

*musée des
arts
décoratifs*

*musée
du
design*

***Room of the duchess
of Angouleme***

ENG

Please leave this booklet in the room

Born in Versailles on December 19, 1778, Marie-Thérèse-Charlotte of France, the eldest daughter of Louis XVI and Marie-Antoinette, died in exile in the castle of Frohsdorf, Austria, on October 19, 1851. She became Duchess of Angouleme through her marriage to her first cousin, the Duke of Angouleme, and was called Madame Royale at her birth, then Madame, then Madame la Dauphine under the reign of Charles X, and finally, after the Revolution of 1830 and in exile, Countess of Marnes.

Louis-Antoine de Bourbon (Versailles, 1775 - Goritz, 1844), the eldest son of Charles X, was the first Bourbon to arrive in France after the departure of Napoleon in 1814. Dispatched by Louis XVIII, the Duke of Angouleme disembarked at Saint-Jean-de-Luz on February 11 and entered Bordeaux alongside Marshal Beresford on March 12, 1814.

Despite the presence of the English, the mayor of Bordeaux, Jean-Baptiste Lynch, gave the keys of the city to the Duke of Angouleme. The Duke of Angouleme had his moment of glory and Bordeaux was the first major city in France to celebrate the return of the Bourbons.

The union of the duke and the duchess of Angouleme was sterile; the duke of Berry, the younger brother of the duke of Angouleme, became the heir to the throne of France.

Iconography related to the Duchess of Angouleme:

- ▶ **Bust** in Sèvres porcelain biscuit.
- ▶ Oil **portrait** of an anonymous person (gift of M. Pichard, 2001).
- ▶ **Miniature** on Sèvres porcelain by Marie-Victoire Jaquotot (*on the right of the chest of drawers*).
- ▶ **The French Antigone**, engraving with an eloquent title where Louis XVIII, supported by the Duchess of Angouleme, walks with difficulty in the snow. The latter was long referred to as "the orphan of the Temple". Her courage in the face of a long series of misfortunes, her virtues and her filial piety served the propaganda of Louis XVIII.

Iconography of the Duke of Angouleme:

- ▶ Full-length **portrait of the Duke of Angouleme**, as a great admiral of France in front of the port of Bordeaux, engraving after the painting by François-Joseph Kinson (collection of the Musée des Beaux-Arts in Bordeaux).



In 1815, the royal couple returned to Bordeaux to celebrate the first anniversary of the Restoration. Upon their arrival on March 5, the celebrations multiplied: **the Entry in Bordeaux of the Duke and Duchess of Angouleme** on March 5, 1815, by Boccia, an Italian settled in Bordeaux, is a scene of royalist fervor. Young Bordeaux notables pull the open carriage of their Royal Highnesses. The young girls are dressed in the white of lilies and the green of hope, colors of the Restoration. In the foreground: the Prefect, the Count of Tournon, the Mayor, the Count Lynch.

This last one, mayor of Bordeaux, gives then to the duke of Angouleme this **pair of keys of the City** commemorating the rallying of the Bordeaux people to the Monarchy.

But, as soon as March 9, 1815, the news of Napoleon's landing at Fréjus was leaked. By order of the king, the duke of Angouleme left for Toulouse to ensure the command of a general government of the South. The duchess remained in Bordeaux to organize the resistance

until April 2, date of her departure through Pauillac for England; the drawing of a detail of the large painting of Gros (Musée des Beaux-Arts of Bordeaux) shows the duchess of Angouleme in Pauillac holding out to her followers, as a sign of farewell, the feathers of her hat.

Display case: Memories of the Restoration in Bordeaux on March 12, 1814 and its anniversary in 1815

Engraved on copper, these portraits remain the most widespread images of the Restoration in Bordeaux. They can be found on a wide variety of objects: porcelain **cups**, **snuff boxes**, propaganda **boxes**, and crystal-ceramics are used to support this monarchist propaganda. The **Decoration of March 12**, then created, appears on the armbands, plates in gilded copper, cut crystal glass. Two small **portraits** of the duke and the

duchess of Angouleme, painted by Gustave de Galard, a former emigrant living in Bordeaux.

To the left of the display case

Two **caricatures** and a colored **engraving** alluding to both the icy austerity and the courage of the Duchess of Angouleme in 1815.

Furniture

Chest of drawers with two rows of drawers, circa 1785, veneered with rosewood, mahogany, rosewood, ebony and maple. It supports a pair of **candelabras** whose bronzes are blackened as a sign of mourning (death of Queen Marie-Antoinette) and several contemporary objects.

On the chest of drawers



Ionna Vautrin (born in 1979)

Vases, carafe and basket, "Ô" collection

2011

Produced by Moustache

Ceramic

Deposit of the Cnap

Inv. Fnac 2016-0368 à 370



Maarten Baas (born in 1978)

Chair, "Clay Furniture" collection

2011

Synthetic clay, metal

Deposit of the Cnap

Inv. Fnac 2011-0368

Designer Maarten Baas challenges what he sees as impersonal design, characterized by mass production. He turns to a conceptual production that proposes "original ideas and clear concepts that have been shaped in an absurd way" as expressed in the statutes of Droog Design, a Dutch experimental collective founded in 1993, to which he belongs. This chair belongs to the "Clay Furniture" series, presented in 2006 at the Milan Furniture Fair. The pieces he imagines are designed from a metal core on which is affixed an industrial clay, colored and polished. The presence of the traces of modeling and the strange forms of this chair gives it an appearance at first sight unstable, far from the rules of functional design. All the pieces were made by hand, without a mold, and are therefore unique.

