

A unique glass, silver, vermeil and wood exhibition tableau made by Douault-Wieland for the *Exposition des produits de l'Industrie française* of 1827, where it won the silver medal.



The piece, emblematic of its time in its iconography, aesthetics and manufacture, took two years to construct. The panel is composed of 1108 pieces of clear and colored gemstone-simulating crystal mounted in a silver and vermeil framework. Molded clear glass portrait medallions cast from bronze medals of the eight French Bourbon kings from Henri IV (the founder of the dynasty in 1589) to Charles X (who was reigning in 1827) are arrayed in a circle surrounding the Bourbon coat of arms. Portraits of the immediate family of Charles X are in the spandrels, with a portrait of Mademoiselle (his granddaughter) below the portrait of Charles X. The panel is signed on the rear: *Douault-Wieland 1827*. Jean-Baptiste Pierre Laurent Douault-Wieland was the pre-eminent French maker of artificial gems in the early 19th century.

The wood-framed tableau is raised on a triangular plinth and suspended from two cornucopia-shaped arms whose veneers conceal a steel armature for strength. Both the direction and cant of the frame are adjustable to catch the best illumination from the moving sun. The wood portions are finely veneered with marquetry of amaranth on a burl maple ground. The use of indigenous woods for luxurious furniture became common in the early 19th century due to the difficulty of importation during the frequent periods of war. The inlaid motifs are the normal late neoclassical vocabulary of scrolls, rosettes, swans and anthemias in a lacy style that echoes the transparency of the tableau.

The Bourbon kings are presented in a hagiographic manner in the central part of the tableau, which resembles a Gothic stained glass “rose” window. The *style troubadour* was a trope that looked with nostalgia at the Gothic and Renaissance periods and was a precursor to the Romantic Movement in literature and the arts. One of its first manifestations was in the *Exposition des produits de l’Industrie française* of 1827.

Although clearly a great master, the maker of the frame and stand is unknown. Some works by the ébéniste Jean-Jacques Werner from the same date have very similar marquetry, although other attributions are possible. (See: Denise Ledoux-Lebard: *Le Mobilier Français du XIXe Siècle*; Les Éditions de l’Amateur, Paris, 1989. Pages 630-631.)

The silver is marked in several places with the poinçon of J. D. Douault. (N° 0178 in the *Dictionnaire des poinçons de fabricants d’ouvrages d’or et d’argent de Paris et de la Seine 1798 – 1838* : C. Arminjon et al. Cahiers de l’Inventaire 25; Paris, Imprimerie nationale, 1991.)

Signed and dated: *Douault-Wieland* – 1827 [Engraved on the bottom rear left.]

Exhibited: *Exposition des Produits de l'industrie Française*. Paris, 1827.
(Awarded a Silver Medal.)

L'Art de Vivre. Cooper-Hewitt Museum; New York, 1989.

Un âge d'or des arts décoratifs. Grand Palais; Paris, 1991. N° 98

Literature: *Rapport du jury central*. 1827. Pages 337-339

Voyage dans la cour du Louvre. 1827. Page 286

Adolphe Blanqui : *Histoire de l'Exposition des Produits de l'industrie Française en 1827*. Paris, 1827. Page 192

Héricourt de Thury : *Rapport sur les procédés de moulages en verre et cristal colorés de M. Douault-Wieland, passage Dauphine, à Paris*. In the *Bulletin de la Société pour l'Industrie Nationale*, Imprimerie de Madame Huzard, Paris, 1833. Page 358

Travaux de la Commission Française sur l'industrie des Nations. Paris, 1854. *XXIIIe Jury*. Page 217

L'Art de Vivre. Vendôme Press: New York, 1989. Page 46;
illustration 66

Un âge d'or des arts décoratifs. Réunion des Musées Nationaux: Paris, 1991. Page 13, page 200. N° 98, pages 216-217

Height - 6' 10" (208 cm.)

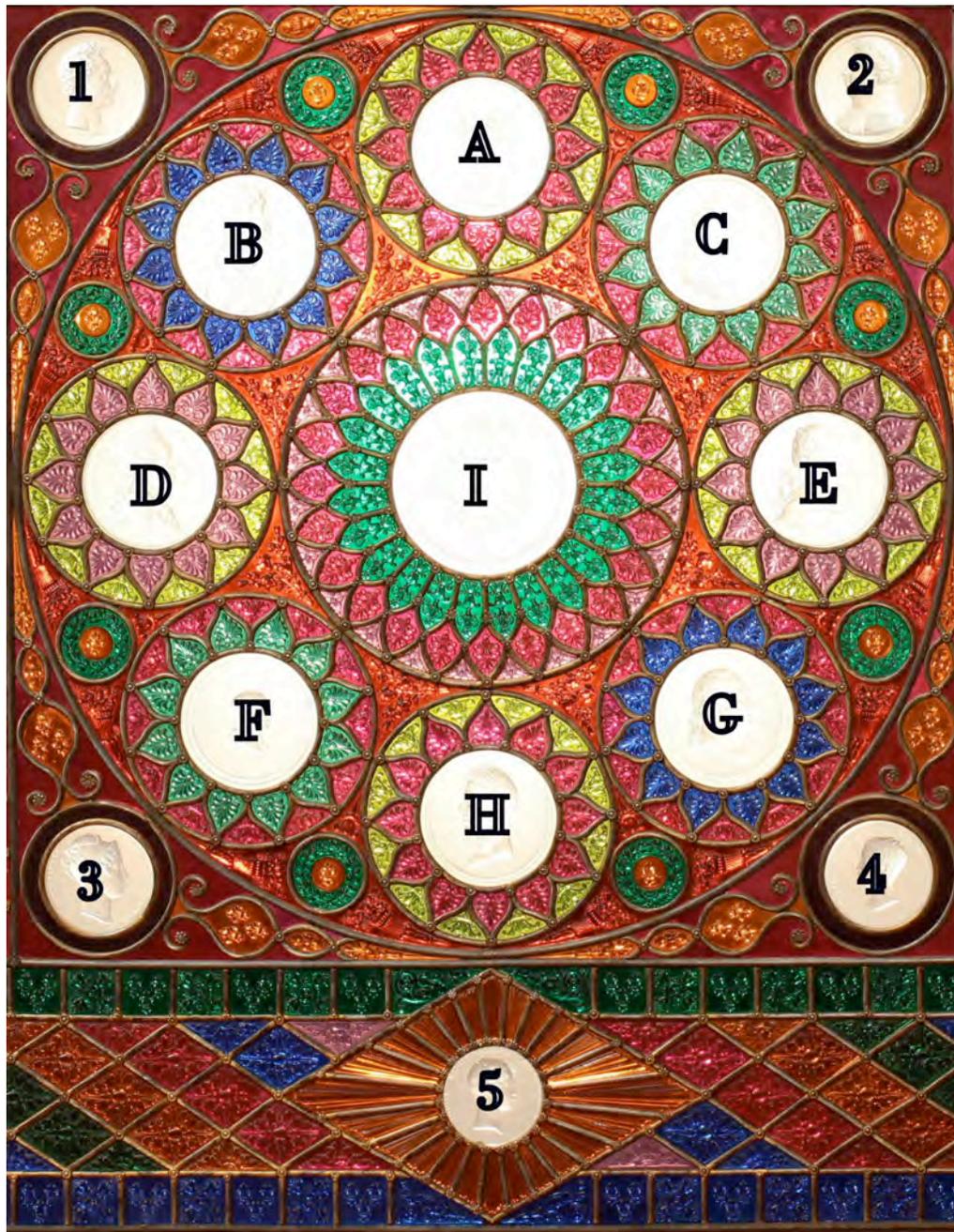
Width - 53" (134.6 cm.)

*The tableau by Jean-Baptiste Pierre Laurent Douault-Wieland
of 1827*



The eight colored artificial gemstones simulated by Douault-Wieland are Sapphire (blue), Emerald (dark green), Aquamarine (light blue/green), Peridot (yellow/green), Ruby (red), Amethyst (purple), Topaz (light orange) and Hyacinth (dark orange)

PORTRAIT KEY



- A – Henri IV B – Louis XIII C – Louis XIV D – Louis XV E – Louis XVI
F – Louis XVII G – Louis XVIII H – Charles X
I – Bourbon coat of arms
- 1– Louis-Antoine 2 – duc de Berri 3 – duchesse du Berri 4 – duc de Bordeaux
5 - Louise Marie-Thérèse (Mademoiselle)

(A) Henri IV



Henri IV (Reign: 1589-1610) was the founder of the Bourbon dynasty and the most beloved French monarch. Crowned the Protestant King of Navarre, he converted to Catholicism and became King of France. He worked with his chief minister, Sully, to bring peace and prosperity to France after years of religious civil strife. The Bourbon kings were henceforth “kings of France and Navarre.” The original bronze medal was made in 1768 by Pierre-Simon-Benjamin Duvivier and won a prize offered by the *Académie royale de la Rochelle*.

(B) Louis XIII



Louis XIII was only a boy in 1610 when his father, Henri IV, was assassinated and his mother, Marie de Medecis, became Regent. He reigned from 1617-1643. Under his chief minister, Cardinal Richelieu, the nobility began to be brought under control and the monarchy was strengthened in a divided nation. Military victories over Spain began the ascendancy of France in Europe. The medal was engraved by Michel Molart in 1638.

(C) Louis XIV



Louis XIV was only five when his father, Louis XIII, died. After the regency of his mother, Anne of Austria, he became the greatest and longest reigning French king (1661-1715.) His signing of the Treaty of Westphalia strengthened France and was the foundation of today's nation-states. He made Versailles the artistic and cultural center of Europe with himself at its epicenter. The medal, whose author is unknown, portrays Louis XIV in his prime. It was struck circa 1673 and was the obverse on medals commemorating great French victories.

(D) Louis XV



Louis XV was the great-grandson of the long-reigning Louis XIV. He began his reign in 1723 after the regency of his uncle, Philippe, the duc d'Orléans, (the founder of the rival Orléans cadet branch). Although called "*le bien aimé*" ("the beloved") at the start of his reign, he became detested. His hedonistic and extravagant reign was one of the major causes of the French revolution. "*Après moi, la délugé*" was his famous and accurate prediction. The medal is by Benjamin Duvivier who became the Engraver at the Mint.

(E) Louis XVI



Louis XVI was the grandson of Louis XV. Although he was well-meaning and relatively liberal in his governance, he was not able to control the overpowering social and political events which became the French Revolution. He and his queen, Marie Antoinette, lost their lives on the guillotine. His brothers, the comte de Provence and the comte d'Artois survived the Revolution by going into exile. Each would reign as king after the Restoration of the Bourbon Dynasty following Napoleon's Empire. The medal is by Duvivier.

(F) Louis XVII



The second son of Louis XVI and Marie-Antoinette, Louis-Charles, the Duke of Normandy, became the Dauphin after the death of his older brother. He was imprisoned with his father and mother (who called him *chou amour*) in the Temple. After the death of Louis XVI, he was the nominal king until his tragic demise in 1795. The medal, possibly after the medal by Alexis-Joseph Depaulis, but reversed, is anonymous, and was probably commissioned for the tableau.

(G) Louis XVIII



The younger brother of Louis XVI was the comte de Provence under the *ancien régime*. He survived the Revolution in exile and gained the Crown after the defeat of Napoleon in 1815. Unlike his absolutist predecessors, he was a constitutional monarch, having granted *la Charte* in 1814. Politically, he was fairly liberal but had to contend with far-right factions, especially after the assassination of his nephew, the duc de Berry, in 1820. He died childless in 1824 and the Crown passed to his younger brother. Medal by Raymond Gayrard.

(H) Charles X



Charles X, known as the comte d'Artois under the *ancien régime*, was crowned in 1824. He was more reactionary than his brother, Louis XVIII, and tried to re-establish a pre-revolutionary regime, but found it difficult to rule under the constitution, *la Charte*, which he sought to weaken. His failure led to the "Three Glorious Days" in 1830 when he was deposed. He died in exile in 1836 and was the last reigning French Bourbon king. Medal by Armand Auguste Caqué.

(1) Louis-Antoine



Louis Antoine, the elder son of Charles X, married his first cousin, Marie-Thérèse, Louis XVI's daughter and the royal family's only survivor. He became the *Dauphin* in 1824 and shared his father's reactionary politics. After his father's abdication in 1830, he became King Louis XIX for 20 minutes, then abdicated in favor of his nephew, the comte de Bordeaux. That was not to be, however, and the Orléanist branch of the Bourbons finally gained the crown for Louis-Philippe - the son of Philippe Égalité, who had cast the deciding vote for the death of his cousin Louis XVI. Medal by Jean-Jacques Barre.

(2) duc de Berri



The younger son of Charles X, the duc de Berri was seen as the only one capable of providing a *Dauphin* for the Bourbons since his brother, Louis-Antoine, and Marie-Thérèse were childless. He and his wife Caroline had a daughter, Louise-Marie Thérèse, *mademoiselle*, in 1819. Caroline was pregnant when the duke was assassinated by an anti-royal Bonapartist in 1820. Seven months later, she gave birth to the duc de Bordeaux, *l'enfant du miracle*, who was thought to be the savior of the Bourbon dynasty. Medal by Armand Auguste Caqué.

(3) duchesse de Berri



Marie Caroline Ferdinande Louise, the wife of the duc de Berri, was the mother of Louise-Marie Thérèse and the duc de Bordeaux. Her father, heir to the throne of Naples and Sicily, and her mother, an Austrian duchess, both claimed Marie-Antoinette as niece. Vivacious and full of life, she was seen as the one to reinvigorate the Bourbons. She attempted to restore the legitimist Bourbon dynasty from exile, with her son as king and herself as regent, going so far as fomenting rebellion in the royalist Vendée province. Medal by Eugène Dubois.

(4) duc de Bordeaux



The grand hope for a continuation of the Bourbon line, the “miracle child” was called *Dieudonné*, (God-given), as on the medal. After the abdication of his grandfather and father, he reigned as Henri V for seven days but was passed over by the National Assembly in favor of Louis-Philippe. As the Legitimist (as opposed to the Orléanist) pretender to the throne, he was given a last chance to rule in 1870 after the disastrous Franco-Prussian war. His insistence on a return to the white Bourbon fleur-de-lis flag instead of the tricolor caused him to be rejected, ending any chance of a king ever ruling France again. Medal by Dubois.

(5) Louise Marie-Thérèse (Mademoiselle)



Called *mademoiselle*, the older sibling of the duc de Bordeaux, went into exile with the rest of the royal family in 1830. In 1845, she married Charles III, Duke of Parma and Piacenza and became Duchess of Parma. She died in exile in 1864 and is buried with the last of the French Bourbons in the Kostanjevica monastery in present-day Slovenia. Her uncle Charles X, her parents Pierre Antoine and Marie-Thérèse, and her brother the duc de Bordeaux join her there. Medal by Dubois.

(I) Coat of arms of the French Bourbons



The coat of arms of the French Bourbons depicts the three *fleurs-de-lis* of France joined with the arms of Henri IV's Navarre - chains symbolizing the 1212 victory of Sancho VII, whose troops severed the chains of the caliph's slave-warriors. A royal scepter and the "Hand of Justice" are crossed behind the shield. The royal orders of the *Saint-Esprit* (The Holy Ghost) and Saint Michael are hung from elaborate linked chains. The crest is surmounted with a closed crown decorated with *fleurs-de-lis*.

(II) “H” “L” “C” Cipher



The cipher is composed of the interlaced letters

h L C

These are the initial letters of “**H**enri”, “**L**ouis” and “**C**harles.” It is surrounded by oak leaves (a symbol of power and strength) and laurel (the victor’s crown and an attribute of Apollo.)

When the pragmatic Henri IV was told in 1589 he would have to convert to Catholicism in order to be king, he said, “Paris is well worth a mass.”

When offered the kingship in 1870, his namesake, Henri V, the comte de Chambord, *l'enfant du miracle*, refused - because he could not bear the idea of ruling under the revolutionary tricolor instead of under the standard of the *ancien régime*, the Bourbon white flag.

The family that had led France for more than 215 years and had contributed so much to the political and esthetic glory of the nation would never again be in a position of power – because of symbols of the past.

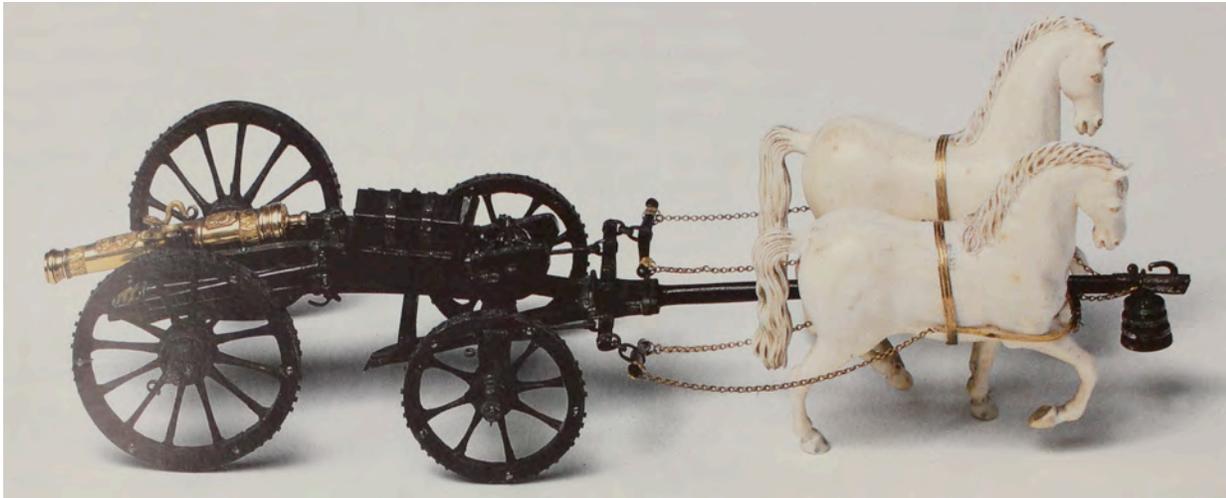
It was said of the Bourbons: “They had learned nothing and forgotten nothing”

Douault-Wieland



Jean-Baptiste-Pierre-Laurent Douault was born in 1785. In 1807, he married Colombe Thérèse Wieland, the daughter of a well-known Parisian maker of *strass* (artificial gem stones) who had exhibited in the 1806 *Exposition des produits de l'industrie française*. Douault added her name to his and became known as Monsieur Douault-Wieland. (Sometimes misspelled “Douhault-Wieland”.) He was primarily a maker of paste jewelry, although he also had success as a sculptor

and chaser (*ciseleur*.) His sculpture includes an ivory bust of Napoleon's son, the *roi de Rome*, and a model in ivory and ebony of an Empire artillery piece drawn by two horses that was made as a plaything for the boy. (Now at Fontainebleau.)



He also carved a bust of Louis XVIII that was exhibited in 1823.

After many years of experimentation, the skilled craftsman was able to fabricate simulated gemstones from paste that were acknowledged to be the best in Europe. Although not a chemist, he sought the advice of recognized experts to aid him in his tests. He constantly experimented with and improved ancient glass-making techniques, long associated with alchemy, to correspond with the advances of the scientific revolution in the new century.

There had been a thriving business of creating jewelry with simulated stones and some creations of the eighteenth century were as expensive as jewelry with genuine mined stones. Georg Friedrich Strass, an Alsatian who was named the French court jeweler in 1732, was the inventor of the rhinestone and his name became synonymous with paste jewelry, *strass*. Since jewelry was rarely signed until well into the 19th century, most early jewelry remains anonymous.

Douault-Wieland was an empiricist, testing and retesting various formulae to arrive at optimum proportions. His artificial stones were superior to those of the former leaders, the Germans, and he is rightly considered the father of the industry in France. This was a great source of pride for the country. In 1819, he created a duplicate of *Le Régent*, the greatest diamond in the French royal collection. The paste version was remembered more than 40 years later as having been able to deceive the most astute people since the paste had “perfect translucency”. (Paul

Mantz: *L'Histoire de l'Orfèvrerie française*, Part IV; *Gazette des Beaux-arts*, 1863. Page 252.) He sold pieces to European nobility, to the Americas, and even to India (the origin of the greatest natural gems.) He furnished a tiara as well as a belt and garniture for a cloak to the court of Naples. Czar Alexander I, in Paris after the defeat of Napoleon, presented a diamond ring to Douault-Wieland and invited him to open a factory for strass under Imperial protection in Russia, which Douault-Wieland declined.

Louis XVIII so greatly admired the works shown in the 1823 exposition that he invited Douault-Wieland to give a private demonstration of his skills in the King's private chamber. For the huge price of 15,000 francs, Louis XVIII purchased a vermeil monstrance with strass rays that he donated to the Treasury of Notre Dame Cathedral. Because the monstrance was stolen, this panel is probably the only known piece of signed strass by Douault-Wieland.

In 1820, Douault-Wieland wrote a prize-winning technical *mémoire* that was published in the *Annales de Chimie et de Physique*, ("Annals of Chemistry and Physics" – edited by Jean Louis Gay-Lussac and François Arago) volume 14, on pages 57-68 and generously included his formulae for fabricating colored stones and the technique for their creation. Widely read, its substance was republished throughout Europe.

See for example:

The European Magazine and London Review, Vol. 77, 1820. Pages 321-323.

Ure, Andrew: *A Dictionary of Chemistry*, London, 1831. Page 676, "Paste".

Héricart de Thury, *Rapport sur les procédés de moulage en verre et cristal colorés de M. Douault-Wieland, passage Dauphine, à Paris* in the *Bulletin de la Société pour l'industrie nationale*. 1833. Pages 354-363.)

Other articles were published in Germany and the United States. In a recent book by Gabriele Greindl, (*Gems of Costume Jewelry*, Abbeville Press, New York, 1991. Pages 32-33.), the *mémoire* is cited as giving unique insights into the industry as it stood in the early 19th century.

Reading the *Mémoire*, one is struck by Douault-Wieland's insistence on the purity of the ingredients for his artificial gems. One example: "Lead oxide (*minium*) must have perfect purity. If there is one atom of tin, the glass becomes sketchy (*louche*) and milky." He washed the purest available white quartz sand in hydrochloric acid and then rinsed it in water. Rock crystal was heated to a red-hot temperature, plunged into cold water to shatter it, then ground to dust, and finally strained through silk to ensure the particles were the same minute size. The ability

to procure such products and manipulate them with such precision only became possible in the 19th century, when chemistry was born as a true science.

The formulae he gives for his clear paste and for his colored stones are remarkable for their complexity and precision. He gives four formulae for clear paste, which was used as the basic body of his productions. The first one, from the *mémoire* is:

N^o 1.

Cristal de roche,	7 onces.	»	gros.	24 grains.
Minium,	10	»	7 $\frac{1}{2}$	»
Potasse pure,	3	»	5 $\frac{1}{2}$	30
Borax,	»	»	3 $\frac{1}{2}$	24
Arsenic,	»	»	»	12
<hr/>				
	22 onces.	»	1 $\frac{1}{2}$ gros.	18 grains.

Crystal de roche, rock crystal, is the prime ingredient in three out of four of the formulae; pure white quartz sand is the equivalent in the fourth.

Minium is the naturally occurring form of lead tetroxide, **Pb₃O₄**, also known as red lead. Douault-Wieland specifies that it must be analyzed before use to ensure absolute purity.

Potasse pure, is caustic potash, **KOH**, purified in alcohol.

Borax, **H₃BO₃**, as noted by Douault-Wieland, was not the commercially available Dutch borax, (which gave a brownish tint to the glass) but was crystallized from Tuscan borax.

Arsenic, the element **As**, a toxic material, was used in miniscule amounts.

Before the metric system was established, the French unit of mass was the *livre* (the pound.) It was divided into 16 *onces* (ounces), and each ounce was divided into 8 *gros*, and each *gros* into 72 *grains*. In 1812, the *livre* was defined as being 500 grams. The system was abolished in 1839 and replaced with pure metric measures. It is astonishing that Douault-Wieland was able to arrive at the precise proportions of his formulae through only testing, experimenting, and observing.

He specified that the crucibles be Hessian. Their clay was so pure the melted glass was not contaminated; they could be reused 3-4 times. The cylindrical kiln, especially designed for strass, was 7 feet tall and 4 feet in diameter and was topped with a bee-hive shaped dome. A firing with small pieces of carefully dried

oak or beech (both of which burn very hot, with a minimum of smoke and sparks) could last as long as 30 hours. Wood was the most common fuel used in France until late in the 19th century. The last wood-fired kilns were created at Sèvres as late as 1877; they were in continual use until 1970 when they were replaced by gas-fired kilns.

The recipes for the colored stones are equally complex and precise. Calling the strass the *fondant*, Douault-Wieland notes the very small amounts (usually measured in *grains*) of the added metallic oxides which lent color to the clear strass. Here, strass, instead of the rock crystal or sand, was pulverized. Colorants were added and the resulting mixture was fused in the kiln.

Douault-Wieland, perhaps because of his experience as a sculptor, also mastered techniques for casting very large “stones” and succeeded in giving them relief decoration, as in the case of most of the colored crystal and the clear portrait medallions of the tableau. The large size of the bronze portrait medallions that were used as templates for the portraits - around 60 millimeters (2.4 inches) - would have been impossible to reproduce in glass before Douault-Wieland. (Douault-Wieland cleverly compensated for the slight variations in the medals’ sizes by altering the width of the plain border surrounding each medallion.) The enormous size of the Bourbon coat of arms – 8.4 millimeters (3.3 inches) – would have previously been impossible to fabricate.

As noted in the 1833 report by Héricart de Thury, the casting process was exceedingly complex. De Thury claimed that the lost techniques of the ancients were reinvented and improved by Douault-Wieland. The moulds for both the colored and clear portraits were made of the purest plaster instead of metal. Dry plaster powder was passed through silk sieves to make it exceptionally fine, mixed with water, and then carefully dried after an impression of the bronze medal had been made. The strass powder and additives were placed into the mold and heated in a kiln until the resulting glass was judged perfect. The glass was then transferred to a second kiln for annealing - a necessary process of very slow cooling that ensures that the glass does not solidify at differing times in different layers, which causes stress and results in very fragile glass. Douault-Wieland used a mechanical device to effect the transfer within one second. The second kiln was hermetically sealed with clay and the pieces remained in the annealing kiln from eight to ten days.

Silver was used in early jewelry-making to mount stones, both real and simulated, so it was natural for Douault-Wieland, a jeweler, to use silver as a “setting” for his

paste stones. The silver is marked for J. D. Douault, an unknown member of his family.

Douault-Wieland probably had hoped that the tableau would be purchased by Charles X, but that was not to be. The constitutional ideas of the moderate Louis XVIII had been severely tested after the murder of the duc de Berri. The political situation had deteriorated further after the death of Louis XVIII in 1824. The very reactionary Charles X chose to be crowned in Reims, returning to the ancient ritual that Louis XVIII had prudently avoided. He even reinstated the “Kings Touch”, the laying of hands on 121 of his subjects infected with scrofula. It was claimed half were cured.

1827 was a particularly bad year for the Bourbon dynasty. France had experienced a series of very bad harvests and the industrial economy was faltering. In April, Charles X had a contentious reviewing ceremony with the National Guard in Paris causing him to disband the Guard for its disrespectful behavior towards the Crown.

Having gained control of the Chamber of Deputies, conservative ultra-royalists passed anachronistic, extremely unpopular laws such as The Anti-Sacrilege Act, which made it a capital crime to steal sacred Church vessels. They restricted freedom of the press, attempted to limit the vote, and tried to institute a court whose sole purpose would be punishing “radicals”. In 1828, the ultra-royalist prime minister Villèle, who had come into power after the assassination of the duc de Berri in 1821, was forced to resign. The poisonously polarized political situation might have made it imprudent for Charles X to purchase such a luxurious and presumably expensive object that was a monument whose purpose was to honor the *ancien régime* of the Bourbons and to raise the family almost to the level of saints.

After 1827, the whereabouts of the tableau is unknown until its reappearance in Paris in 1979.

Douault-Wieland died in 1834, at the peak of his fame.

*Douault-Wieland's eight strass "jewels"
in the Tableau of 1827*



The red stones with anathemia or acanthus are rubies. (As are the flat red panels.)

The light orange relief stones are topazes.

The dark orange triangular relief panels with cornucopiae are hyacinths.

The blue relief panels with anathemia are sapphires.

The dark green ring with laurel in relief is emerald.

The yellow/green acanthus relief stones are peridots.



The blue relief stones are sapphires.

The red stones are rubies.

The dark orange relief stones with lilies are hyacinths.

The purple stones are amethysts

The yellow/green triangular acanthus relief stones are peridots.

The light blue/green anthemia relief panels are aquamarines.

The dark green relief stones are emeralds.

In the *Mémoire*, Douault-Wieland gives formulae for seven of his artificial gems – six of which appear on the tableau – Topaz, Ruby, Emerald, Sapphire, Amethyst, and Aquamarine. Ruby was the most difficult and his long explanation of the process gives insight into the care and skill Douault-Wieland used:

The ruby

It is the rarest and most expensive of the artificial stones. I attempted its composition following the formulae of M. de Fontanieu (Pierre Élisabeth de Fontanieu had published a small book on artificial gems in 1778); but the large number of substances he used makes success doubtful and the fabrication very difficult. My experiments with topaz gave me an excellent way to obtain very beautiful rubies constantly and at will. Often, the mixture I used to obtain topazes left me with an opaque mass, translucent at the edges, and revealing a red coloration when thin strips were placed between the eye and light. I thought that the opacity of the material resulted because the oxides had not been properly combined with the *fondant*, and that one would obtain transparency in a second fusion by lessening the amount of the oxides, or, what is the same thing, by adding more *fondant*. The following experiment succeeded perfectly: I took a portion of the *opaque topaz material*, and mixed it with eight parts of *fondant*. I melted it in a Hessian crucible which remained in a potter's kiln for thirty hours. It resulted in a beautiful yellowish crystal similar to strass. I remelted this material with a blowtorch to test it and it produced the most beautiful Oriental ruby. I repeated this attempt more than twenty times and the effect was always the same.

Expositions des produits de l'industrie française



Fig. 47. — Exposition des produits de l'Industrie française, dans la cour du Louvre (1801).

The first *Exposition des produits de l'industrie française* (“Exhibition of the Products of French Industry”) ran for three days in 1798. The goal of the 110 exhibitors was to glorify the new Republic’s artisans and industrial producers and prove that French skills were not lost after the Revolution (and the abolition of the Guilds.) They also wanted to demonstrate that products of French industry and ingenuity were superior to those of other European nations. The objects ran the gamut from elaborate show-stopping *tours de force* to more every-day commercial material. The exposition was a great success and continued through different French political systems well into the 19th century. They were the ancestors of the “International Exhibition”, the *Exposition Universelle* and the “World’s Fair”.

During the Empire period, exhibitions were held in the courtyard of the Louvre in 1801 and 1806. During the Restoration, they were held in 1819, 1827 and 1829; and, during the *Monarchie de Juillet*, in 1834, 1839 and 1844.

Exposition of 1819



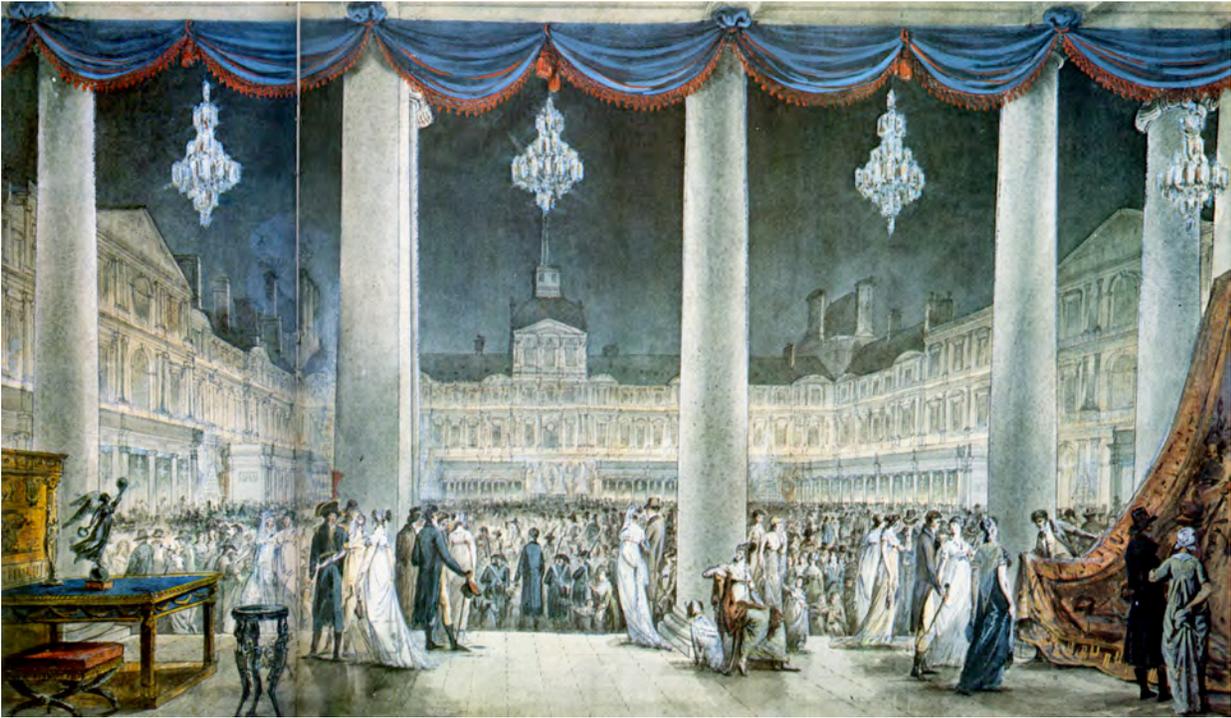
Exposition des produits de l'industrie française, en 1819, dans la salle du rez-de-chaussée devenue aujourd'hui la salle des grands monuments égyptiens; d'après une lithographie.

After a thirteen year hiatus, the first Restoration Exposition was held in 1819 in the Louvre. It lasted a month and there were 1,662 exhibitors. More industrial products than artistic ones were shown in the exposition which is clearly visible in the lithograph.

Douault-Wieland showed necklaces and artificial gemstones, including his copy of the *Régent*. He won a bronze medal for his works which were said to rival the most precious natural stones.

The famous crystal vanity table, now in the Louvre, won a gold medal and was purchased by the duchesse de Berri for her château de Rosny-sur-Seine.

The Exposition of 1827



Exposition of 1801 – nighttime in the Cour Carré of the Louvre

The exposition of 1827, held in the Louvre's courtyard, was a major event. It lasted 62 days and drew tens of thousands of visitors. It had grown to include 1,695 exhibitors, both artistic and industrial, from all the regions of France. They were invited to participate after submitting applications to local juries. The list of craftspeople included the most famous and accomplished, including Sarreguemines and Nast in ceramics; Jacob Frères, Werner, Bellangé, and Youf in furniture; and the great bronziers, Thomire, Galle, and Feuchère. Odier was a silver exhibitor, and Baccarat showed in the glass category. Douault-Wieland won the highest award given to any maker of *strass*.

The industrial exhibitors anticipated the French industrial revolution which had lagged somewhat behind England's and Germany's, with categories including textiles, machinery, musical instruments, chemistry and metallurgy.



Charles X presenting a bronze medal to Charles Baudry for a suite of furniture.



The bed from the suite, veneered in the same burl maple and amaranth as the tableau's wood frame and stand, is one of the treasures of the *Musée des arts décoratifs* in Paris.



Bronze prize medal from the 1827 exhibition

Medals

Medals have a long history, probably originating with ancient coins that showed an important person in profile. Recognizable people or gods gave a value by association; it was also a way of dating the coin to a specific reign. A profile is relatively easy to limn and can give an excellent likeness – paper silhouettes were the cheapest way to make an accurate portrait prior to photography.

The non-currency profile medal probably arose in the Renaissance as a way to identify and personalize the famous. It is usually advantageous for the state to have their citizens know the likeness of their ruler; however, Louis XVI was identified during the royal family's failed escape attempt by a postmaster who recognized his profile from paper currency and coins.

Medals served a propagandistic purpose, since many were struck to commemorate significant events in the lives of rulers such as victories, marriages, or births. The medals were distributed as gifts with the profile of the famous person on the *obverse*, usually with a surrounding inscription in bold capital letters and a representation of some allusion to the sitter on the *reverse*.

In France, medals were forbidden to be privately struck in noble metals, but plaster or lead *clichés* could be made and sold by artists. Both sorts of medals were avidly collected and a type of dedicated furniture or box, *le médailler*, was an important type of furnishing in 18th century France.

Early medals were mostly cast, but later examples were struck. A puncheon, a relief sculpture of the image, was created in unhardened steel. This was heated and the red-hot metal was quenched rapidly to cool it. It was then re-heated – tempered - and allowed to cool slowly. (This is similar to the necessary treatment of glass annealing, as noted above.) A relief impression was made on a block of soft steel. This was also hardened by heating and tempering and became the die for striking the medal. Gold, silver or bronze blanks were heat-softened and pressed into the dies - in antiquity by hammering and in modern times by screw presses.

Under Louis XIV's secretaries of state, Colbert and Louvois, the medal became an instrument of state propaganda with wide dissemination throughout Europe. A book was published in folio and quarto editions in 1712 reproducing the medals: *Medailles sur les principaux événements de règne de Louis le Grand, avec des*

explications historiques (“Medals of the principal events of the reign of Louis the Great”). Eight different obverse portraits of the monarch were joined to around 325 allegorical celebrations of the accomplishments of his reign.



An image of Louis XIV very similar to the one on the medal used by Douault-Wieland. The reverse symbolizes naval victories over fortified towns.



Silver prize medal from the Exposition of 1827

The signed medals are by the following artists:

BARRE, Jacques-Jean [1793-1855] (**Louis Antoine**) He had made the medal commemorating the Coronation of Charles X. He became *Graveur général des monnaies* (Chief Engraver at the Paris Mint - *La Monnaie*) 1842-1855. He also designed the first French postage stamp in 1849, the famous Ceres series, which interestingly, showed the goddess in profile, as on a medal.



CAQUÉ, Armand Auguste [1793-1881] (**Charles X, duc du Berri**). Famous throughout his long working life, Caqué created medals and coinage for the Bourbons, Louis Philippe, the Second Republic, Napoleon III, and the Third Republic. In 1822, at the behest of Marie-Thérèse, daughter of Louis XVI and Marie-Antoinette and the wife of Louis Antoine, he created the *Galerie numismatique des rois de France* (Numismatic Gallery of the Kings of France) which eventually portrayed 74 French kings from the 5th century through Louis Phillipe.

DUBOIS, Joseph Eugène [1795-1863] (**duchesse du Berri, Mademoiselle, duc de Bordeaux**) He was employed at the Paris Mint during the Restauration.

DUVIVIER, Benjamin [1728-1819] (**Henri IV, Louis XV, Louis XVI**) He succeeded his father, Jean, as official medalist to Louis XV and continued to be a favorite with succeeding monarchs. He was accepted as a member of the Royal Academy of Painting and Sculpture and headed the Paris Mint from 1774-1791. He made medals of Washington and Lafayette.

GAYRARD, R. [1777-1858] (**Louis XVIII**) He was named Engraver of Medals to Charles X. In the Catalogue of the Paris Mint, he is credited with 28 medals.

MOLART, Michel [1641-1712] (**Louis XIII**, although unsigned) He made a number of famous images of Louis XIV, became a member of the French Academy and was “Medal Engraver of the King”.

PUYMAURIN, Jean-Pierre Casimir de Marcassus [1757-1841] (**Charles X, Louis Antoine, duchesse du Berri**). Baron de Puymaurin’s name appears alongside the name of another sculptor on three medals because of his position as Director of the Monnaie (Mint) de Paris from 1816 to 1830. He supervised every important project during that period.

