registration was started again under the Empire, there being two volumes of sketches of clock models in the Bibliothèque Nationale in Paris, mostly dating from 1806-09, with the names of the owners of the designs.

The need to recoup the investment in time and money required to create a model, by making repeated casts of it, is amply documented in the following minuted argument from the guild papers:

Aucun des Maîtres de la Communauté n'ignore les peines & les dépenses qu'un Modèle coûte à l'Artiste qui se propose d'en faire un; ils doivent sçavoir qu'il faut commencer par faire un dessein, le dessein fait, il faut qu'il fasse le Modèle en terre, en cire ou en bois; cette operation faite, il faut le mouler en plâtre, en jeter un en cire pour le tirer d'épaisseur, ensuite le mouler en sable pour le jeter en fonte, qu'il faut ensuite réparer. Le Modèle fait & parfait est un fond qui reste à l'Artiste pour en faire dessus autant qu'on lui commande, & par là il trouve dans le bénéfice de la vente, de quoi se dédommager du tems qu'il a employé à la construction de son Modèle.<sup>27</sup>

(None of the Masters of the Corporation is ignorant of the pains and expense that a model costs the artist who proposes to make one. They must know that it is necessary to begin by making a design and that when that design is made it is necessary for him to make the model in clay, in wax or in wood. When this operation has been completed he has to take a mould of it in plaster, then cast a wax from this to obtain its thickness, then take a mould of it in sand to cast it in metal, which then has to be mended. The model when finished and perfected remains the property of the artist as a basis on which he can make as many copies as are ordered from him and thereby find in the profits of his sales a means to recompense himself for the time he has spent in the making of his model and for the expenses he has incurred to succeed in it.)

The repetition of successful subjects and models is already well attested, for example St Germain's and Caffieri's elephant clocks and Osmond's half-column clock, all from the eighteenth century. This process of repetition is visibly demonstrated in this collection by the presence of a Julius Caesar clock (cat. no. 21). This model is adapted from and possibly was to make use of the moulds for Feuchère's original model. In addition, the image here also reveals 'Jeannest', whose identity is discussed below, designed the original model. Clearly a model needed to be produced in series to achieve economy of production and maximisation of profit. Such repetition was facilitated by the standardisation of clock dials as circular, in various set diameters, meaning that cast-up cases could be finished off and quickly fitted with a movement once an order had been taken, but success ultimately depended on the popularity of the model itself. This need to achieve repeat sales of models points up the purpose of the present collection of designs as an aid to distance selling.

### **The Role of Full-Scale Designs**

The schools of design that had been established in eighteenth century Paris, particularly the *École Royale Gratuite de Dessin* (the Royal Free School of Drawing) founded in 1766, were set up to satisfy the need for improved drawing skills in the luxury goods trades. Rather than Fine Art, their role was to teach applied drawing skills for the Decorative Arts as part of an apprenticeship in a trade.

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<sup>27</sup> *Augarde*, quoted 153

In the nature of such working drawings as were produced, very few have survived, most having perished during or shortly after the production of the design piece, and hardly any can be associated with a particular workshop or *marchand mercier*. The other type of drawing that has survived, and in rather greater numbers, is more in the nature of proposal drawings produced for potential customers to procure an order or sale. This explains both the charm and the worked-up nature of those drawings with their high degree of ornamental detail – as good as possible a substitute to seeing the actual piece itself. They are commonly of *grand objets de luxe* and were produced to please; therein lies the great attraction of these drawings for today's collectors.

The present collection fits that particular role, being representations of stock-in-trade pieces. Exceedingly rare outside permanent public collections, it is the first group of such designs to come on the market for a considerable time. It forms one of a select group of pattern books prepared by Parisian *bronziers* in the first third of the 19<sup>th</sup> century to promote and sell their best bronze models. The collection illustrates how manufacturers of clocks also offered lighting equipment, including candelabra, chandeliers, *girandoles* (wall lights) and candlesticks, besides *encriers* (inkstands), grilles, andirons and other *bronzes d'ameublement* (furnishing bronzes).

Perhaps the earliest and most famous group of this type of drawings is associated with an important foreign sale made by the leading *marchand mercier* Dominique Dagerre to the viceroy of the Austrian Netherlands (now Belgium):

An example of the mercers' exploitation of drawings in long-range marketing may be seen in the case of a collection of drawings in the Metropolitan Museum of Art. Drawn and sometimes coloured in a number of hands, these depictions of furniture, clocks and porcelain are dated to the early 1780s and are linked to the palace at Laeken, residence of Albert, Duke of Saxe-Teschen and the Archduchess Maria Christina, governors of the Netherlands and now the Belgian Royal Palace.<sup>28</sup>

The list of these pattern books as given in *Ottomeyer & Pröschel*, comprises collections of designs associated with: Reiche, in the Bibliothèque Doucet, Paris; Denière et Matelin, in the Cooper Hewitt Museum, New York; Thomire, in Stockholm, Sweden and Leningrad, Russia; Ravrio, in Amsterdam, the Netherlands; Feuchère and Ledure, in the Historisches Museum, Frankfurt, Germany; Feuchère the younger, in the Bibliothèque National, Paris; an anonymous maker, in the Musée des Arts Décoratifs, Paris; and a collection attributed to a Belgian *bronzier*, also in the Cooper Hewitt.<sup>29</sup> These collections were all dual-purpose: to tempt French customers with models in the *bronziers'* repertoire (whether in a finished state or not) and to procure orders from distant patrons, especially for foreign royal or princely palaces. Proof of this is found in the roll call of palaces wherein there are examples identical or closely related to depicted pieces in this collection: the ruler's palaces in Madrid, Spain (cat. no. 21, 24, 28, 34, 39-41, 45-6, 48-51); Stockholm, Sweden (cat. no. 1); Munich, Bavaria, Germany (cat. no. 4, 26); Brighton, England (cat. no. 26); besides the Mobilier National, France and thus for the use of the French head of state (cat. no. 26, 43); and finally a link to the prodigiously rich William Beckford of Fonthill fame in England (cat. no. 7, 51).

### **The Identification of the *Bronziers* behind the Designs**

The collection of decorative designs exhibited here, datable from its style and subject matter (including the birth of the duc de Bordeaux in September, 1820) to the period around 1820, is clearly similar in scope to the 'Belgian' drawings in the Cooper Hewitt

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<sup>28</sup> *Sargentson*, 57.

<sup>29</sup> *Ottomeyer & Pröschel*, I, 20.

Museum, which have been attributed to the *bronzier* Lefebvre.<sup>30</sup> However, detailed analysis of the individual models depicted and the origin of the realised exemplars of each that have been traced so far, leads to the conclusion that we are presenting an important **French** *bronzier's* designs. The fact that the designs are French is incidentally confirmed by the presence of a French lithographer's signed imprint.

It must be noted that all the other groups of *bronziers'* designs in Ottomeyer and Pröschel's list, given above, are permanently held in public collections. Yet those authors cite one further group of drawings as associated with the eminent Parisian *bronzier* **Choiselat-Gallien**. It was last recorded in a Munster dealer's catalogue, and its subsequent location was unknown to Ottomeyer and Pröschel since its sale from that catalogue to a private collector.<sup>31</sup> This exhibition not only presents the discerning collector the opportunity to select and acquire individual designs, so rarely on the market, but must also mark the reappearance of the Munster collection that Ottomeyer and Pröschel attributed to Choiselat-Gallien. In this connection it is noteworthy that the only *bronzier's* signature on any of the traced, realised *objets* related to the designs in this collection is that of Choiselat-Gallien (cat. no. 23 & 43), and significantly the three pieces that are illustrated by Ottomeyer and Pröschel (I, 379, 5.15.21&18) as linked to the drawings, are all represented in the current collection. As will be seen, in the catalogue entries that follow, from the discussion of surviving pieces relating to these designs, Choiselat-Gallien's business was extensive, supplying pieces for the palaces of many European rulers and their most prominent or princely subjects.

However, Ottomeyer and Pröschel have also made the point that not all the collected models in each of the pattern books and collections associated with particular, individual *bronziers* can necessarily be considered as of their own authorship.<sup>32</sup> There was evidently a good deal of cross-supplying amongst the Parisian *bronziers*, and in support of this there duplications in the numbering on the sheets, hinting at two parallel numbering sequences within this collection. Now, as will be noted from the individual catalogue entries, below, **Galle** is the other *bronzier's* name that features repeatedly (cat. no. 1, 4, 7, 33, 43, & 50, etc.) in relation to realised examples of these designs. Galle is an even more significant *bronzier*, repeatedly employed for furnishings at the French Imperial and Royal palaces, besides supplying bronzes to foreign rulers, as will be seen below.

Thus, on the evidence presented in the individual catalogue entries, and the instances of duplicated numbering, this collection of designs must be associated with these two pre-eminent Parisian *bronziers*, Choiselat-Gallien, and Galle.

### The Draughtsmanship and the Printer of the Designs

This collection of designs is composed of images with either a drawn or lithographed outline, in each case on laid paper. These papers, although of various makes with a consequent range of watermarks, represent an early use of mechanically laid papers. Each image outline is then treated in an identical manner, coloured in watercolour and gouache in a consistent palette of colours. But even more consistent is the draughtsmanship, which seems to be largely in the same hand for both the drawn and lithographic images, the one notable exception being the St. Vincent de Paul clock, cat. no. 23. The identity of this unknown draughtsman is concealed in the as yet undeciphered initials "J. B. A." inscribed on many of the lithographic images.

The annotation on the lithographic sheets also indicates their printer, C. Motte, of no. 13 rue de Marais, in the Paris inner suburb of the Faubourg de St. Germain. He is

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<sup>30</sup> R. Berliner, *The Elevation of a Timepiece*, 1942; the "Lefebvre" drawings number 33 in total and are of two sizes, the larger format comprising sixteen clocks, two inkstands, and five *feux* (fire-grate furniture), the smaller five clocks, four inkstands and one *feu*.

<sup>31</sup> *Ottomeyer & Pröschel*, I, 20.

<sup>32</sup> *Ottomeyer & Pröschel*, I, 20.

to be identified with Charles Etienne Pierre Motte, given in *Bénézit* and *Thieme-Becker* as an important lithographer, draughtsman, etcher and publisher.<sup>33</sup> It remains to be divined whether the unidentified “J. B. A” was employed by the bronziers, who were commissioning the production of the designs via Motte, or whether that draughtsman was a member of Motte’s printing workshop.

### The Materials Indicated to be Employed

While essentially a collection of designs for bronze clocks and *bronzes d’ameublement*, the many and varied materials indicated in these images include more than just bronze, whether gilt or patinated; there are varying combinations of marbles, alabaster, enamel or possibly *tôle peinte* (painted tinware) and, most unusually, cut-crystal. In addition there are the various types of clock dial treatments. It therefore represents the most exciting and rewarding opportunity for scholars and collectors to study and appreciate the various combinations of media that comprised a leading Parisian *bronzier’s* production and stock-in-trade at this time when their craft had reached its apogee.

The marbles comprise a comprehensive canon of statuary (white), *verde antiquo* or *vert de mer* (green), red (also called *griotte* or *rouge royale*) and black, apart from numerous, deliberately contrasting black stone platforms for the clocks to stand on. Coloured enamel is probably indicated in cat. no. 20 for the star-studded globe over which Chronos empties a cornucopia, although *tôle peinte* would be a possibility in that model.

The indication of the use of alabaster is highly unexpected and instructive. A comparatively soft material, much lighter in weight than marble, it lends itself to such pierced and open-work carving, as shown here, that would be technically much harder, if not impossible, to execute in marble. Take for example the upraised arms of the bacchante in cat. no. 48, or the wind-filled mantle of Europa in cat. no. 49. However, the soft and brittle nature of alabaster has presumably resulted in the survival of very few examples of this type of clock, with the one notable exception of the Spanish royal collection, which contains no fewer than eighteen.<sup>34</sup> They, like the three designs in the present collection, have cases completely of alabaster, right down to their bun feet and carved waterleaf and egg-and-dart mouldings to the plinths containing the clock movement and dial below the sculptural group. Meanwhile, the one design that might have seemed over-daring, even in alabaster, the totally unsupported rearing horse in cat. no. 47 (the Penthesilea clock), is distinctly annotated as in ‘*Marbre et bronze*’, just as executed in the realised examples in the Spanish palaces, although there they are either totally in gilt bronze or an admixture of patinated bronze and rouge or sienna marble.

But it is the combination of gilt bronze and cut crystal (cat. no. 4, 13, 14, & 50-52), other than in chandeliers (cat. no. 11 & 12), that is least expected and most instructive, especially the use of glass for a candelabrum socle (cat. no. 4) and segments of *bobèches* (candle sockets) terminating the light-arms (cat. no. 4, 13 & 14) of candelabra and girandoles. The revelatory exhibition, *Un âge d’or des arts décoratifs 1814-1848*, held at the Grand Palais, Paris, in December, 1991, examined this phenomenon in depth, showing that the two crystal manufactories headed in the 1820s by Mme. Desarnaud-Charpentier, **A l’Escalier de Cristal**, and Chagot Frères, **La Manufacture Royale des Cristaux de Montcenis**, led the way in this mix of media. (The subsequently well-known manufacturers, Verrerie-Cristallerie de Choisey-le-Roi, established in 1821, and Compagnie des Cristalliers de Baccarat, founded in 1822, had progressed insufficiently by the early 1820s to be major contenders in the market to which this collection was catering.) Mme Desarnaud’s manufactory is best known for bronze-mounted, full-sized furniture, and *objets*; indeed she claimed to have been the first to develop the idea of such pieces; the Chagots’ predecessor in their manufactory, the entrepreneur Benjamin-

<sup>33</sup> *Bénézit*, vii, 54; *Thieme-Becker*, xxv/xxvi, 195.

<sup>34</sup> *Carvajal*, no. 145, 159, 242, 291, 302, 314, 340, 375, 406, 420, 422, 432, 440, 443-45, 457 & 471.

François de Ladouèpe du Fougeras (1766-1821) and his partner 'not only supplied chandeliers directly to the Imperial Garde-Meuble, but provided the crystals for those delivered by other *fournisseurs* (purveyors) such as Chaumont and the *bronziers*, Galle and Feuchère'.<sup>35</sup> A further issue raised by this collection of designs (see cat. no. 50) is the possibility that the bronze mounts used by the Russian Imperial Glass Manufactory of St. Petersburg were not home-produced but French, and supplied by either Choiselat-Gallien or Galle.

The clock dials in these designs by and large follow contemporary practice, here indicated in a coded form. Although initially seeming mostly in white enamel, as they are left in the white of the paper, such dials in the *Restauration* period commonly had Arabic, not Roman, numerals and these were not set radially, but on the horizontal.<sup>36</sup> From this it will be seen that only about half of the dials are to be in enamel, the others following the form taken by silvered metal dials. With the latter the numerals are Roman, set radially within a band defined by an engraved circular line.<sup>37</sup>

A couple of dials fit neither category, being in cat. no. 26 of gilt bronze set with enamel hour plaques (admittedly the numerals set on the horizontal), and cat. no. 29 with a gilt bronze overlay to the centre. The dial of the Penthesilea clock, cat. no. 47, might be the same, but in fact the realised clocks in the Spanish royal collection are wholly of gilt bronze, set against the patinated bronze of the rocky outcrop.

### The Artists and Craftsmen Associated with the Designs

**Louis-Isidore Choiselat** (1784-1853) married in 1812 the daughter of another leading Parisian *bronzier*, J. B. M. Galien, whose shop was at 33 rue de la Verrerie. There Choiselat joined his father-in-law's business and succeeded to it in the following year, 1813. At the *Restauration*, he was appointed *fournisseur de Monsieur, frère du roi* (the comte d'Artois) and in the same year transferred his shop to 21 rue de Richelieu. 1817 saw him appointed *fournisseur breveté du Garde-Meuble* (the office responsible for the French head of state's furnishings), and he received a bronze medal at the 1823 Paris exhibition, where the king bought a figural clock, entitled *la Religion*, from him. The new King bought a clock from Choiselat during the 1827 Paris exhibition, at which Choiselat was also awarded a silver medal. By 1828 he was at 8 rue du Pot-de-fer-Saint-Sulpice, and although he no longer showed at the Paris exhibitions under King Louis-Philippe, his firm continued to prosper. Instructively, considering the almost complete lack of religious pieces in this collection, Choiselat-Gallien made a speciality of producing grand garnitures of crucifix and serried candlesticks for the high altars of cathedrals. He made those at St. Denis in 1823, at Rheims for the coronation of Charles X in 1824, at the cathedral of Auch, and for St. Sulpice in 1827.<sup>38</sup>

**The Galle family**, father and son, were among the most successful Parisian *bronziers* in the early nineteenth century. We are well informed about them, as they have been studied in detail by Denise Ledoux-Lebard.<sup>39</sup> **Claude Galle** (1759-1815) was first established in rue du Four, later at 60 rue Vivienne, and was repeatedly commissioned during the Empire to supply pieces for the French palaces of the Tuileries, Fontainebleau, Compiègne, Rambouillet, the Grand and Little Trianons at Versailles, Saint-Cloud and Meudon, apart from various Italian palaces such as Stupinigi, near Turin, and Monte Cavallo, near Rome. His son, **Gérard-Jean Galle** (1788-1846) succeeded to the workshop on his father's death in 1815, supplying bronzes in a continuation of his father's style to an extensive French and foreign clientele, besides

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<sup>35</sup> *Dandois*, 2000, no. 9.

<sup>36</sup> As in cat. no. ....

<sup>37</sup> As in cat. no. ....

<sup>38</sup> *Un âge d'or*, 518.

<sup>39</sup> See *Ottomeyer & Pröschel*, II, 704-26.

being a supplier to the Swedish court. A noteworthy concordance with the present collection is the inclusion, in the stock-in-trade inventory taken on Claude Galle's death in 1815, of a quantity of pieces in alabaster (see cat. no. 46 & 48-49). These numbered over twenty, mostly vases or *coupes*, although two were figures of Venus and Apollo, both noted as *détériorée* (damaged), and three were clocks.<sup>40</sup>

**Louis-François Jeannest**, an early nineteenth century Parisian whose dates of birth and death are unrecorded, was a sculptor and engraver, the pupil of Rolland, and (with his brother Pierre) the master of Gadan. L. F. Jeannest exhibited at the Paris Salons of 1812-15, showing medallions, wax models, ivories and bronze castings. He was an important member of the *Association des Fabricants de Bronzes*, wherein he obtained eleven votes at the assembly of November 1818. He also worked for *bronziers* and these must, on the evidence of this collection of designs, have included either Galle or Choiselat, while Christian Baulez mentions a link with the famed *bronzier*, Gouthière, who bequeathed his business to the Jeannest brothers.<sup>41</sup> Ottomeyer & Pröschel state also that a pair of Medici urns by L. F. Jeannest, exhibited in the Salon of 1812 and then unsuccessfully offered for sale to the Louvre in 1838, was sold by auction at the Hôtel Drouot, Paris on March 9, 1964.<sup>42</sup>

**Charles Etienne Pierre Motte** (1785-1836) was a noted Parisian publisher and draughtsman, who in 1817 founded a subsequently famous printing workshop in which he produced lithographs and etchings. He exhibited in the Paris Salons of 1827-31 and was the father-in-law of and influenced the well-known artist A. J. J. M. Devéria, who practised in painting, drawing, etching and lithography.<sup>43</sup>

**A l'Escalier de Cristal** (circa 1802-1923) was established by Marie-Jeanne-Rosalie Desarnaud-Charpentier (1775-1842). She was the daughter of a goldsmith from Châlons-sur-Marne and married a *négociant* (merchant) from Bordeaux. Her stock, specializing in cut-crystal *objets*, mounted in gilt bronze, including vases, lamps and candelabra, achieved an international reputation; her considerable exports to Spain bear directly on this collection, considering the number of pieces featured in it of which there are examples still in the Spanish royal palaces.<sup>44</sup> Her fame culminated at the 1819 Paris exhibition, when she obtained a gold medal for the bronze-mounted crystal suite of toilet furniture, consisting of a dressing table, cheval glass and an armchair, which was purchased by the duchesse de Berri.<sup>45</sup> The fact that Desarnaud-Charpentier did not show at the 1823 or subsequent exhibitions, could well explain the number of pieces in the present collection of designs, as by then she may have cemented associations with the leading *bronziers* such as Choiselat and Galle, leaving the business of exhibiting to them.

**La manufacture royale des cristaux de Montcenis** (1787-1832) had been established by order of the king in 1787, at Sèvres, but shortly thereafter was transferred to Montcenis in Burgundy, East France. The young firm struggled during the Revolutionary period, but from the early nineteenth century began to flourish, exhibiting at the Paris exhibitions in 1801 and 1802, winning a silver medal at the latter. In 1811 it had been commissioned, through Chaumont (one of the principal suppliers to the Garde-Meuble) to fulfil important orders for the Imperial palaces, but by 1814 was in the new ownership of Jean-François Chagot (1752-1824), a former paper merchant from Paris. He and his sons embarked on an extensive research program to improve the color and clarity of the

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<sup>40</sup> D Ledoux-Lebard in *Ottomeyer & Pröschel*, II, 721 *et seq.*

<sup>41</sup> C. Baulez, "Pierre Gouthière (1732-1813)", in *Ottomeyer & Pröschel*, II, 599.

<sup>42</sup> *Bénézit*, vi, 54; *Ottomeyer & Pröschel*, II, 599 & 612, n. 279.

<sup>43</sup> *Bénézit*, vii, 570; *Thieme-Becker*, xxv/xxvi, 195.

<sup>44</sup> *cf. Carvajal*, no. 150, 151, 179, 207, 209, 211, 213, 214, 220, 221, 226, 241, 249, 295, 313, 352, 353, 362, 386, 427, 437, & 543 (22 examples in total)

<sup>45</sup> *Un âge d'or*, 522.

firm's crystal, employing Englishmen in the process. The results were acclaimed at the 1819 Paris exhibition, where Chagot frères also won a gold medal.<sup>46</sup>

### **Conclusion: the French Restoration Style Revealed**

Considering the extent of the French early 19<sup>th</sup> century *bronziers'* production, the volume of their sales and the reach of their export market, it is extraordinary how few drawings and designs, such as are presented in this exhibition, have survived. This is even more noteworthy when the principal purpose for which the designs were prepared is considered – the marketing abroad of the pieces depicted. Moreover, nearly all those designs that have come down to the present day are held in permanent public collections; due to their scarcity this type of design is seldom offered on the Art market, and then usually only signally or in small groups.

The purpose for which these designs were produced ensued their great attractiveness, the better thereby to tempt the potential client of the day. Moreover this was a period when the French *bronziers* had reached the apogee of their craft, employing the leading designers and reaching a technical brilliance in casting and finishing that has not been exceeded since.

Yet such drawings and designs have been strangely little studied up to now: this exhibition reveals their crucial and pivotal role in any study of the *Restoration bronzier's* art. As a group, the present designs reveal the true extent of their artistic repertoire, both in the rich mix of materials, other than straight bronze, that were used and the range of subject matter depicted, along with the forms of allegory employed.

It is in this use of subject matter and allegory that one begins to identify the true, individual character of the French Restoration style, as distinct from such more amorphous groupings as “late Empire” or the slightly later “Charles X” style. It has been shown how this was a period when the French “political nation”, more than merely settling into the restoration of monarchy, was happy enough with the political settlement and the character of their grand but moderate king to construct an iconography in his support. It was after all such literary luminaries as Chateaubriand, Lamartine and Victor Hugo who bent their pens in support of Louis and his regime. *Bronziers*, like Galle were no different, falling in behind the French Restoration settlement. In addition, this was the period when in much of Europe the bourgeois and domestically scaled *Biedermeier* style of pared-down/reduced classicism prevailed. The present more highly wrought designs stand apart as intended for palace-scaled furnishings. The study of these life-size, palatial designs truly prompts a stylistic reappraisal: *Le goût de la Restauration*, restored – the French Restoration style revealed, and leads towards an identification of the *oeuvre* of two leading Parisian *bronziers*, Choiselat-Gallien, and Galle.

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<sup>46</sup> *Un âge d'or*, 528