



*musée des  
arts  
décoratifs*

*musée  
du  
design*

# *Room of the Duchess of Berry*

**ENG**

Please leave this booklet in the room



**Marie-Caroline Ferdinande Louise de Bourbon-Sicules, daughter of François I, king of the Two Sicilies, and Marie-Clementine, archduchess of Austria, was born in Naples on November 5, 1798 and died in Brunnsee, Austria, on April 17, 1870. She became duchess of Berry by her marriage in 1816 to Charles Ferdinand, duke of Berry (Versailles, 1778 - Paris, 1820) the second son of the count of Artois, future Charles X, and Marie-Thérèse of Savoy. He was the younger brother of the Duke of Angouleme. Objects, paintings, drawings and engravings retrace the major stages in the life of the Duchess of Berry.**

## Childhood

**Palace of Caserta** in the Neapolitan countryside, birthplace of the young princess in 1798, gouache from the beginning of the 19<sup>th</sup> century (above the large showcase).

## The marriage

When Louis XVIII ascended the throne of France in 1815, having no children, his first concern was to find an heir among the two sons of his younger brother, the count of Artois, the future Charles X. The couple of his elder nephew, the duke of Angouleme, being sterile, he hurried to marry his second nephew, the duke of Berry, the only one who could ensure the continuity of the Bourbon race, and chose Marie-Caroline of Naples. According to the custom of the French Court, after a marriage by proxy in Naples, the new duchess of Berry will not meet her husband until a few months later.

*To the right of the window*

**Arrival of the Duchess of Berry in Marseille on May 30, 1816** drawing: first steps of the Duchess of Berry in France. **After the encounter at the Cross of Sainte-Hérem near Fontainebleau**, drawing: first meeting between the two spouses.

*To the right of the large showcase*

**Le Bonheur de la France assuré**, color engraving: allegory of the marriage of the duke of Berry and Marie-Caroline de Bourbon united by Louis XVIII.

*Above the large showcase*

**View of the château de Rosny**, watercolor signed «Louise», i.e. Mademoiselle d'Artois. Rosny, built for Sully, was bought in 1818 by the Duke of Berry. The princely couple made frequent short stays there.

## The assassination of the duke of Berry, at the exit of the opera on February 14, 1820

*To the left of the large showcase*

Two **colored etchings** tell the story of the drama; the duke of Berry was assassinated by Louvel who thought to put an end to the abhorred Bourbon race.

## Paris (1820-1830)

*Large display case (from top to bottom)*

Numerous objects associated with the duchess of Berry: **Cup and saucer for a prize of the Linnean Society of Bordeaux** (society named after the naturalist Carl Von Linné) in Sèvres porcelain, unique model ordered by the duchess.



**Set of jewels of the “Quadrille de Marie Stuart”,** after Eugène Lami: this ornament, composed of a necklace and two bracelets, was made to commemorate the famous costume ball given on March 2, 1829 at the Tuileries Palace by the Duchess of Berry. The theme of this «quadrille» was the visit that Marie de Guise had made in France to her daughter Marie Stuart in 1550 - 1551. All the guests had to be disguised according to the fashion of the time of Henri II (1519 - 1559). The central medallion of the necklace represents the Duchess of Berry dressed as Mary Stuart, with whom she liked to identify.

To the left of the fireplace, two **lithographs** after the watercolor of Eugene Lami represent this ball at the Tuileries and the Duchess of Berry in this sumptuous costume.

**Oval box** in rock crystal with a miniature on ivory of the duchess, box that she gives to her goddaughter Caroline de Mesnard.

**Brooch** in the shape of a twisted snake passing its head through a glass ring containing a hair bow, worn by the Duchess of Berry until her departure from Blaye in 1833 (gift of E. Sabourin, 2007).

Gold guilloché **box**, decorated with a miniature on ivory with the portrait of the Duchess of Berry as a widow (signed «F. Sieurac»), given in memory of the birth of the Duke of Bordeaux to Victor Lainé, one of the required witnesses of this event (bequest H. Lung, 1976).

**Box** in brown tortoiseshell, lined with gold, decorated with six miniatures on ivory: the Duchess of Angouleme surrounded by her uncle and father-in-law, Charles X, and the Duke of Angouleme, her husband (on the lid). On the bottom, the Duchess of Berry and her two children: Mademoiselle d'Artois and the Duke of Bordeaux.

Two **brooches**, on enamel and gold, set with hard and fine stones with portraits of the Duchess of Berry as a widow and the Duke of Berry in officer's uniform (signed «Duchesne, Paris, 1820»).

**Book box, tomb-shaped box in lemon tree and paper-weight**, bronze and crystal cups (Thomire) having belonged to the duchess.

## The departure in exile after the Revolution of 1830 and the imprisonment in Blaye

After a short exile in Scotland, the duchess of Berry tried to conspire against Louis-Philippe by raising the Vendée in 1832. She failed, hid in Nantes and, betrayed, was taken to the prison of Blaye where, nine months later, she gave birth to a child, thus completing the consolidation of Louis-Philippe's position.

*To the left of the fireplace*

**Departure of the Duchess of Berry for Scotland**, anonymous: this painting has long been thought to be a representation of the Duchess of Berry - strangely brunette - in a cabin of the ship taking her and the rest of the royal family into exile in England and then in Scotland following the July Revolution of 1830. On the stool in front of her, we can see, on two sheets of paper, the date 1561 and a few lines of a poem. This date refers to the return to Scotland of Mary Stuart - with whom the duchess liked to identify herself - following her widowhood. The text is a poem then attributed to Mary Stuart, which in fact turned out to be the work of a forger. However, nothing allows us today to affirm that it is indeed the Duchess of Berry and not a representation of Mary Stuart, romantic heroine par excellence, very popular with the troubadour painters.

*Above the fireplace*

**Trumeau with little Scotsmen** evoking the two royal children in exile.

*Display case facing the window*

Oval charcoal **portrait** of the Duchess as "Petit Pierre", a disguise worn to escape Louis-Philippe's soldiers.

**Allegory of the imprisonment of the Duchess of Berry in the citadel of Blaye**, lithograph dedicated to Chateaubriand. In bust or on horseback in amazon costume, this iconography evokes the Vendée epic. Boxes, seals, pen boxes, cups that belonged to the Duchess of Berry.

**After her departure from Blaye** in July 1833, the Duchess of Berry no longer played any political role. Now Countess Lucchesi-Palli, she had a quiet life, surrounded by children and grandchildren born of her second marriage, between the Vendramin palace in Venice and the Brunnsee castle in Austria where she died of typhoid fever on April 17, 1870.

*To the right of the fireplace*

A **portrait of Maria Carolina** at the end of her life.

*To the left of the window*

A **portrait of the Duchess of Berry and her children**, engraved by Adolphe Caron after the painting by François Simon Gérard, 1822.

*On the mantelpiece*

A **clock** representing the bust of Henri IV crowned with laurels by, according to a first attribution, Jeanne d'Albret, his mother, and according to a more recent version, by Gabrielle d'Estrées, the king's mistress in title; in fact the mandolin, placed on the right, was Gabrielle's favorite musical instrument.

*On a table with marble top*

**Clock** where a dog, symbol of fidelity, is at the feet of the duchess.

*On a work table*

A **chest** in ash and amaranth of the Restoration period, having belonged to the duchess in her prison of Blaye; jewelry chest of the duchess surmounted by a bust of Henri IV.

Two rosewood cathedral **chairs**, circa 1830 (gift of the Friends of the Bordeaux Museums, 1990), testify to the infatuation with the Gothic period.

Mahogany gondola **armchair**, Restoration style.





François-Joseph Kinson (1771-1839)

**Portrait of the Duchess of Berry as a widow and her daughter Louise**

About 1821

Oil on canvas

Gift of the Association des Amis du madd-bordeaux,  
2019

Inv. 2019.2.1



Philippe Starck (né en 1949)

**Pat Conley II chair**

1986

Produced by XO

Lacquered metal

Acquired by the City of Bordeaux, 2020

Inv. 2020.22.1

This long curve made of steel, which also forms the back leg of the chair, illustrates the work of the designer who likes to design aerodynamic shapes with the least amount of material possible. As Olivier Boissière points out, Starck's loss of gravity works both ways: «removing the effect of weight, refusing the spirit of seriousness, two wills that alternate and combine over the course of his projects». In Philip K. Dick's science fiction novel *Ubik*, Pat Conley is a woman who has the rare talent of altering the past and thus erasing events that have occurred. The reference to this character is all the more piquant as the designer regularly plays with references to the past that he diverts. Inventor, creator, architect, designer and art director, Philippe Starck is a key figure in French design, particularly in the 1980s.

*In front of the window*



RADI Designers (collectif né en 1992)

**Vase**

1998

Produced at CIRVA

Blown glass, plastic, 3M film

Deposit of the Cnap

Inv. Fnac 99131 (1 et 2)



