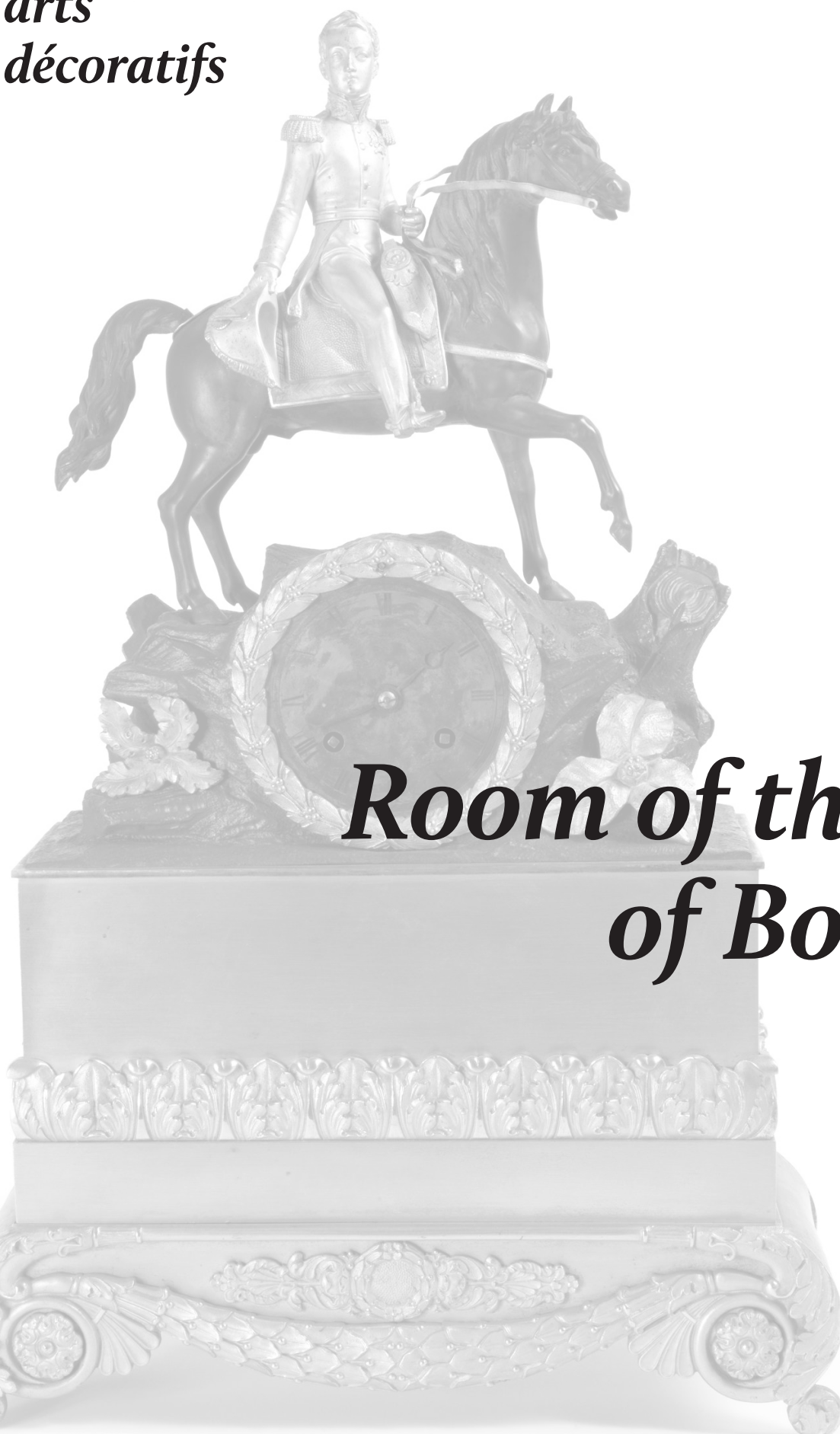


*musée des
arts
décoratifs*

*musée
du
design*



Room of the Duke of Bordeaux

This room houses the Jeanvrot collection, acquired by the museum between 1958 and 1966.

Showcase 1: Birth of the Duke of Bordeaux and early years of the two children

Most of the pieces presented in this display case are related to the royal propaganda of the Restoration, marked with Christian piety and sentimentality: **engravings**, one of which, "àï ci le nostre tant aïmat henricou", claims to be the great ancestor of Henri IV, whose first name was given to the Duke of Bordeaux; **profiles of the two children** on a pale blue background

and their **busts** in Sèvres porcelain biscuit; a water **glass** decorated with the profile of the Duke of Bordeaux in crystal-ceramics; a gilded bronze **clock** that evokes the Duchess of Berry breastfeeding the Duke of Bordeaux with Louise d'Artois kneeling. Only the silver **rattle** and the white skin **slippers** would have belonged to the Duke of Bordeaux.

Showcase 2: Childhood and adolescence until 1830

Again, propaganda objects are presented, such as these two **miniatures** on paper enhanced with gold in the taste of medieval illuminations, in the "troubadour" style of the 1830s, the pair of **paper-cutters** in Dieppe ivory with the Duchess of Berry and the Duke of Bordeaux sculpted in the handle, **miniatures**, **boxes**, **crystal-ceramics**, a **santon** with the effigy of the Duke

of Bordeaux (*bottom right*) or a clock where the Duke of Bordeaux salutes, dressed as a colonel of the lancers. The pair of **miniature** silver trophies of arms called "Jeu de Trocadéro" (*top*) recalling the capture of the Fort of Trocadéro by the Duke of Angoulême in 1823, belonged to the Duke of Bordeaux, as well as the **alphabet** of the history of animals (*bottom left*).

Showcase 3: The two children in exile until 1836

Scotland was the first stage of the royal family's exile, following the abdication of Charles X and the accession of Louis-Philippe, Duke of Orleans in 1830. Until 1832, Edinburgh hosted them in the Holyrood castle, which can be seen on boxes and engravings; the "**Little Scotsmen**", which are allusive and seditious images of the Duke of Bordeaux and his sister, can be found on different supports, white porcelain inkwells, terracotta statuettes, gloves, plates... as well as those with transparent names like **The Orphan**, **The Exile**, **The Young Bordeaux Sailor**...

The portrait of Chateaubriand (first shelf) recalls the interventions and the loyalty of the writer to the Duke of Bordeaux. At the end of 1832, Charles X and his family settled in Prague at the Hradschin Palace. Signed and dated "Louise d'Artois 1833", **two sepia washes** show the two children, copied from originals by Ch. A. d'Hardiviller (1795-ap.1840), their drawing teacher, who is seen below in two anonymous drawings. The pair of porcelain **incense burners** from Paris shows the portraits of the two children in medallions after paintings by H. Grévedon (1776-1860).

Showcase 4: Last exile of the Duke of Bordeaux, who became Count of Chambord in 1841

In 1836, the royal family left Prague for Goritz (Friuli region in Italy), where Charles X died, and settled sometime later in the castle of Frohsdorf (Austria). In 1846, the Count of Chambord married Maria Theresa

Beatrix of Este, the eldest daughter of the Duke of Modena. From this date, the two spouses are associated on **portraits**, **medals**, **vases**, **boxes**..., often images of political propaganda in favor of Henry V (name under

which the Count of Chambord would have reigned) or religious as those made of cut paper to be slipped into a missal, or of a legitimist idolatry such as these numerous busts. Some personal objects of the Count of Chambord are preserved: **letter opener** and pair of **scissors** with the figure "H" crowned, inkwell with hunting trophies, toiletries. His accession to the French throne failed in 1873, and the Count of Chambord, the last Bourbon descendant of Henri IV, died in 1883 in

Furniture and walls

Above the two entrance doors

Two anonymous **portraits** of the Duke of Bordeaux, adolescent and young man.

To the left of showcase 1

Two **engravings** evoking the birth and baptism of the Duke of Bordeaux in 1820 and 1821.

Sloping **secretary**, mahogany, maple and ebony, Restoration period. It supports a small bronze bust of the Duke of Bordeaux.

Between showcases 2 and 3

A **chiffonier table** with a white marble top, mahogany burl, Restoration period.

Above

A **clock** and an **engraving** evoke the Duke of Bordeaux as a "Scot" during his exile at Holyrood with the royal family.

On either side

A pair of baluster **vases** with portraits of the two children. The Duke of Bordeaux wears the uniform of colonel of the Lancers.

On the left of showcase 4

Two anonymous **watercolors** show the royal apartments in the Hradschin Palace in Prague.

Frohsdorf without posterity. Some manifestations of loyalty after his death are found in **mourning jewelry**, such as the silver bracelet gilded, chased with fleur-de-lys and the monogram H.V. with the inscriptions "Arques 1589, Frohsdorf 1883", Arques being the name of the first of the victories won by Henri IV to conquer the throne of France, Frohsdorf, in Austria - the name of the castle where the Count of Chambord died in 1883.

To the right of showcase 4

A full-length **portrait of Charles X**, drawn and signed by his granddaughter Louise d'Artois, and a small anonymous painting of Louis XVIII.

A mahogany **cylinder desk**, decorated with brass rods. Bordeaux (?), circa 1800 (gift of Mme Jacques Servan, 2005). Above, a gilt bronze clock, with a dial set in a rock on which the Duke of Bordeaux is sitting, dreaming of his sad fate.

*On the stone wall, in front of the showcases
(from left to right)*

Drawings of the two children, Louise d'Artois and the Duke of Bordeaux (gift of Mr. and Mrs. Albéric de Bideran, 2001).

Above

Anonymous portrait of Louise d'Artois, reading at a table lit by a lamp.

Large portrait of the Duke of Bordeaux signed A.J. Dubois Drahonet, 1828 (deposit of the Musée des Beaux-Arts de Bordeaux, 2007).

Two evocations of the birth of the Duke of Bordeaux, including a sketch by F. Colin (1798-1864), **La Ville de Bordeaux offrant le duc de Bordeaux à la France** (deposit of the Académie nationale des Sciences, Belles Lettres et Arts de Bordeaux, 2002).



SANAA (Kazuyo Sejima - born in 1956 and Ryue Nishizawa - born in 1966)

Fruit Basket coffee cups

2007

Produced by Alessi

Porcelain

Gift by Alessi, 2013

Inv. 2013.6.65.1 and 2013.6.66

The Japanese architectural duo SANAA, winners of the Pritzker Prize in 2010, have designed two delicate porcelain coffee cups for Alessi, with fluid lines. The small size of the objects is reminiscent of a children's tea set. This service is integrated into a set of objects evoking the childhood of the Duke of Bordeaux (1820-1883) and his older sister Louise d'Artois (1819-1854): white leather slippers that belonged to the little duke and two bisque busts create a play of materials and colors with the cups.

