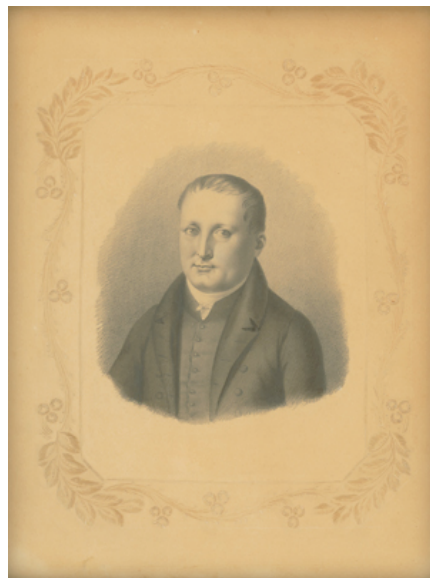


The Bonaparte Connection

An Exhibition at the Athenæum of Philadelphia

Having escaped to the United States after Waterloo, Joseph Bonaparte selected Philadelphia as the most congenial and convenient location for his exile. Styling himself Comte de Survilliers, Bonaparte lived in rented Philadelphia houses while assembling an estate of more than 1000 acres near Bordentown, New Jersey, where he lived more or less continuously from 1817 to 1832. The grounds of "Point Breeze" were elaborately landscaped, with ten miles of carriage drives, vistas, rare trees, gazebos, tree houses, gardens, fountains and an artificial lake half a mile long. The first house at "Point Breeze" burned which provided Bonaparte with an opportunity to build an imposing classical mansion which was demolished by a later owner of the property. The site of the original house is now owned by a religious order.



Portrait of Joseph Bonaparte

Adolphe Mailliard (attributed)
Graphite on wove paper, c.1840
Gift of Emily G. Hopkinson, 1973

This sympathetic portrait of the Comte de Survilliers ("Survilliers" being the name of a village on his estate in France) is attributed to Adolphe Mailliard (b. 1819 in Bordentown, NJ), son of Bonaparte's personal secretary, Louis Mailliard. It is believed that Adolphe executed the portrait on one of the many trips which Bonaparte and the Mailliards made to Europe. He sent it as a gift to Mrs. Langhorn Thorne, the concierge at "Point Breeze." Adolphe settled in San Rafael, California, in 1867 where his descendants have prospered.



Point Breeze

Charles B. Lawrence (attributed)

Oil on canvas, c.1816

New Jersey Historical Society,
Gift of Mrs. J. W. Mailliard, 1957

Charles B. Lawrence (fl. 1813-37), a portrait and landscape painter, was born near Bordentown, NJ. His early career was supported by Joseph Bonaparte, Nicholas Biddle, Emily Hopkinson, and members of the European diplomatic service who were resident in Philadelphia. (His portrait of Evgeniia Osipovna Dashkov hangs in the DuBarry Conference Room.) Lawrence also exhibited a copy of "Napoleon Crossing the Alps" at the Pennsylvania Academy of the Fine Art; the original work by David hung at "Point Breeze." Reproduced courtesy of the New Jersey Historical Society, Newark, New Jersey.



Manor House of Joseph Bonaparte near Bordentown

Karl Bodmer

Oil on Canvas, 1832

Joslyn Art Museum, Gift of the Enron Art Foundation

This view of "Point Breeze" shows the second house erected by Joseph Bonaparte after the fire of 1820. The artist Bodmer (1809-1893) accompanied Maximilian, Prince of

Wied-Neuwied, on a tour of the United States in 1832-34 during which he executed this and another view of "Point Breeze." Reproduced courtesy of the Joslyn Art Museum, Omaha, Nebraska.



Landscape

Charlotte Bonaparte

Graphite on wove paper, 1823

Gift of Mrs. E. Alban Watson, 1979

The back of this oval sketch by the younger daughter of Joseph Bonaparte is inscribed "20 Juillet 1833/un Souvenir/de Joseph Bonaparte/a son ami Short/Peintre par/Charlotte fi." The American diplomat William Short (1759-1849) served several years in Paris where with his "sensitive, appealing personality...and perfect command of the French language, he achieved an enviable position in the highest circles of French society." He retired to Philadelphia in 1810 where he helped to found the Athenæum. This charming landscape descended in the Short family until presented to the Athenæum in 1979.



Portrait of Emilie Lacoste

Charlotte Bonaparte
Watercolor on wove paper, 1823
Gift of Emily G. Hopkinson, 1973

Emilie Lacoste was the beautiful Creole wife of Felix Lacoste, publisher of Joseph Bonaparte's New York City newspaper, *Le Courier des Etats-Unis*. She was brought to "Point Breeze" as a companion for Charlotte Bonaparte during her three years in America. After Charlotte returned to Europe, Emilie remained at "Point Breeze" to comfort the lonely ex-king as his mistress. (She later returned to Paris where she engaged in a tempestuous love affair with the poet Prosper Merimee which ended in a duel between the poet and her husband.)





St. Catharine of Alexandria

Oil on wood panel

Gift of Miss Constance A. Jones, 1981

According to Hopkinson family tradition, this unsigned, late Renaissance painting of St. Catharine of Alexandria was given to Mrs. Joseph Hopkinson by Joseph Bonaparte prior to his departure from "Point Breeze." It descended to Miss Emily G. Hopkinson from whom the donor acquired it for presentation to the Athenæum. During the early 19th century such "primitive" works were popular with collectors such as Joseph Bonaparte's uncle, Cardinal Fesch, from whom Joseph acquired several of his paintings.



Secrétaire a abattant

Attributed to Michel Bouvier
Philadelphia, c. 1820
Mahogany, cherry, pine, maple; ormolu mounts
Gift of Gertruda Vroom Brooks Lushington, 1961

This fall front secretary desk has long been attributed to the French-born and trained cabinetmaker Michel Bouvier (1792-1874) who emigrated to Philadelphia after the collapse of the Empire in 1815. By 1819 he had established himself as a cabinetmaker, and in 1825 he was operating a "cabinet & sofa warehouse" on South Second Street, where he remained for more than thirty years.

According to family tradition, Bouvier supplied this desk for Joseph Bonaparte (1768-1844) while superintending the building and furnishing of Bonaparte's home, "Point Breeze" near Bordentown, NJ, on the Delaware River. It is believed that the desk later passed to Garret Dorset Wall (1783-1850), a New Jersey lawyer who handled Bonaparte's legal affairs. The desk descended to Wall's daughter, Maria Matilda (b.1815), the wife of New Jersey Governor Peter Dumont Vroom (1791-1874), and it remained in the Vroom family until presented to the Athenæum in 1961.



Guests at "Point Breeze" most often commented on the art collection. There were many statues by Canova and his contemporaries and more than 150 paintings which formed the most valuable and impressive art collection in America. The bulk of the collection consisted of minor Dutch works taken from Holland by the Spaniards and taken from Spain by Joseph. But there were also Murillos, a Titian, a Van Dyck, a Velasques, a Raphael, and several family portraits by David. Foreign visitors and American guests alike were impressed by what they saw, although one American found the art too explicit for her taste. "The walls were covered with oil paintings, principally of young females with less clothing about them than they or you would have found comfortable in our cold climate...." As for the half-size copy of Antonio Canova's nude statue of his sister Pauline Bonaparte Borghese [c. 1807, now in the main hall of the Athenæum], "...the Count called our attention and asked us to admire it...enumerating all her charms one after

another and demanding our opinion of them..., it was impossible to get him away without our prudery exciting more attention than would have been pleasant."



Textiles

Silk, early 19th century

Gift of the Bordentown Library Association, 1979

Relics of "Point Breeze" are numerous in the Philadelphia-Bordentown region. These scraps of fabric--said to be a "Piece of Madame [sic.] Joseph Bonaparte's curtains," were preserved by the Bordentown Library as souvenirs taken when the furnishings of "Point Breeze" were sold at public auction in 1847.



Porcelain Dinner Service

France, c. 1800-1811

Gift of Mrs. C. Buck Churchman, 1983

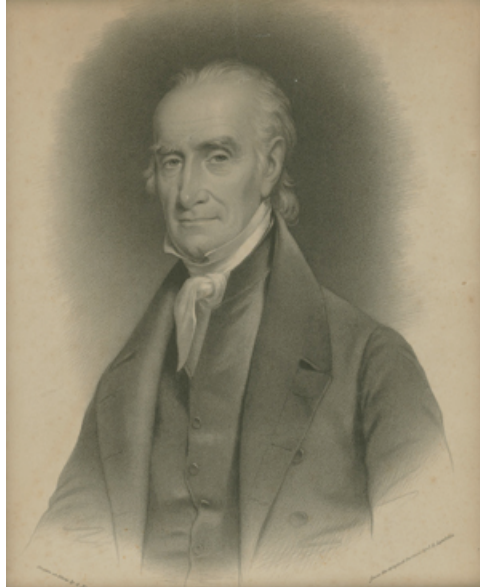
Several pieces of this white porcelain dinner service with overglaze of polychrome decoration have survived with a tradition that they were acquired at the "Point Breeze" sale. They are of the correct period and of a handsome and serviceable type that might have been regularly used in such a house.



Joseph Bonaparte

Engraving after the portrait by Innocent L. Goubaud
London, Samuel W. Reynolds, 1833
Gift of Joseph N. DuBarry, IV, 1984

Joseph Bonaparte (1768-1844), eldest of Napoleon's brothers, was placed on the throne of Naples and the Two Sicilies and then proclaimed King of Spain and the Indies (1808). Following the collapse of the Empire and the Battle of Waterloo, Joseph fled to America where he adopted the title of Comte de Survilliers. He occupied houses in Philadelphia prior to purchasing and developing a grand estate of more than 1000 acres at "Point Breeze" near Bordentown, New Jersey, where he lived for many years. The artist Goubaud (1780-1847) painted several members of the Bonaparte family, including the Comte de Survilliers in 1831 during his residence at "Point Breeze."



Joseph Hopkinson

Lithograph after the portrait by James R. Lambdin
Philadelphia, P. S. Duval, 1843

Joseph Hopkinson (1770-1842), congressman, jurist, and author of "Hail Columbia" maintained a country residence at Bordentown, NJ, and became a close advisor, friend, and eventual executor of Joseph Bonaparte, Comte de Survilliers. Various members of the family were given objects by Bonaparte which have come to the Athenæum from several sources, most notably from Miss Emily Gilpin Hopkinson. The artist Lambdin (1807-1889) specialized in portraits; for most of his life he maintained a studio in Philadelphia.



Charlotte Bonaparte

Charles B. Lawrence (attributed)
Oil on canvas, c. 1824
Gift of Emily Gilpin Hopkinson, 1973

Charlotte Bonaparte (1802-1839), the younger of Joseph Bonaparte's two daughters, lived at "Point Breeze" for three years. An accomplished artist (she studied with Jacques Louis David) Charlotte exhibited several of her paintings at the Pennsylvania Academy of the Fine Arts. Two small works by her from the Athenæum collection are shown elsewhere in this exhibition. In 1824 she married her cousin, Napoleon Louis, eldest surviving son of Louis Bonaparte, former King of Holland, and spent the remainder of her life in Europe.



Catherine of Wurtenberg (1783-1835)

Oil on ivory, c. 1810-1815

Gift of Emily Gilpin Hopkinson, 1973

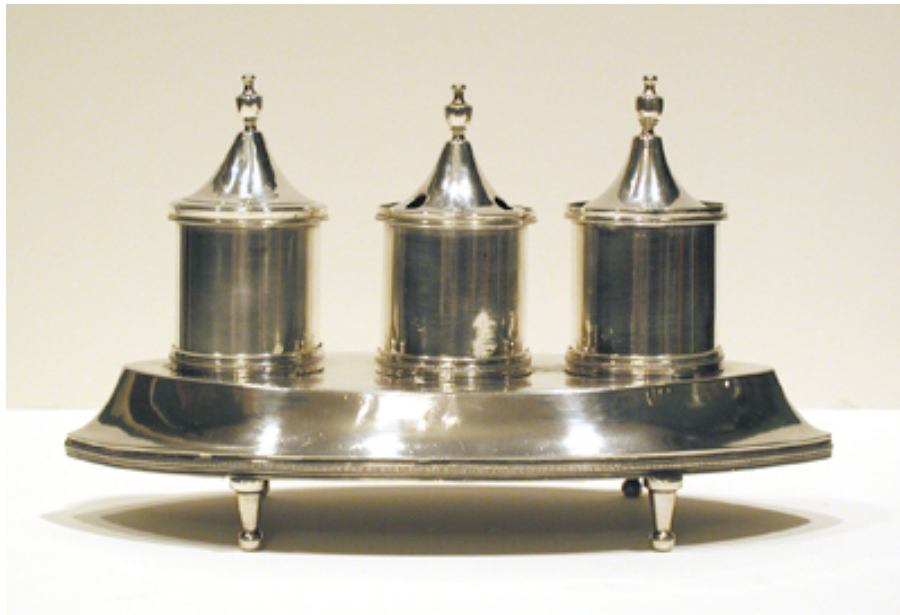
Jerome Bonaparte (1784-1860), youngest of Napoleon's brothers, married Elizabeth Patterson of Baltimore in 1803. (From that union are descended the American Bonapartes.) Napoleon, however, annulled the marriage by imperial decree and Jerome was made King of Westphalia shortly after his arranged marriage to the Princess Catherine of Wurtenberg in 1807. Joseph Bonaparte had several portraits of his brother and the Princess Catherine at "Point Breeze." This one he gave to Mrs. Joseph Hopkinson.



Pair of deeply faceted glass and ormolu ewers
France, c. 1800-1820
Gift of Mr. and Mrs. David Stockwell, 1972



Porcelain vase France, mid-19th century
Gift of Pauline T. Pease, 1979





Silver ink stand

France, c. 1810-20

Gift of Mr. and Mrs. David Stockwell, 1972

Following Waterloo, Napoleon sought British protection. He expected to be allowed to go into exile in the English countryside--but this was not to be. On October 15, 1815, the former French Emperor arrived at the bleak, isolated island of St. Helena in the south Atlantic where in 1821 he died and was buried in a modest grave. By 1840 it was politically expedient for the tottering government of Louis Philippe to return Napoleon's body to Paris where it was placed in the church of the Hotel des Invalides. This event unleashed, in the words of one observer, "an inundation of...lithographs, engravings, and wood-cuts; of thousands of little objects such as the French know so well how to make. The shops and street carts were heaped with every conceivable article a la Napoleon." Several of these were brought back to Philadelphia at the time and are exhibited here.



Escutcheon French, c.1804

Ormolu
Gift of Lewis C. Scheffey, 1961

On December 2, 1804, Napoleon Bonaparte (1769-1821) became Emperor of France. This ormolu escutcheon, bearing Napoleon's coat of arms with the Imperial eagle, decorated the carriage which conveyed him to Notre Dame. Surrounding the eagle shield is the collar and badge of the Legion of Honor, an order founded by Napoleon in 1802 which is still the most highly prized decoration in France.

According to documentation accompanying the escutcheon, it was purchased in Paris in 1825 by the firm of Bridge & Rundell, silversmiths and jewelers of London. The escutcheon was later brought to the United States where it was owned by several collectors before being presented to the Athenæum by Mr. Scheffey in 1961.



Miniature portrait of Napoleon Bonaparte; signed Reney
Oil on ivory, mid-19th century
Gift in memory of Gustavus Plantou Middleton, 1987



Portrait Bust of Napoleon Bonaparte

after Antoine-Denis Chaudet

Carrara Marble, c. 1807-09

Gift of Frances Sabena & Mary Elizabeth Fernley, 1979

Bust of Napoleon Bonaparte (1769-1821) after Antoine-Denis Chaudet's 1799 modeling.
1,200 versions of this official bust--Napoleon's favorite--were carved at Carrara, Italy.



Bas-relief figure of Napoleon Bonaparte

Wax, mid-to-late 19th century
Gift of Mrs. John Gilbert, 1960



Portrait bust of Napoleon Bonaparte; signed A. Cifriani

Marble, mid-to-late 19th century
Gift of Mrs. John Gilbert, 1960



Statuette of Napoleon Bonaparte

Cast bronze, marble; mid-to-late 19th century
Gift of Samuel J. Dornsife, 1975

In 1810 Napoleon erected in the Place Vendome a replica of Trajan's Column to celebrate his victory at Austerlitz; it was cast from 1,200 captured Austrian and Russian bronze cannon. The heroic figure atop the 132 foot column represented the French Emperor as sculpted by Antonine-Denis Chaudet [see marble portrait bust]. In 1814 this figure was replaced by a large fleur-de-lis flag, but in 1833 Louis Philippe returned the statue of Napoleon.

When Napoleon died at St. Helena on May 5, 1821, his doctors--Burton and Antommarchi--made a gypsum cast of his head. With the rehabilitation of the former French Emperor's reputation in the 1830s, Dr. Antommarchi produced plaster and bronze copies from the original death mask mold which he sold by subscription. Dr.

Antommarchi later emigrated to Cuba where he met the young Philadelphia-born physician Richard Wilson to whom one of the plaster subscription masks was given. Dr. Wilson's son brought the mask to Philadelphia in the late 19th century and it descended through the Wilson family.



Death Mask of Napoleon

Francis Burton and Francesco Antommarchi

Cast plaster, c. 1833-35

Permanent loan from the descendants of
Augustus Wilson of Santiago de Cuba

Napoleon's residence on St. Helena was a renovated stone house known as "Longwood." The illustrations reproduced here were intentionally idealized to defuse critics of the former Emperor's imprisonment. They are from a rare pamphlet in the Athenæum's collection by Theodore E. Hook, *Facts Illustrative of the Treatment of Napoleon Bonaparte in Saint Helena* (London, 1819). Gift of Mr. and Mrs. Frank Seymour, 1973.

Joseph Heaviside Clark (1770-1863), also known as "Waterloo" Clark

"Longwood House from the Flower Garden," London, W. Stockdale, 1819

"Longwood House from the Road to Dedwood," London, W. Stockdale, 1819



Paperweight of stone used at the Invalides

Finnish porphyry and ivory, mid-19th century
Purchased in Paris in the 1840s by Mary Middleton
Gift of Mrs. Edward M. Cheston, 1976



Inkwell in the form of the Invalides sarcophagus

Brass, c. 1850

Gift of Mrs. John Gilbert, 1960