
The Bellangé Album and New Discoveries in French Nineteenth-Century Decorative Arts

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Among the various approaches to the history of decorative arts, the study of furniture sketches, drawings, and designs constitutes a rich method of expanding our understanding of workshop practices and the stylistic development of particular pieces. In the field of nineteenth-century French furniture design, this avenue of research was opened in the 1970s by Jean-Pierre Samoyault.¹ The Department of Drawing and Prints at The Metropolitan Museum of Art is notably abundant in this type of material, especially from the Neoclassical period. Among these works, the intriguing Bellangé album of drawings for furniture designs warrants close attention.²

The album, a bound volume covered in green-stained calfskin and embossed paper, contains seventy-three drawings and watercolors pasted on the first thirty-one folios, which are followed by twenty-eight blank pages (Figure 1). The paper was made by hand, most likely in France. The album appears to have been ordered so that sheets could be pasted on its pages, some of which have been cut to allow for the integration of these drawings. This operation seems to have been carefully carried out by the bookbinder himself during the manufacture of the volume.

Among the seventy-three drawings and watercolors, two bear the signature “Bellangé à Paris” (Folios 5a,b). These markings constitute the primary evidence for a general attribution of the miscellaneous collection to the Parisian workshop of Pierre-Antoine Bellangé (1757–1827) and his son, Louis-Alexandre (1797–1861). Other sheets, unsigned, can also be linked to the production of this important firm of cabinetmakers from the first half of the nineteenth century.

Fortuitously, the bound volume used for the Bellangé album has a manufacture markedly similar to that of another album in the Museum’s Department of Drawings and Prints.

The latter contains a series of watercolors by Eugène Delacroix (1798–1863) dating from 1824 to 1828, indicating that the bound volume was probably purchased by the painter in 1824 (Figure 2).³ It is likely that the Bellangé family also acquired their album about 1824, the last year of Pierre-Antoine’s activity before Louis-Alexandre took over the workshop, and thus a significant point in the firm’s history. Unlike the Bellangé album, the Delacroix volume bears a paper label with the name and address of the maker: “se vend à [P]aris, chez Chavant rue/de Cléry, n. 19.” Information about the craftsman Chavant is scarce, but according to the catalogue of the 1834 French industrial exhibition, in which Chavant participated, the business was a “fabricant de papier réglé et de couleurs” (maker of graph and colored papers) used for textile designs.⁴

The Bellangé album is a singular work in the history of French decorative arts. Indeed, the nature and the variety of the drawings distinguish it from the traditional *recueils d’ornements*, which were publications conceived to express the taste and aesthetic sensibilities of a specific architect or *ornemaniste*, at a time when those professions also included a role in interior design. The *recueils* are helpful in identifying the influence of architects on craftsmen, and they were disseminated throughout the Parisian furniture community. The most famous and successful were undoubtedly the *Recueil de décorations intérieures* (1801 and 1812), by Charles Percier (1764–1838) and Pierre-François-Léonard Fontaine (1762–1853),⁵ the *Choix des costumes civils et militaires des peuples de l’Antiquité, leurs instrumens de musique, leurs meubles, et les décorations intérieures de leurs maisons, d’après les monumens antiques, avec un texte tiré des anciens auteurs* (1798–1801), by Nicolas-Xavier Willemain, and the *Fragmens d’architecture, sculpture et peinture dans le style antique* (1804), by Charles-Pierre-Joseph Normand and Pierre-Nicolas Beauvallet. The documents demonstrate the impact of outside influences on a workshop’s production. Unlike the *recueils*, however, the

1. Attributed to the maker Chavant (French, first half of the 19th century). Bound album, later called the "Bellangé album," ca. 1825. Paper and calfskin, 11 1/8 x 12 1/4 in. (28.3 x 31.1 cm). The Metropolitan Museum of Art, The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1951 (51.624.2). Inscribed in pencil: 79 *dessins / dont 66 en coul.; Bellangé Design for furniture / Paris, n.d. (Empire); Ornamental [barré] Drawings / French / Bellangé; 72 drawings 2 on leaf 5 signed Bellangé à Paris*



2. Chavant. Bound album, Tours sketchbook of Eugène Delacroix, 1824–28. Paper and calfskin, 4 7/8 x 7 5/8 in. (12.5 x 19.5 cm). The Metropolitan Museum of Art, Gift of Alexander and Grégoire Tarnopol, 1969 (69.165.2)



drawings in the Bellangé album were carefully assembled over three or four decades of the workshop's history. Instead of revealing the nature of Empire taste, they record the way that pieces of furniture were conceived and produced during thirty years of business spanning the Empire (1804–1814/15), the Bourbon Restoration (1814–30), and the beginning of the July Monarchy (1830–48) of Louis-Philippe.

The album offers many perspectives on furniture design of the time. First, it yields information about the succession of generations as heads of the workshop by distinguishing drawings by Pierre-Antoine from those by Louis-Alexandre. The development of some of the designs also constitutes an interesting area of study, revealing the process whereby decorative schemes achieved definition and evolved, with some questioning and hesitation preceding the actual production. The album also shows the potential influence of outside cabinetmakers, as some of the sheets included in the volume most likely do not refer to the Bellangé

workshop's own production. Among these, certain drawings shed light on the relations between a workshop and the Garde-Meuble de la Couronne under the Restoration and the July Monarchy. Finally, the album helps to corroborate some new attributions to the Bellangé family.

THE BELLANGÉ WORKSHOP

Pierre-Antoine Bellangé was born in Paris on September 17, 1757.⁶ His first known works, dating from 1787, are listed in an account book belonging to the brothers Jean-Charles and Louis-Marcel Presle, Parisian mirror and furniture dealers, only a few months before the foreclosure of their shop. Bellangé is cited there as being a *menuisier en meubles* (furniture maker), established in the rue Saint-Denis. He was appointed master on October 21, 1788, before marrying Marie-Anne-Agnès Quenet, the daughter of another furniture maker, Alexandre-Nicolas Quenet, on December 2 of the following year. Little is known about Bellangé's career during the revolutionary decade except that he was counted among the creditors of the banker Antoine-Omer Tallon when the latter emigrated from France during the Reign of Terror in 1794.

Bellangé began to receive orders from the French state shortly after the establishment of the imperial regime, including orders in 1806 to furnish several rooms of the palace of Laeken in Brussels, as well as the salon of the *petits appartements de l'Empereur* at Saint-Cloud. He produced several sets of chairs for the Mobilier Impérial, as well as furniture for other residences such as the châteaux of Meudon and Compiègne. In 1812 he received a prestigious commission to furnish the drawing room, or *salon d'exercice*, of the apartment of the King of Rome, Napoleon's son, at the Palais des Tuileries. Despite the number of orders Bellangé received from the imperial household, he did not hold the title of official supplier as did François-Honoré-Georges Jacob-Desmalter. He eventually obtained the designation in 1817, under the Bourbon Restoration, in a general listing of *fournisseurs brevetés*, Parisian craftsmen whom the royal household would commission.

Also in 1817, Bellangé received an unexpected commission that attests to the workshop's international reputation. This was an order from the president of the United States, James Monroe (through Russell and LaFarge, a firm based in Le Havre), for a complete suite of furniture for the Oval Room (later the Blue Room) of the White House, which had recently been rebuilt. Under Louis XVIII (r. 1814–24), Bellangé also delivered furniture for the French state and its princes, and especially for the duchesse de Berry and Princesse Adélaïde d'Orléans. Financial difficulties resulting from the slowdown of the economy between 1823 and

1825, as well as the reform of the royal Garde-Meuble begun by Charles X (r. 1824–30), darkened the last years of Bellangé's life and career, until his death on March 25, 1827.

Pierre-Antoine's eldest son, Louis-Alexandre, was born on August 12, 1797.⁷ He began working with his father in 1820, with a 3½ percent share of the profits. Taking over the direction of the workshop in January 1825, Louis-Alexandre faced the same financial difficulties his father had battled. These problems continued throughout his career; the workshop even went bankrupt in September 1831 but managed to reopen the following year. The younger Bellangé was able to retain the position of *fournisseur breveté* awarded to his father (the title was changed to *ébéniste du roi* under Louis-Philippe in 1832). He delivered several sets of furniture for the palaces and châteaux of the Tuileries, Trianon, Saint-Cloud, Fontainebleau, and Pau, and he was also in charge of supplying the museums that were administered by the royal household at the time. He produced a series of benches for the Musée des Antiques at the Louvre, as well as many benches, stools, and pieces of furniture in a neo-Louis XIV style for the newly opened museum of Versailles, inaugurated in 1837. His participation in the French industrial exhibitions in 1827, 1834, and 1839 attests to the firm's reputation. In each exhibition he earned a silver medal in the *ébénisterie* category.

Despite these public successes, financial difficulties lingered, worsening at the beginning of 1840 and forcing Bellangé to retire on the eve of 1844. He chose to leave France with his son to seek better fortune in Mexico, where one of his younger brothers, Pierre-Alexandre, a chemist, enjoyed a successful career in the silver-mining business. The Mexican adventure lasted only a few years; father and son returned to France before 1851. They lived in Maisons-sur-Seine for a short period before moving back to Paris, where Louis-Alexandre died a modest yeoman on June 7, 1861.

TWO GENERATIONS OF CRAFTSMEN

The drawings in the Bellangé album cover a period from 1800 to 1834 or perhaps as late as 1840. Although their sequence does not appear to be strictly chronological, it is possible to distinguish sheets that are Pierre-Antoine's from obviously later ones made in Louis-Alexandre's workshop.

The attributions to the elder Bellangé's workshop are based on stylistic links to pieces of furniture known to bear his stamp. Of particular note is a design for a daybed, in light wood and ebony inlay, with a swan's-neck armrest, which clearly calls to mind some pieces made about 1821–22 for the bedroom and bathroom of Comtesse Zoé du Cayla's château in Saint-Ouen (Folio 28b).⁸ A project for a large gilt-wood sofa with lion's-head armrests (Folio 29b)



3. Pierre-Antoine Bellangé (French, 1757–1827). Armchair, ca. 1820. Gilt wood, 39⅜ x 26⅜ x 21¼ in. (100 x 67 x 54 cm). Photograph: Private collection

evokes the sofas supplied by Bellangé for the same château's billiard room. Folios 5a,b are more problematic with regard to attribution: both are signed by Louis-Alexandre, but whereas the first armchair follows a pattern used by the father between 1815 and 1820, then by both father and son between 1820 and 1825, the second one has undeniable stylistic links to certain chairs Pierre-Antoine made between 1815 and 1820, including those for the 1817 delivery to the White House and those belonging to a set for Princesse Adélaïde d'Orléans (Figure 3). Perhaps the signature was added later, or it is possible that the designs were drawn and painted by Louis-Alexandre after works by his father.

Three watercolors (Folios 23a–c) are probably of earlier date, and it is feasible that they correspond to furnishings that Pierre-Antoine designed in 1807–8 for the Parisian mansion of Marshal Louis Alexandre Berthier, prince de Neuchâtel and Napoleon's minister of war. In contrast to the previously discussed watercolors, these designs cannot be linked to known works by Bellangé, but they evoke some of the descriptions found in Berthier's household accounts.⁹ Folio 23a is a design for a billiard bench; the accounts indicate that Bellangé delivered a "mahogany bench with backrest, 10 feet long, curved arms sliding footrest"¹⁰ for the

4. Attributed to Louis-Alexandre Bellangé (French, 1797–1861). *Bureau plat* (flat desk), ca. 1825–30. Location unknown. Photograph: Faniel 1957, p. 53



marshal's billiard room in 1808. The pier table on Folio 23c might be Bellangé's console "in mahogany 3 feet 9 inches long, a shelf between the legs, granite marble slab"¹¹ for the same room. This design follows a pattern also used outside the Bellangé workshop: a similarly shaped gilt-wood pier table was delivered by the cabinetmaker Pierre-Benoît Marcion (1769–1840) for Empress Josephine's state apartments at the Palazzo di Monte Cavallo, the Roman residence of the imperial couple, in 1813.¹² The similarity of the tables suggests a stylistic consistency unifying the official rooms for imperial dignitaries and the imperial apartments themselves. Folio 23b shows a sketch for an octagonal pedestal of unusual shape. It might correspond, but in a light-wood version, to the two "mahogany pier tables of circular pedestal form ornamented with ormolu, Italian *griotte*

5. Louis-Alexandre Bellangé. Desk, ca. 1825–30. Palisander and light wood, 38 5/8 x 53 1/2 x 32 1/4 in. (98 x 136 x 82 cm). Photograph: Private collection



marble"¹³ delivered by Bellangé for the Orange Room of Madame Berthier's apartment.

The drawings related to Louis-Alexandre's designs are more numerous than those associated with his father. Indeed, if the purchase of the album was most likely contemporaneous with that of the Delacroix volume mentioned above (1824), the sheets would have begun to be gathered together about the time when the son took charge of the Bellangé workshop.

The album contains several late Neoclassical designs, especially colored sheets indicative of the Parisian taste about 1820–30. The more representative drawings from Louis-Alexandre's workshop are those for a light-wood *bureau plat* (writing desk with a flat top; Folio 14a), an armchair (Folio 19a), and a bookcase (Folio 19b). The desk (Folio 14a) was in fact produced in two versions by Bellangé: the whereabouts of the first one, closely approximating the watercolor, are no longer known, but the piece was published in the 1950s (Figure 4).¹⁴ The second was made in reverse of the watercolor, using palisander and light-wood inlay (Figure 5). It is preserved today in a private collection and bears a metal label marked "rue Richer Passage Saunier n. 8/BELLANGE/Breveté du Garde-Meuble de la couronne/Paris." In that version Bellangé added an upper section, including three drawers and three shelves. The design for an armchair (Folio 19a) shows inlaid decoration on a shape that Bellangé used for many different chairs, including a drawing-room set delivered in 1830 for the grand salon of the Hôtel de Préfecture de Loir-et-Cher, Blois (Figure 6). Folio 19b outlines a plan for a large cabinet with glass doors and an upper drawer that corresponds to a side cabinet signed *Bellange. Ebeniste du Roi* and manufactured about 1834 that is illustrated in a 1998 auction catalogue.¹⁵

Two pencil-and-ink drawings (Folios 13b,c) are puzzling. It is tempting to relate them to pieces that Louis-Alexandre presented at the industrial exhibition in 1834. We know that for the occasion the craftsman made a set composed of a chest of drawers, a fall-front secretary, a bed, and a table. Only the chest of drawers, auctioned in Paris in 1975 (Figure 7),¹⁶ and the table, in the collection of the king of Belgium,¹⁷ can be identified today. In 1834 their grotesque-inspired "Renaissance" decoration was meant to evoke the style of the sixteenth century. The richness of the veneer was considered excessive by the exhibition jury.

Certain watercolors in the album are related and seem to show different stages of a project. Three such pairs, all concerning the furnishings of bedrooms, reveal the transformation or evolution of the designs. The alcove on Folio 2d, for instance, corresponds to the bed on Folio 15, which bears an inscription including measurements ("5 pieds 6"). The alcove on Folio 11a showing an ornate bed with a large Greek frieze can only be associated with the design for a bed on Folio 8a, which is more accomplished and



6. Louis-Alexandre Bellangé. Armchair, 1830. Gilt and painted wood, 37 x 23¼ x 20⅞ in. (94 x 59 x 53 cm). Hôtel de Préfecture de Loir-et-Cher, Blois. Photograph: Sylvain Cordier

abundantly annotated, most likely in Louis-Alexandre's hand. Similarly, the alcove on Folio 20b and the bed on Folio 22b are clearly related.

Several sheets most likely constituted suggestions for pieces of furniture that would have been shown to the workshop's clients to orient the orders stylistically and



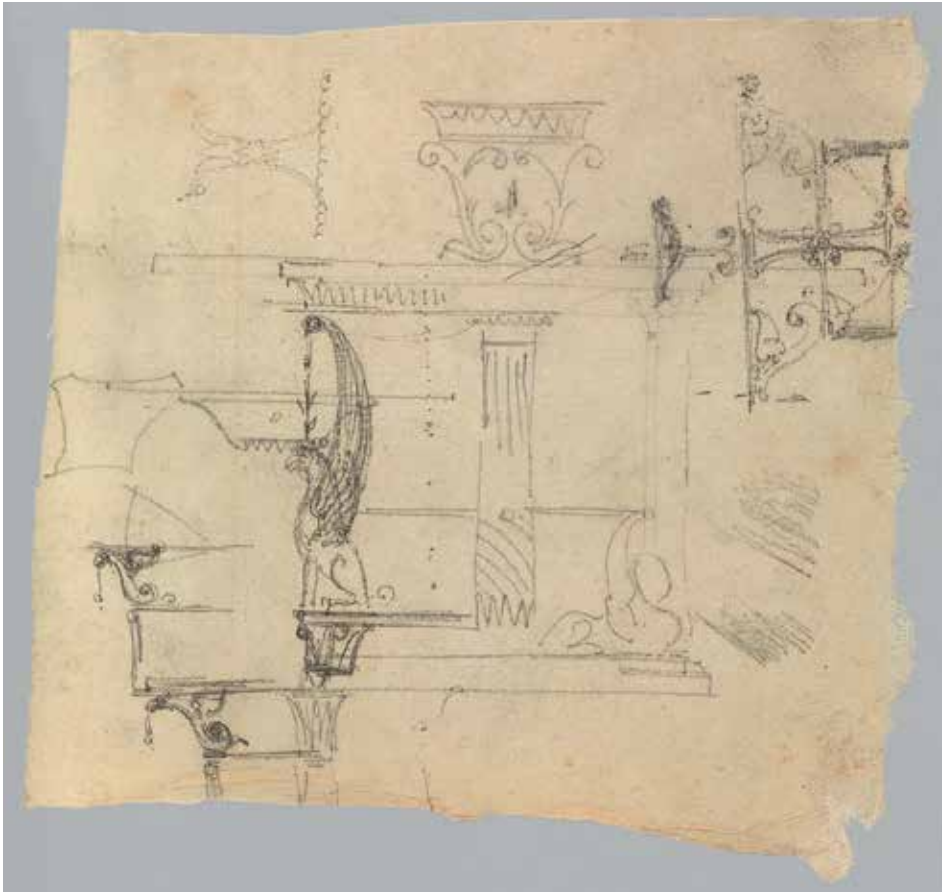
7. Louis-Alexandre Bellangé. Chest of drawers, 1834. Palisander and light wood, H. 50¾ in. (129 cm). Location unknown. Photograph: Sale, Ader-Picard-Tajan, Paris, April 17–18, 1975, lot 234

aesthetically or merely to display what the Bellangés could do. This use of elegant design drawings as a display catalogue was already in favor in the eighteenth century, as indicated by two drawings at the Metropolitan Museum from the period of Louis XVI (r. 1774–92) that were formerly in the collections of the duke and duchess of Sachsen-Teschen, governors of the Austrian Netherlands.¹⁸ “Catalogue” drawings by both Pierre-Antoine and Louis-Alexandre can be identified in the album by the quality of their presentation and execution, especially in the careful rendering of the different woods in watercolor. The two armchair designs on Folios 5a,b, for instance, which are signed “Bellangé à Paris,” can be understood in the context of commercial advertising for the workshop's capabilities and expertise. Among the most handsome examples are the cabinet on Folio 8b, the *bureaux plats* on Folios 13a and 14a; the secretaries, *psyché* (cheval glass), and chest of drawers on Folios 25a,c; the two beds on Folios 26a,b; the bookcase and chest of drawers on Folio 27; the *bureau plat* on Folio 29a; and the two beds on Folios 30a,b. The two somnos (bed tables) on Folios 19c,d reveal a specific commercial purpose of these drawings: to offer the client a choice of chromatic tonalities, either dark wood ornamented with ormolu or light wood enlivened by inlay in darker wood.

THE ARCHITECTS AND *ORNEMANISTES* AND THE INFLUENCE OF THE JACOB FIRM

Apart from the sheets corresponding to pieces produced by the Bellangés, the album contains several drawings obviously made outside their workshop. Of particular interest are the designs by important architects and ornamentalists of the time. The presence of such drawings in the workshop's collection illustrates the ties between the most eminent names within the community of Parisian cabinetmakers and the major formulators of the so-called Empire style, which had been in favor in France until the time of the July Monarchy. Anne Dion-Tenenbaum has emphasized the difficulty of securely evaluating the influence of the *recueils d'ornements* on cabinetmaking workshops, owing to the scarcity of sources.¹⁹ Parallel illustrations to the Bellangé album do provide evidence of a direct dialogue between the Bellangé firm and such important figures as Percier, Fontaine, Jean-Démosthène Dugourc (1749–1825), and Jacques-Louis de La Hamayde de Saint-Ange (1780–1860).

Furthermore, the name “Bellanger [*sic*], ébéniste,” which refers to Pierre-Antoine, is found in the list of subscribers to the first edition of Willemin's *Choix des costumes civils et militaires des peuples de l'Antiquité*. This edition played a major role in expanding the vocabulary of antique ornamental motifs in Empire style. Presenting a variety of designs taken from ancient reliefs and paintings, the author sought

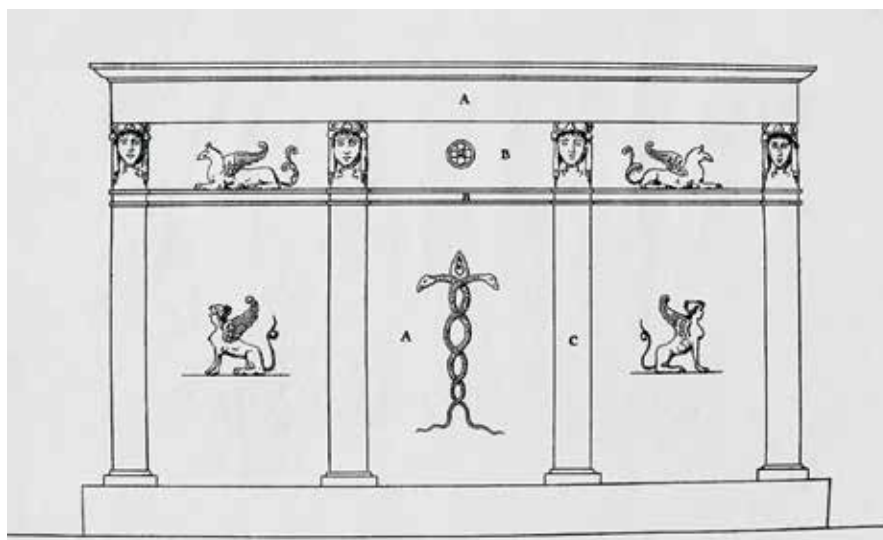


8. Workshop of Charles Percier (French, 1764–1838) and Workshop of Pierre-François-Léonard Fontaine (French, 1762–1853). Scrapbook of sketches, folio 43. Including design for a center table, ca. 1800. Folio: Pen and black and gray ink, graphite, black chalk, 15 $\frac{5}{8}$ x 10 in. (39.8 x 25.4 cm). The Metropolitan Museum of Art, The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1963 (63.535). Photograph: Mark Morosse, Photograph Studio, MMA

to facilitate “the art itself by sparing the artists from long research that could only distract them from what should principally occupy them.”²⁰ The fact that Bellangé, along with other artists and craftsmen, participated in sponsoring the album demonstrates how much interest such a publication could arouse within the furniture industry and how important it could be for a workshop to support it. Bellangé’s name also appears in *Plans, coupes, élévations des plus belles maisons et des hôtels construits à Paris et dans les environs* (1801), by Jean-Charles Krafft and Nicolas Ransonnette, not as a subscriber in this case, but in conjunction with engraved representations of two of his works, a bed and a cabinet.²¹

The Bellangé album reveals the influence of Charles Percier, in particular. Several sheets can be attributed to him on the basis of style, starting with the designs for a gueridon and a bed on Folios 1a,b, offering a choice between griffins or chimeras for the table’s carved feet. This design in turn is reminiscent in shape and style of a round center table made by Jacob-Desmaller, sometime between 1805 and 1808, after a design drawn by Percier for Prince Joachim Murat at the Palais de l’Elysée.²² The model of the griffin must also be closely related to a sketch conserved in a rather celebrated album of his work in the Metropolitan Museum (Figure 8). Folio 1b calls to mind the two beds after Percier made by Jacob-Desmaller for the emperor and empress at Compiègne. Furthermore, the Victory that caps the canopy seems to take inspiration from the same source as the one crowning the cradle of the King of Rome, made in 1811 by Pierre-Philippe Thomire (1752–1843) and Jean-Baptiste-Claude Odier (1763–1850) after designs by Pierre-Paul Prud’hon (1758–1823).²³

The psyché on Folio 2a recalls, in spirit, a piece published on sheet 28 of Percier and Fontaine’s *Recueil de décorations intérieures*, yet the decoration is very different.



9. Jean-Charles Krafft (Franco-Austrian, 1764–1833). “Meuble servant de commode en bois d’acajou, exécuté par BELLANGER, Ébeniste.” From Krafft and Ransonnette 1801, pl. XC, no. 2



10. Pierre-Antoine Bellangé. Chest of drawers, 1807. Mahogany and ormolu, 38 $\frac{3}{8}$ x 43 $\frac{1}{4}$ x 21 $\frac{1}{4}$ in. (98 x 110 x 54 cm). Photograph: Private collection

The cabinet on Folio 3a clearly resembles Percier's manner and taste. It is notable that the cabinet's doorframe is completely lacking in detail and there are no representations of either drawers or doors: the drawing is in essence a proposal that shows the general look of a design, the precise decoration of which would be subsequently determined. This cabinet displays similarities to certain pieces actually made by Pierre-Antoine Bellangé, especially a chest of drawers appearing in Krafft and Ransonnette's 1801 publication *Plans, coupes, élévations des plus belles maisons* (Figure 9) and another delivered in 1807 for the bedroom of Marshal Berthier (Figure 10). The pier table on Folio 7a is rendered in the same watercolor technique seen in the previous sheets, again including decorative options: here, a choice between the combined motifs of owls, torches, and swans or a trio of laurel-and-star crowns. The central scene on the backboard represents the seduction of Leda by Jupiter in the guise of a swan. Finally, on Folios 10a–c, the three designs for a boudoir (or the interior of a secluded pavilion) in Pompeian taste may bring to mind the decor of the *salon de musique* of the Hôtel de Beauharnais in Paris or even other sketches by Percier for the bedroom of a certain Madame G.²⁴ or the drawing room of General Jean Victor Moreau.²⁵

If these watercolors can be attributed to Percier, only one sheet, a perspective of a bedroom pasted on Folio 9, can be associated with Fontaine. Some elements of the decor are comparable to the design for the *petit salon* of the Hôtel de Chauvelin in the rue Chantierine in Paris, published in the *Recueil de décorations intérieures* (1812, sheet 14).

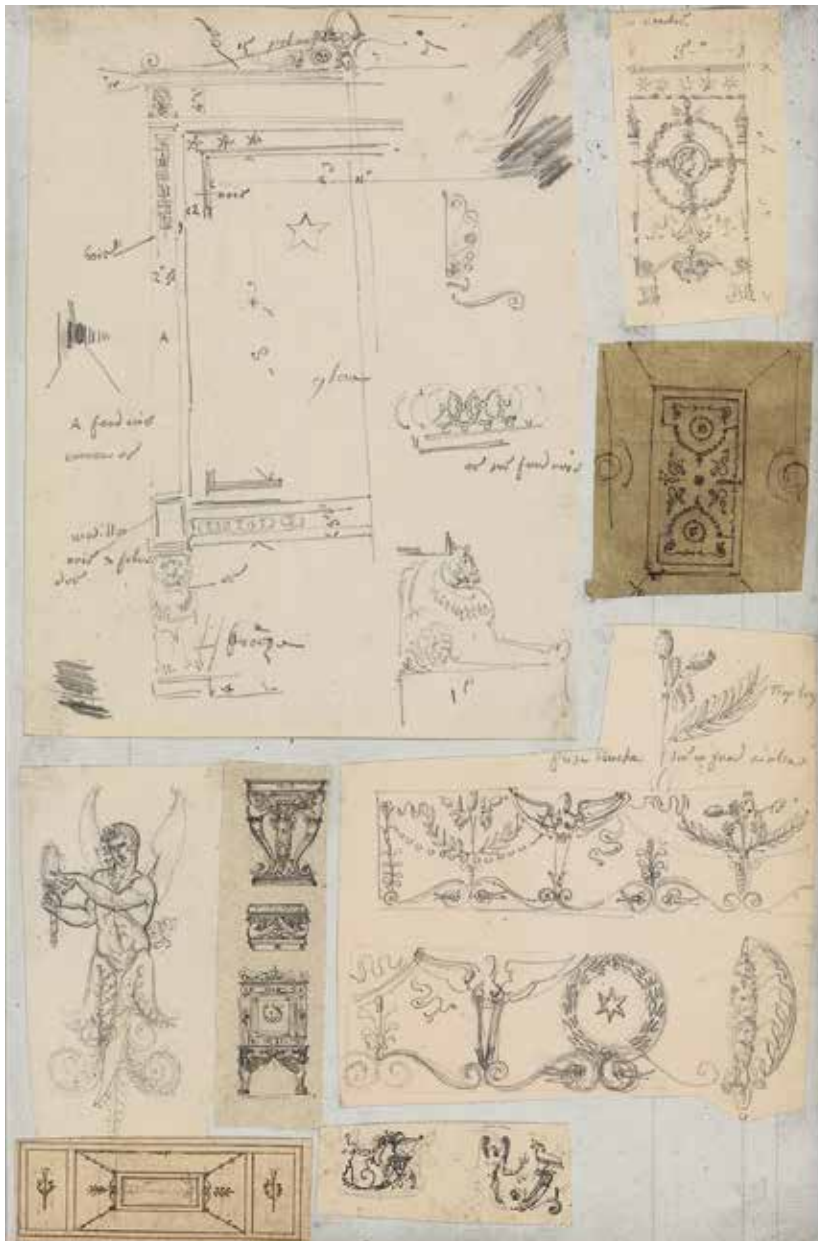
Percier and Fontaine's presence among the pages in the album should not eclipse references to specific pieces from the Jacob-Desmaller workshop, the leading cabinetmaking

firm in Empire Paris. These can be difficult to identify, because the patterns produced by the Jacob brothers were often derived from designs by Percier and Fontaine themselves. Nevertheless, two sheets from the album seem to reveal the intention of the Bellangé workshop to own representations of furniture made by their rival. Indeed, the somno (bed table) on Folio 18e represents a well-known piece made by the Jacob brothers under the Consulate (1799–1804) for Josephine Bonaparte's bedroom at Saint-Cloud.²⁶ Although this piece is now unlocated, a very similar one, dating from 1804, is at Fontainebleau.²⁷ The somno drawing is less accomplished than the other designs attributed to Percier pasted in the album: it seems, therefore, to be by another hand, most likely Bellangé's or that of someone working for him, and done after the piece was already produced. The Metropolitan Museum owns another drawing of the same piece, a quick sketch by the hand of Percier himself, in the Percier album mentioned earlier (Figure 11).

The chest of drawers on Folio 25c demonstrates the persistence of various forms and ornamentation through the first decades of the nineteenth century. This watercolor very likely corresponds to a design created by Louis-Alexandre sometime between 1820 and 1830 but is clearly fashioned after an actual chest of drawers in mahogany delivered in 1810 by François-Honoré-Georges Jacob-Desmaller for the bedroom of the first *appartement de prince souverain* at the Château de Fontainebleau.²⁸ Bellangé's innovation is the scheme of dark-wood inlay on a light-wood base rather than the traditional ormolu inlay on mahogany.

RELATIONS WITH THE ROYAL GARDE-MEUBLE

The Bellangé album contains several sheets that illuminate the collaboration between the Bellangé workshop and the successive administrations in charge of furnishing the royal palaces throughout the first third of the century. In 1804 the newly instated Empire regime created an Administration du Mobilier des Palais Impériaux. This institution was replaced, during the Restoration, by an Intendance du Garde-Meuble de la Couronne; its appellation was inspired by the ancien régime, but it retained, in effect, the same responsibilities its predecessor had held during the Empire. The Garde-Meuble, chaired by Vicomte Thierry de Ville d'Avray, decided in 1817 to draw up a comprehensive list of official suppliers from different types of industries that could be solicited for the decoration and refurbishment of the palaces. Pierre-Antoine Bellangé was among the first names awarded, and Louis-Alexandre inherited the title upon succeeding him in 1825. From 1832 the administration of the Garde-Meuble was integrated into the Civil List of the newly instated



11. Workshop of Charles Percier and Workshop of Pierre-François-Léonard Fontaine. Scrapbook of sketches, folio 20. Including design for a somno (bed table) in upper right. Folio: Pen and black and gray ink, graphite, black chalk, 15¾ x 10 in. (39.8 x 25.4 cm). The Metropolitan Museum of Art, The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1963 (63.535). Photograph: Mark Morosse, Photograph Studio, MMA

Louis-Philippe, King of the French. The designation of *fournisseur breveté* was then restyled as *ébéniste du roi*, a title Louis-Alexandre held until his retirement in 1843.

On Folio 28a, the design for a princely bed with martial decor seems at first glance to date from the end of the Empire. It can be stylistically associated with the bed that Jacob-Desmaller completed for the bedroom of the King of Rome's apartment in Compiègne, but it may also be linked to an order that Pierre-Antoine Bellangé received in 1814 for the furnishing of a princely apartment at the Louvre.²⁹ It is impossible to know if the piece was actually delivered, since the order was given only a few months before the collapse of the imperial regime. A very similar piece of furniture, used as a settee, appears in an 1820 portrait by

François Kinson (1771–1839) of the widowed duchesse de Berry with her daughter in the Tuileries (Musée National des Châteaux de Versailles et de Trianon, Versailles).

Folios 16a–d, 17, and 18a,b,d present a series of designs and sketches, from about 1818, of major interest with regard to the history of regal furnishing during the Restoration.³⁰ They illustrate the labor-intensive processes involved in the design and fabrication of the most important piece of furniture made for the Crown: Louis XVIII's throne at the Tuileries. Delivered in 1820, the throne was used by Louis XVIII until his death in 1824; by his brother and successor, Charles X, until his exile in 1830; and finally by Louis-Philippe until the Revolution of 1848. In 1848 it was removed by the crowd from the Tuileries and burned on the place de la Bastille as a symbol of the collapsed monarchy. Until the identification of the sketches in the Bellangé album, there was no known accurate representation of it.

Among the sketches for rival throne designs proposed to the Garde-Meuble, two are most likely by its two official *ornemanistes*, Jacques-Louis de La Hamayde de Saint-Ange, and Jean-Démosthène Dugourc. Saint-Ange was a Neoclassical architect, trained first in the workshop of Percier and Fontaine, and later in that of Alexandre Brongniardt (1770–1847) during the Empire period.³¹ Dugourc was by then very old, an eminent figure who had begun his career under Louis XVI in the 1770s.³² These two designs for the royal throne of the restored Bourbon king Louis XVIII represent the rivalry between present and past in defining the aesthetics and political discourse of the regime. Saint-Ange most likely designed the throne on Folio 16a. The shape is in a late Empire style, completely representative of Percier and Fontaine's reading of Roman-inspired Neoclassicism. The piece can be compared to thrones delivered by Jacob-Desmaller after Percier's designs for Napoleon sometime between 1804 and 1810. It is noteworthy that, despite the Restoration regime's absolute rejection of the Empire, Saint-Ange conceived of a contemporary Neoclassical vision of French monarchy that maintained a continuity of taste and style.

Dugourc, for his part, proposed a completely different idea of the throne and, thereby, an altogether different sense of appropriate monarchical style. Three small sketches show three rich, diverse, and, at first glance, mysterious armchairs. They are in fact quick draft copies of the three thrones represented in the official portraits of the Bourbon forebears Louis XIV, Louis XV, and Louis XVI by Hyacinthe Rigaud (1659–1743; Musée du Louvre, Paris), Carle van Loo (1705–1765; Musée National des Châteaux de Versailles et de Trianon), and Antoine-François Callet (1741–1823; Musée d'Art Roger-Quilliot, Clermont-Ferrand, France), respectively (see Folios 18b, and 16b,c). It should be recalled that the original throne of Louis XVI at Versailles

was no longer extant in 1818. At that time no other examples of traditional thrones remained except for those designed for Napoleon and those represented in the French eighteenth-century royal portraits that had, fortunately, entered national collections. Dugourc's approach was the first to reconsider the way thrones had been designed during the ancien régime. In total opposition to Saint-Ange's formulation, Dugourc's conception of Restoration style was not contemporary, but clearly conservative and methodical, offering a direct return to the prerevolutionary tradition rather than a continuation of the fashion of the nineteenth-century regime. Dugourc's final project (Folio 17) indeed recalls the full glory of Louis XVI style, with a palm-tree decoration and a classical trophy displaying Louis XIV's Rhodian sun on a shield.

It is striking that these drawings appear in the Bellangé album, since it is known from the archives that the final throne order was not given to Bellangé but to Jacob-Desmaller and that Dugourc's conservative monarchical design won out over the more modern one proposed by Saint-Ange. The presence of these drawings in the volume strongly suggests a rivalry between Jacob and Bellangé to win the commission, a battle that Bellangé ultimately lost.

The watercolor on Folio 3b represents a design for a canopy intended for an ecclesiastical celebration. It possibly refers to an order for the royal household during the Restoration. The double scrolls at the top of the drapery recall the ornaments on the bed after Saint-Ange's designs that was delivered by Pierre-Gaston Brion (1767–1855) in 1824 for Charles X at the Tuileries (Musée du Louvre, Paris). The central medallion represents the Mystic Lamb resting on the Book of the Seven Seals within the Crown of Thorns. The frieze includes motifs of oak leaves and the palm of martyrdom.

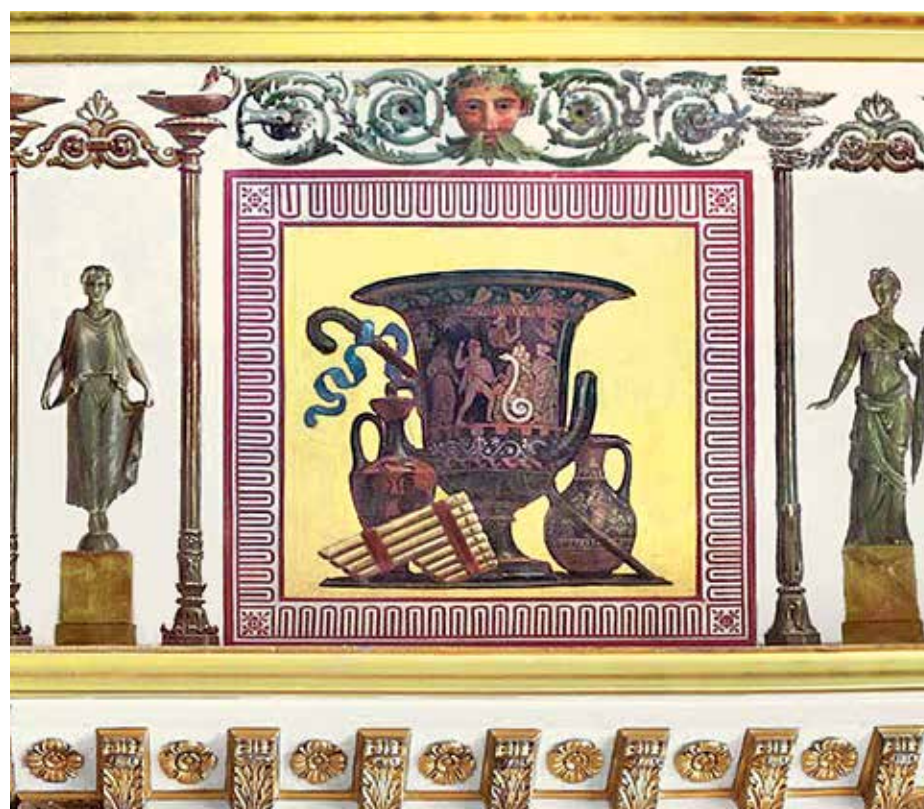
The archives contain no mention of an order for a canopy given to the Bellangé workshop. Nonetheless, numerous official ceremonies might have occasioned such a commission under Louis XVIII or Charles X. The martyrdom theme would have been appropriate for a celebration held on January 21, 1816, in honor of Louis XVI and Marie-Antoinette, for which Dugourc was assigned the decoration of Notre-Dame in Paris. Dugourc was also in charge of designing the decor of the cathedral for both the wedding celebration of the duc and duchesse de Berry on June 16, 1816, and the duc de Berry's burial ceremony on March 14, 1820.³³ Alternatively, the canopy might have been made for Charles X's coronation in Reims on May 27, 1825. The archives of the royal household list those who submitted proposals for the commission, but Bellangé's name does not appear there. Indeed, it was Jacob-Desmaller, Brion, and Madame Morillon (Justine-Victoire Roche-Morillon) who presented designs, and the order was finally awarded to Madame Morillon.³⁴

Folio 10d shows a design for a vitrine intended to display antique ceramics. Given the rarity of important Parisian collections of ancient Greek and Roman artifacts under the Restoration, it is quite possible that the design related to the antiquities at the Musée Charles X, which opened on the first floor of the Louvre in 1827.³⁵

The construction and ornamentation of this piece of furniture were obviously a matter of debate; the pencil inscription *pas de statue/en couronns* at the top indicates the reconsideration of the upper molding and sculptures at the top, probably modern reductions. This drawing should be considered in relation to the plans for furnishing the Greek and Roman ceramics rooms of the museum that were submitted to the royal household. The curator, Comte Frédéric de Clarac, had first specified his preferences on the subject in 1824:

Regarding the final display cabinet or the decoration of the rooms, we must hope that Messieurs the architects of the museum will be more easygoing on this point than on others and that we will be able to get along with them. It seems to me that these cabinets must be simple and convenient, that they should have sliding glass doors. That fine Dutch oak or, better, maple enhanced by a few black bronzes would be the best to go with the colors of the vases and bronzes. I also believe that these cabinets with several shelves should not be too high and not more than eight feet, so that one can properly see the

12. Workshop of François-Édouard Picot (French, 1786–1868). Detail of *Cybele Protecting the Towns of Stabiae, Herculaneum, Pompeii, and Resina from Vesuvius*. Ceiling decoration for Room 3 of the Musée Charles X, 1831. Signed and dated: *Picot. 1832*. Oil on canvas mounted on wall, 7½ x 9½ ft. (2.3 x 2.9 m). Musée du Louvre, Paris (inv. 7211). Photograph: Sylvain Cordier





13. Louis-Alexandre Bellangé. Pier table, 1834. Gilt wood, 48 x 46 $\frac{7}{8}$ x 40 $\frac{1}{2}$ in. (122 x 119 x 103 cm). Musée National des Châteaux de Versailles et de Trianon, Versailles (V 1659). Photograph: Sylvain Cordier

vases that will crown them. In the center of the rooms, there will also be horseshoe-shaped tables if possible, the same as the ones I had made in the museum of the queen in Naples, to display the vases that deserve to be seen from every side.³⁶

The chromatic tonalities he mentions—pale wood and dark bronzes—are found in the watercolor. Its decoration is also similar to that of the painted ceilings of the museum rooms, executed under the direction of Charles Meynier (1768–1832) and François-Édouard Picot (1786–1868), which show the same *trompe-l'oeil* bronze statuettes and Grecian-style still lifes including antique vases (Figure 12). Nevertheless, it is evident that the curator's wish regarding the furniture was ultimately disregarded, as in 1827 the museum finally received mahogany-and-glass display cabinets that better reflected the preferences of the architect Fontaine, who was often in conflict with the curatorial staff regarding the room's decor.³⁷ In the end, the Bellangé workshop managed to participate in the furnishing of the museum's rooms six years later, when Louis-Alexandre obtained the order for thirty mahogany benches intended for public use. Had his father, Pierre-Antoine, already offered his services in 1824 for the vitrines? The drawing, in the elder Bellangé's style, might suggest so.

Pasted on the last page of the album is an impressive design for a pier table or console, in a distinctly classical style (Folio 31). It corresponds to another order given to Louis-Alexandre Bellangé in 1834 for the apartment of King Louis-Philippe in the Château de Versailles (Figure 13).³⁸ The actual piece exhibits slight differences from the original design—notably, its omission of a frieze representing the signs of the zodiac.

NEW ATTRIBUTIONS OR ASSOCIATED PIECES

Some of the sheets in the album can be tentatively linked with known pieces of furniture not previously attributed to the Bellangé workshop. Although it is difficult to ascertain if the presence of these drawings in the album constitutes secure identification with the extant pieces, some speculations may be offered.

Two designs for beds, Folio 26, may relate to the two beds that, about 1825, furnished the bedroom of the actress Anne-Françoise-Hippolyte Boutet, known as Mademoiselle Mars (1779–1847), and that of the wife of the great tragedian François-Joseph Talma (1763–1826). The mansions of the two actresses were close to each other in the fashionable Parisian neighborhood of the Nouvelle Athènes, near the Chaussée d'Antin. Mademoiselle Mars lived at 1, rue de la Tour-des-Dames, in a house with an interior that had been splendidly



14. Attributed to Louis-Alexandre Bellangé. Bed, ca. 1825–26. Elm, satinwood, mahogany and purple-wood veneer, porcelain and ormolu, 43 $\frac{1}{4}$ x 78 x 52 $\frac{3}{8}$ in. (110 x 198 x 133 cm). Museu Calouste Gulbenkian, Lisbon (inv. 617A). Photograph: © Calouste Gulbenkian Foundation, Lisbon, Carlos Azevedo



15. Unknown maker. Bed, ca. 1805–10. Mahogany and ormolu, 48 x 93 $\frac{3}{4}$ x 63 $\frac{3}{4}$ in. (122 x 238 x 162 cm). Location unknown. Photograph: Hôtel Drouot, Paris, May 18, 1906, lot 80, pl. 13

designed in Greek taste by the architect Louis-Tullio Visconti (1791–1853).³⁹ The Talmas lived at number 9 on the same street.⁴⁰ The two beds, almost identical in shape, are differentiated only by the materials used in their construction: Mademoiselle Mars's bed, last seen on the art market in 2006, was made of mahogany, whereas Madame Talma's, now in the Museu Calouste Gulbenkian, Lisbon (Figure 14), was crafted in elm and satinwood. Both are ornate with ormolu elements and porcelain plaques displaying antique-style female busts. The reason for such a closeness in style is not known; the proximity of the addresses may indicate a common taste, or perhaps these two renowned figures of the Paris theater wished to display comparable lifestyles.

Several features in the two drawings can be observed in the finished pieces of furniture: the shape of, and foliage ornaments on, the headboard, the shape of the feet, the poppy-seed motifs, the female profiles, and the Greek friezes. These similarities suggest that the two drawings, sketched on the same piece of paper, may have been used as first drafts for the Talma bed. It remains, however, that Mademoiselle Mars's bed is attributed to the rather secondary *ébéniste* Joseph-Marie Bénard, owing to the presence of his stamp on a chest of drawers, obviously made to match the bed from the actress's room.⁴¹ The drawings in the album suggest that, as far as Talma's bed is concerned, an attribution to Bellangé is a possible option.

The pier table on Folio 20a is another design that exhibits similarities to an extant piece, produced about 1800. A comparable table, now in the collection of the Detroit Institute of Arts, was in the Ledoux-Lebard

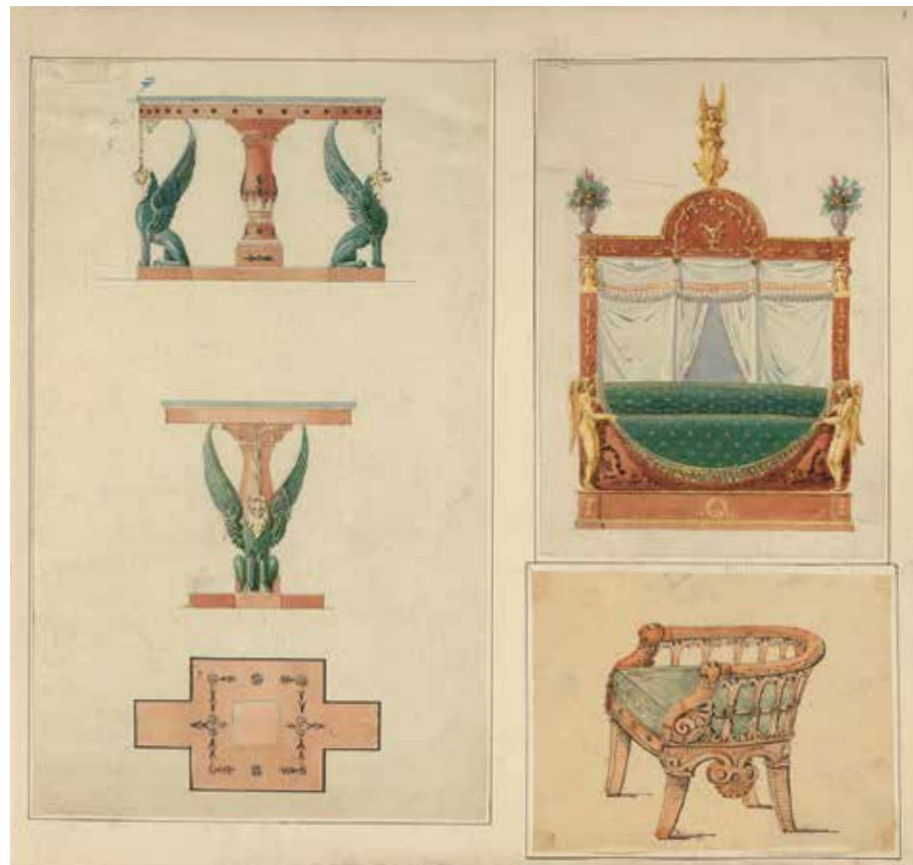
collection in Paris and sold in 2006 with an attribution to Martin-Eloi Lignereux, Adam Weisweiler, and, for the central figure of a siren, the sculptor Antoine-Léonard Dupâquier.⁴² The presence of the drawing in the Bellangé album suggests a different attribution for the cabinetmaker, to Pierre-Antoine Bellangé.

Finally, a scheme for a bed on Folio 4a may be related to a bed formerly in the Antokolsky collection, sold at auction in Paris in 1906 (Figure 15).⁴³ It should be noted, however, that the design is for an alcove bed, since the two large reliefs representing Cupid and Psyche are displayed on the same side, whereas the Antokolsky bed, which bears them on both sides at the head end, was intended to be displayed *à la duchesse*, with its headboard against the wall. The identity of the craftsman who made these large and very refined low-relief ornaments of ormolu remains unknown.

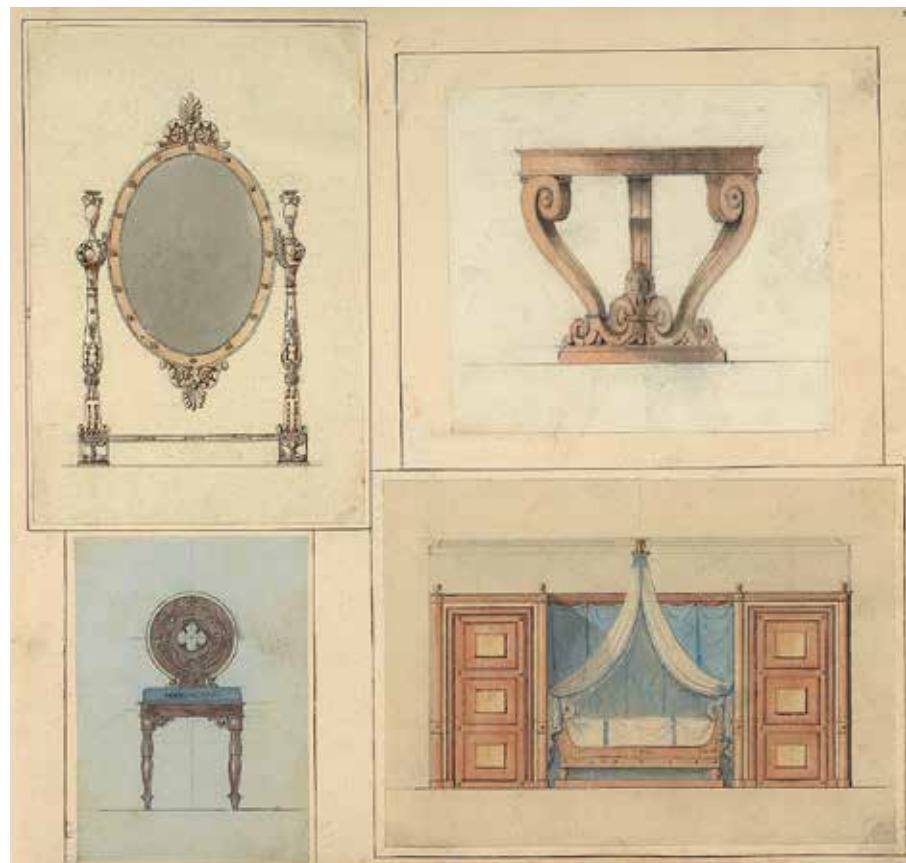
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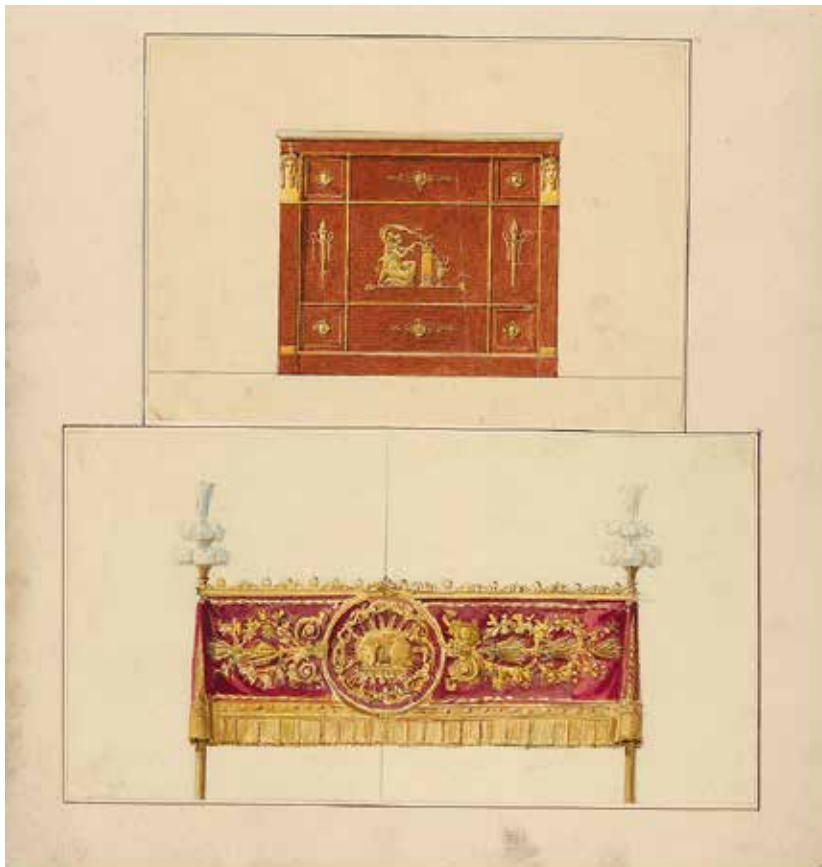
A fascinating combination of pencil drawings and watercolors, the Metropolitan Museum's Bellangé album must be considered a major source for understanding French nineteenth-century design and decorative arts. Including designs from the Bellangé workshop under both Pierre-Antoine and Louis-Alexandre, it provides insights into the elaboration of private and official taste in Paris during the Empire, the Restoration, and the July Monarchy. In a time when sets of drawings are often dispersed or even cut from their original bindings before appearing on the art market, the preservation of such an album is welcome news for researchers of furniture design and enthusiasts of the decorative arts alike.

Folio 1a (left). Design for a gueridon. Attributed to Charles Percier, ca. 1800–1805. Watercolor, paper, $9\frac{3}{8} \times 5\frac{5}{8}$ in. (23.8 x 14.2 cm). Folio 1b (upper right). Design for an alcove bed. Attributed to Charles Percier, ca. 1800–1810. Watercolor, paper, $6\frac{1}{8} \times 4\frac{1}{4}$ in. (15.5 x 10.8 cm). Folio 1c (lower right). Design for a desk chair. Attributed to Pierre-Antoine Bellangé, ca. 1820. Watercolor, ink, paper, $3\frac{3}{8} \times 4\frac{1}{2}$ in. (8.7 x 11.3 cm)

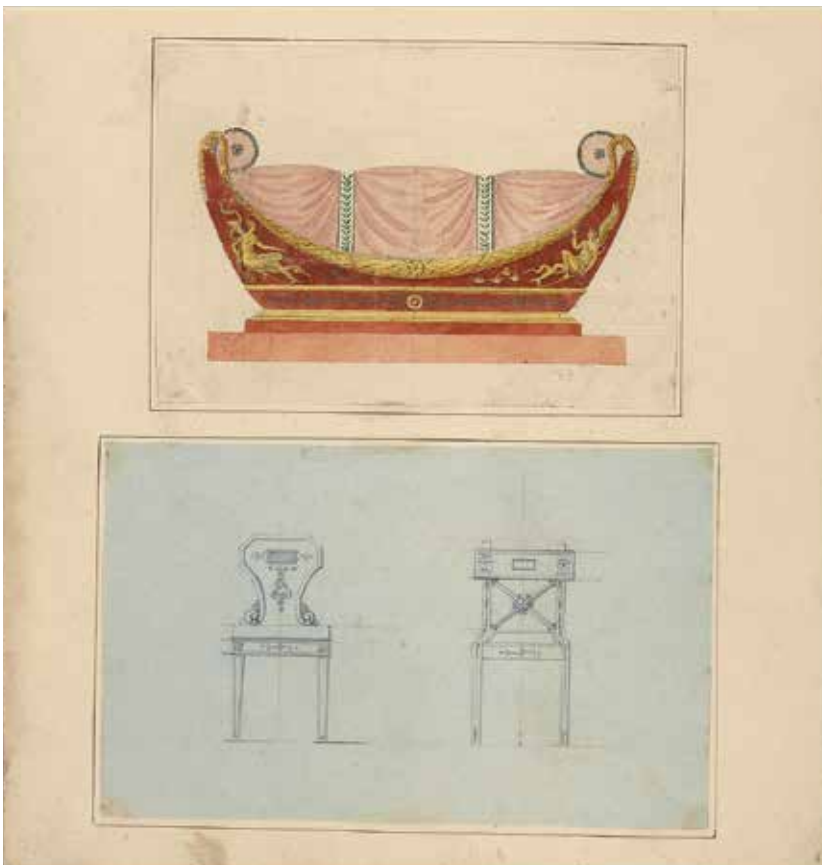


Folio 2a (upper left). Design for a psyché. Attributed to Charles Percier, ca. 1800–1810. Watercolors, pencil, paper, $6\frac{1}{8} \times 4$ in. (15.5 x 10.3 cm). Folio 2b (lower left). Design for a chair. Attributed to Pierre-Antoine or Louis-Alexandre Bellangé, ca. 1820–30. Watercolor, ink, paper, $4 \times 2\frac{7}{8}$ in. (10.2 x 7.2 cm). Folio 2c (upper right). Design for a gueridon. Attributed to Louis-Alexandre Bellangé, ca. 1825. Watercolors, pencil, paper, $4\frac{1}{4} \times 4\frac{3}{4}$ in. (10.9 x 11.9 cm). Folio 2d (lower right). Design for an alcove furnished with a bed. Circle of Pierre-Antoine Bellangé, ca. 1800–1810. Watercolor, pencil, paper, $4\frac{3}{8} \times 6\frac{1}{4}$ in. (11.2 x 16 cm)





Folio 3a. Design for a cabinet. Attributed to Charles Percier, ca. 1800–1810. Watercolor, pencil, paper, 5 x 6⁷/₈ in. (12.6 x 17.4 cm).
 Folio 3b. Design for a ceremonial canopy. Attributed to Jacques-Louis de La Hamayde de Saint-Ange (French, 1780–1860), ca. 1815–25. Watercolor, pencil, paper, 4³/₄ x 9¹/₈ in. (12 x 23.3 cm). Page rotated

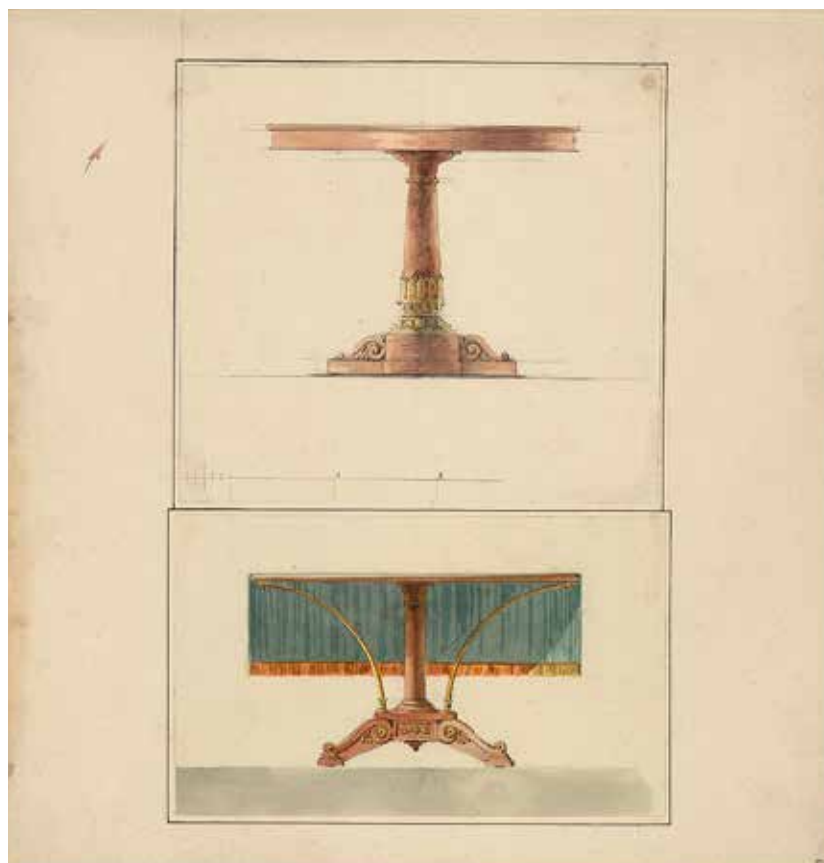


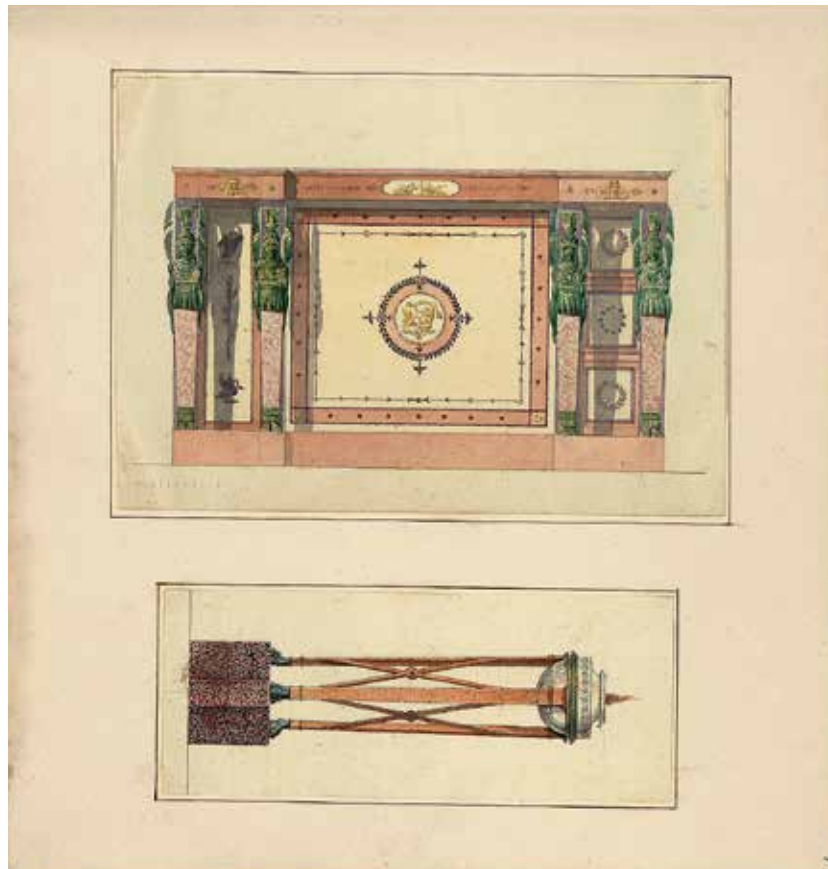
Folio 4a. Design for a bed. Circle of Pierre-Antoine Bellangé, in the manner of Charles Percier, ca. 1800–1810. Watercolor, pencil, paper, 4⁵/₈ x 6⁵/₈ in. (11.8 x 16.9 cm).
 Folio 4b. Designs for two chairs. Attributed to Louis-Alexandre Bellangé, ca. 1820. Pencil, paper, 4⁷/₈ x 7⁷/₈ in. (12.4 x 20 cm). Page rotated

Folio 5a (left). Design for an armchair. Louis-Alexandre Bellangé, ca. 1815–25. Watercolor, ink, paper, 6½ x 4⅝ in. (16.6 x 11.6 cm). Handwritten signature: *Bellangé / à Paris*; handwritten inscription: *n°1*. Folio 5b (right). Design for an armchair. Louis-Alexandre Bellangé, ca. 1815–20. Watercolor, ink, paper, 6½ x 4⅝ in. (16.4 x 11.6 cm). Handwritten signature: *Bellangé / à Paris*; handwritten inscription: *n°2*

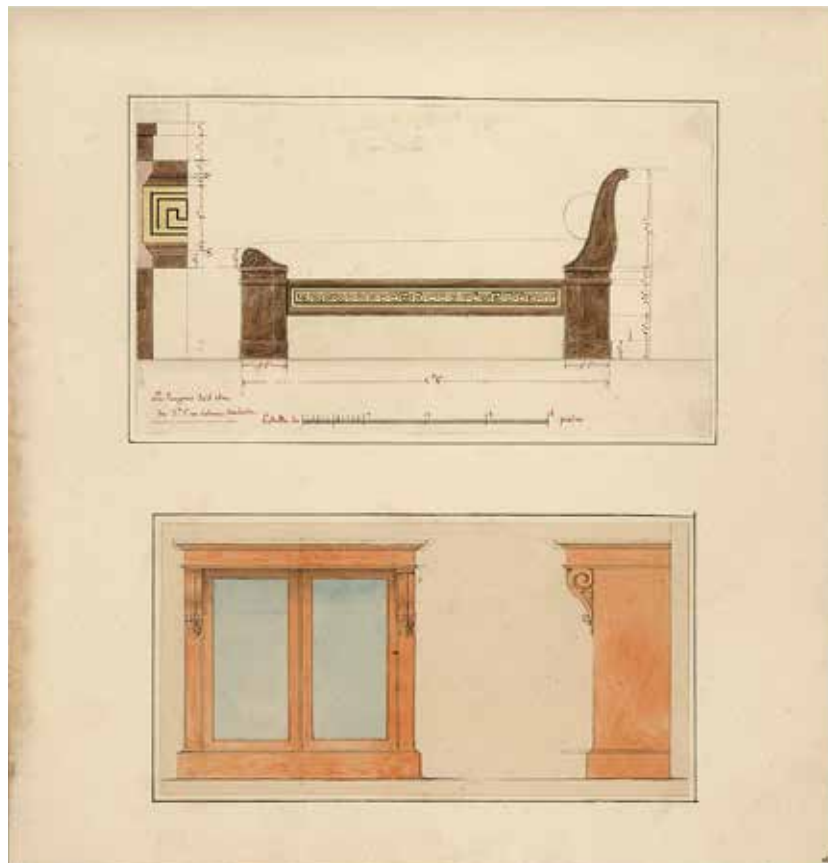


Folio 6a. Design for a gueridon. Attributed to Pierre-Antoine Bellangé or Louis-Alexandre Bellangé, ca. 1820–35. Watercolor, pencil, paper, 5⅝ x 6⅛ in. (14.3 x 15.5 cm). Folio 6b. Design for a table. Attributed to Pierre-Antoine Bellangé or Louis-Alexandre Bellangé, ca. 1815–25. Watercolor, pencil, paper, 3⅞ x 6¼ in. (9.9 x 16 cm). Page rotated





Folio 7a. Design for a pier table. Attributed to Charles Percier, ca. 1800–1810. Watercolor, pencil, paper, $5\frac{5}{8} \times 7\frac{3}{4}$ in. (14.2 x 19.8 cm).
Folio 7b. Design for a tripod burner. Circle of Pierre-Antoine Bellangé in the manner of Charles Percier, ca. 1800–1805. Watercolor, pencil, paper, $6\frac{1}{2} \times 2\frac{5}{8}$ in. (16.5 x 6.8 cm). Page rotated

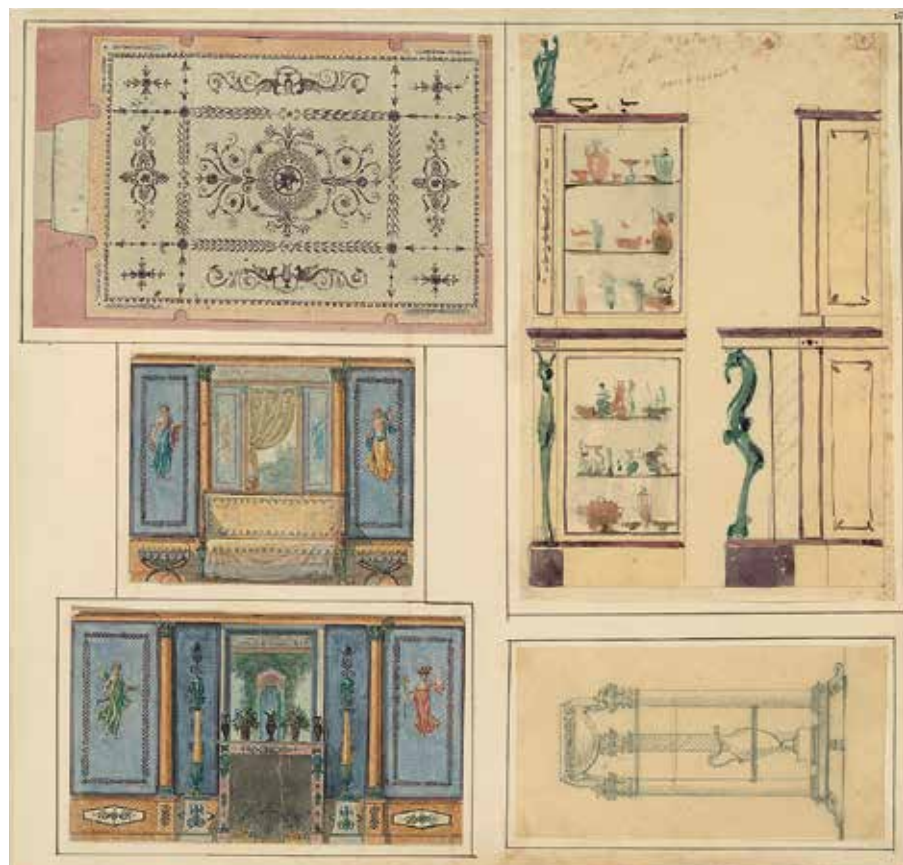


Folio 8a. Design for a bed. Attributed to Louis-Alexandre Bellangé, ca. 1825–35. Watercolor, ink, paper, $4\frac{1}{4} \times 7\frac{3}{8}$ in. (10.8 x 18.8 cm). Handwritten inscriptions including measurements: *la longueur doit être / de 3°3° en dedans des bois; échelle de [...] 1[...] 2[...] 3[...] 4 pieds*. Folio 8b. Design for a bookcase. Attributed to Louis-Alexandre Bellangé, ca. 1830–35. Watercolor, ink, paper, $3\frac{1}{2} \times 6\frac{7}{8}$ in. (8.9 x 17.3 cm). Page rotated

Folio 9. Design for a bedroom.
 Attributed to Pierre-François-Léonard
 Fontaine (French, 1762–1853), first
 quarter of the 19th century. Water-
 color, paper, 9 x 9 $\frac{7}{8}$ in. (23 x 25.2 cm)

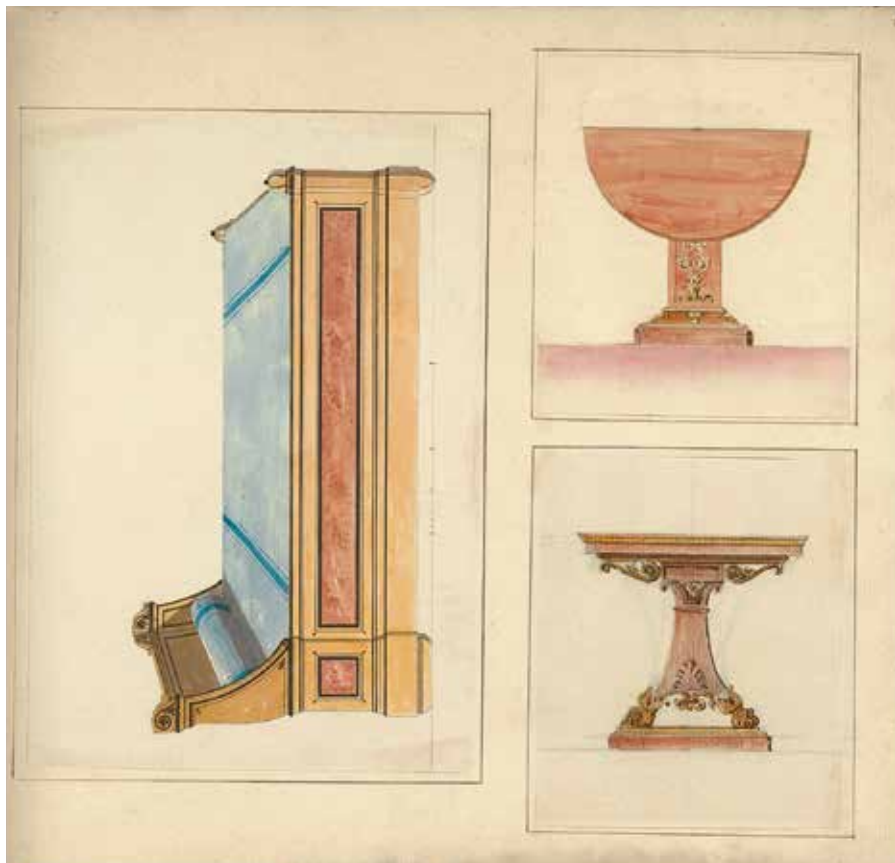


Folio 10a (upper left). Design for the floor or
 the ceiling of a boudoir. Anonymous, in the
 manner of Charles Percier, ca. 1800–1810.
 Watercolor, paper, 3 $\frac{3}{4}$ x 5 $\frac{5}{8}$ in. (9.4 x 14.3 cm).
 Folio 10b (middle left). Design for a boudoir
 showing a sofa and two stools. Anonymous,
 in the manner of Charles Percier, ca. 1800–
 1810. Watercolor, paper, 2 $\frac{3}{4}$ x 3 $\frac{1}{2}$ in. (7.1 x
 8.8 cm). Folio 10c (lower left). Design for a
 boudoir showing a chimneypiece and two
 torchères. Anonymous, in the manner of
 Charles Percier, ca. 1800–1810. Watercolor,
 paper, 2 $\frac{7}{8}$ x 4 $\frac{7}{8}$ in. (7.2 x 12.3 cm). Folio 10d
 (upper right). Design for a two-part vitrine.
 Attributed to Pierre-Antoine or Louis-Alexandre
 Bellangé, ca. 1825. Watercolor, paper, 7 x
 4 $\frac{5}{8}$ in. (17.8 x 11.8 cm). Handwritten inscrip-
 tions: *pas de statue/en couronns*. Folio 10e
 (lower right). Design for an *athénienne*
 (washstand). Anonymous, in the manner of
 Charles Percier, ca. 1800–1810. Pencil, paper,
 4 $\frac{5}{8}$ x 2 $\frac{3}{8}$ in. (11.6 x 6 cm)



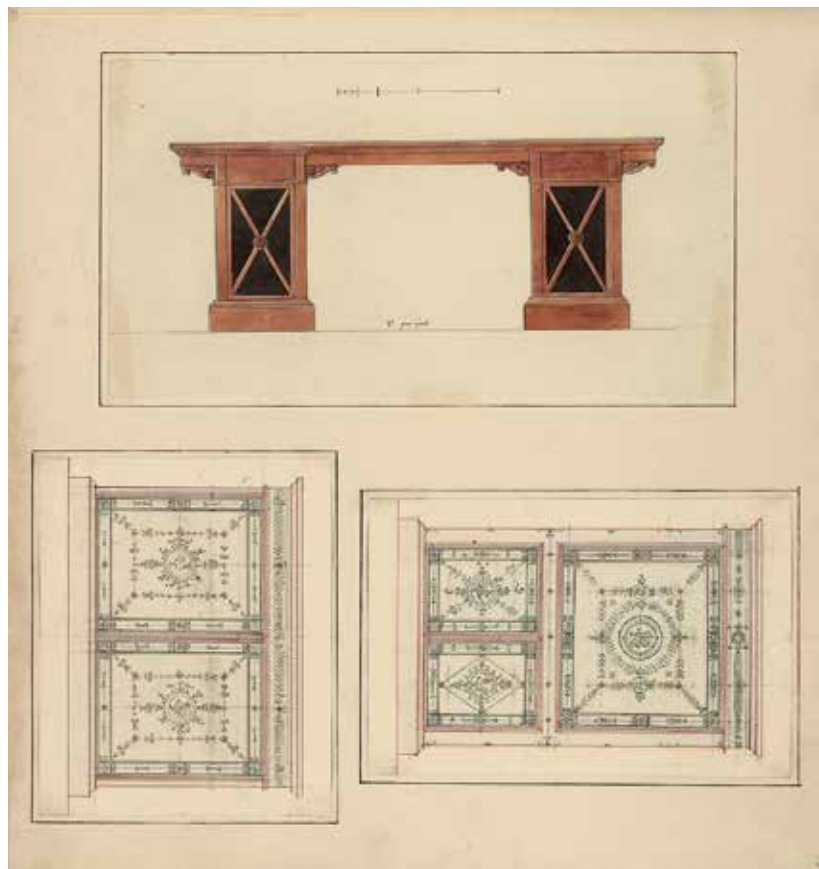


Folio 11a. Design for a bedroom with a bed. Attributed to Louis-Alexandre Bellangé, ca. 1825. Watercolor, paper, $5\frac{5}{8} \times 7\frac{1}{8}$ in. (14.4 x 18 cm). Folio 11b (lower left). Design for a medallion: putto holding a bow and an arrow. Attributed to Louis-Alexandre Bellangé, ca. 1815–30. Watercolor, paper, Diam. $3\frac{5}{8}$ in. (9.1 cm). Folio 11c (lower right). Design for a medallion: putto burning the legs of a butterfly with a torch. Attributed to Louis-Alexandre Bellangé, ca. 1815–30. Watercolor, paper, Diam. $3\frac{1}{2}$ in. (9 cm). Page rotated

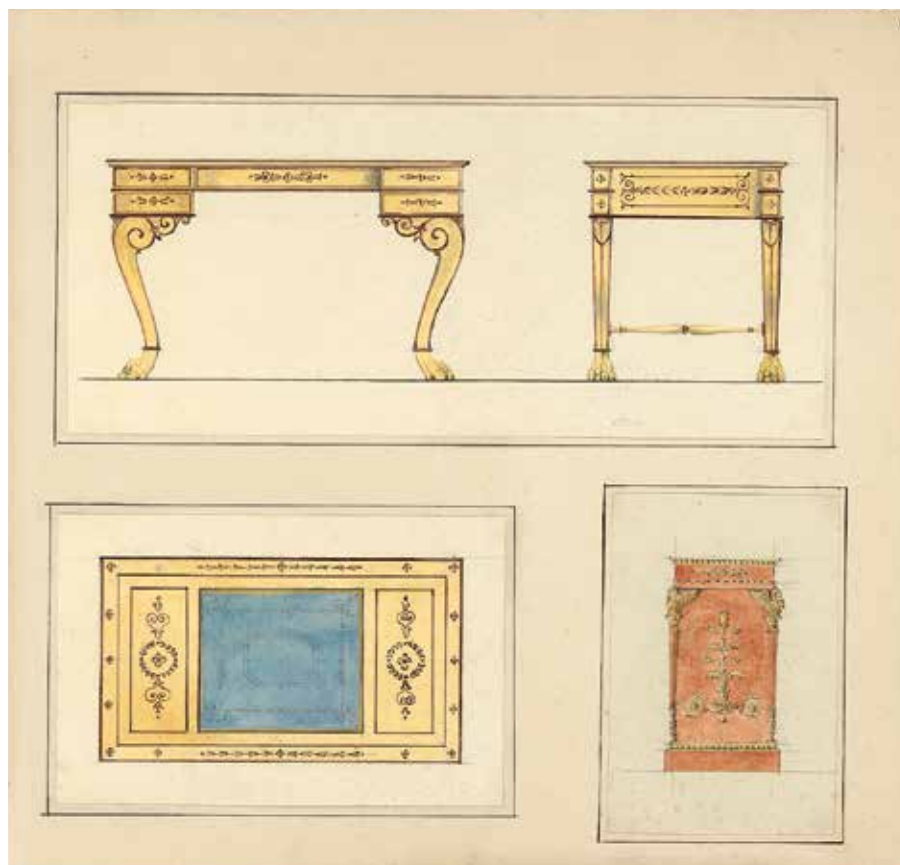


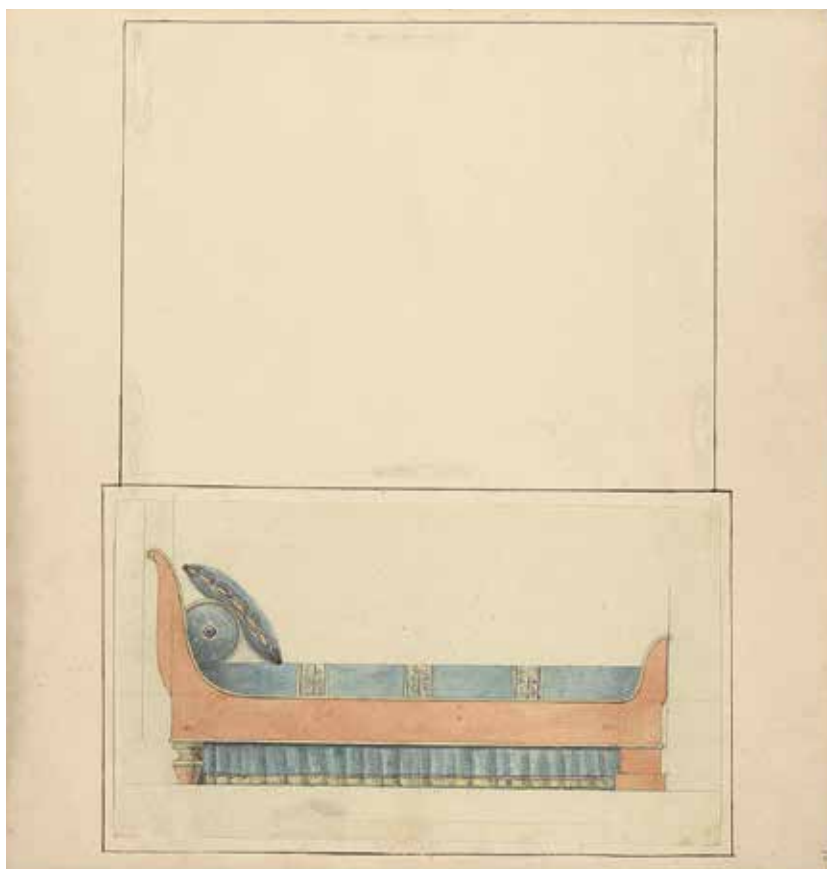
Folio 12a (left). Design for a bed. Attributed to Louis-Alexandre Bellangé, ca. 1825. Watercolor, paper, $5\frac{3}{8} \times 8$ in. (13.7 x 20.2 cm). Folio 12b (upper right). Design for a gueridon. Attributed to Pierre-Antoine Bellangé, ca. 1810. Watercolor, paper, $4\frac{3}{8} \times 3\frac{7}{8}$ in. (11 x 9.7 cm). Folio 12c (lower right). Design for a table. Attributed to Pierre-Antoine Bellangé, ca. 1810. Watercolor, paper, $4\frac{1}{2} \times 3\frac{3}{4}$ in. (11.5 x 9.5 cm)

Folio 13a. Design for a *bureau plat*. Attributed to Louis-Alexandre Bellangé, ca. 1825–30. Watercolor, ink, paper, $5\frac{3}{8}$ x 8 in. (13.7 x 20.2 cm). Handwritten inscription: *1° pour pied*. Folio 13b (lower left). Design for a chest of drawers. Attributed to Louis-Alexandre Bellangé, ca. 1834. Pencil, ink, paper, $5\frac{1}{2}$ x $3\frac{5}{8}$ in. (13.9 x 9.1 cm). Folio 13c (lower right). Design for a secretary. Attributed to Louis-Alexandre Bellangé, ca. 1834. Pencil, ink, paper, $3\frac{3}{4}$ x $4\frac{5}{8}$ in. (9.6 x 11.8 cm). Page rotated

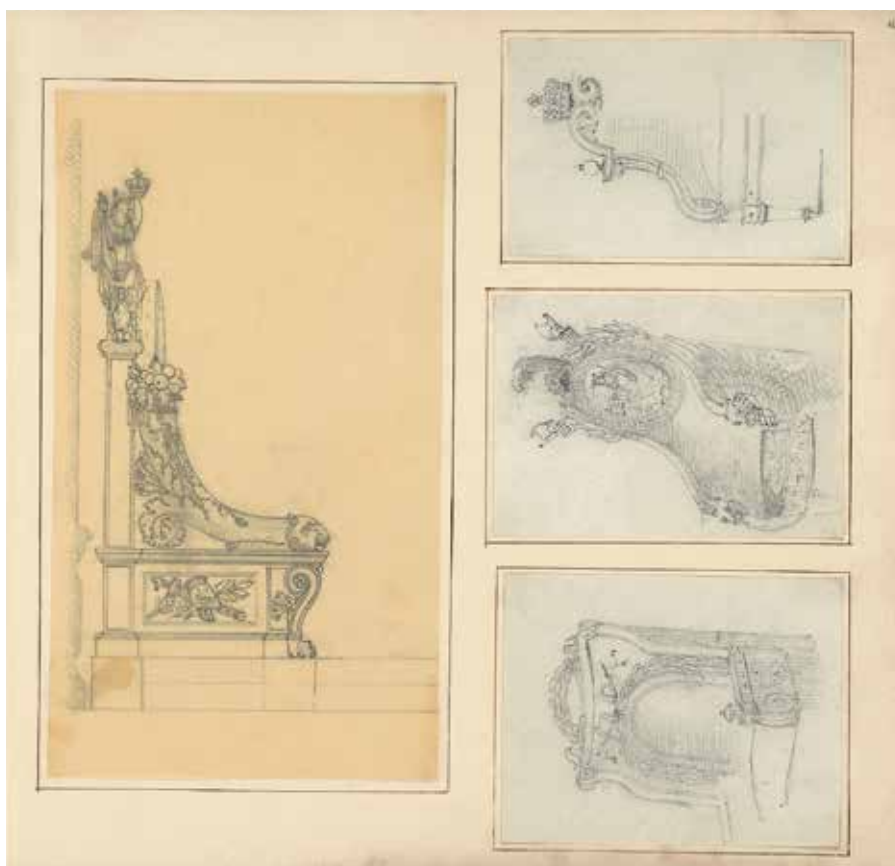


Folio 14a. Design for a *bureau plat*. Attributed to Louis-Alexandre Bellangé, ca. 1825–30. Watercolor, paper, 4 x $9\frac{3}{8}$ in. (10.2 x 23.7 cm). Folio 14b (lower left). Design for a table for the same study. Attributed to Louis-Alexandre Bellangé, ca. 1826–30. Watercolor, paper, $5\frac{1}{2}$ x $3\frac{5}{8}$ in. (13.9 x 9.1 cm). Folio 14c (lower right). Design for a somno (bed table) or pedestal. Circle of Pierre-Antoine Bellangé, ca. 1800–1810. Watercolor, paper, $4\frac{1}{8}$ x $2\frac{7}{8}$ in. (10.5 x 7.2 cm)





Folio 15. Design for a bed. Attributed to Louis-Alexandre Bellangé, ca. 1825–35. Watercolor, paper, $4\frac{3}{8} \times 7\frac{3}{4}$ in. (11 x 19.7 cm). Page rotated

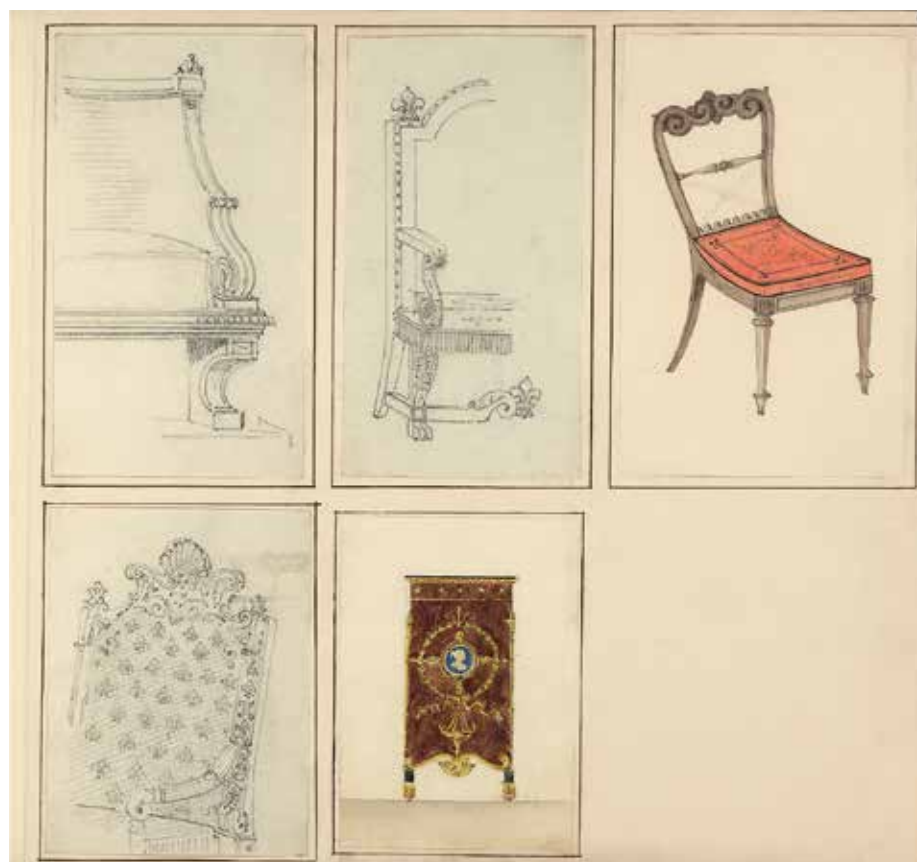


Folio 16a (left). Design for a throne. Attributed to Jacques-Louis de La Hamayde de Saint-Ange, ca. 1818. Pencil, paper, $8\frac{1}{2} \times 4\frac{7}{8}$ in. (21.6 x 12.3 cm). Folio 16b (upper right). Sketch of a throne. Attributed to Jean-Démsthène Dugourc (French, 1749–1825), ca. 1818. Pencil, paper, $4\frac{1}{8} \times 2\frac{5}{8}$ in. (10.5 x 6.8 cm). Folio 16c (middle right). Sketch of a throne. Attributed to Jean-Démsthène Dugourc, ca. 1818. Pencil, paper, $4\frac{3}{8} \times 3\frac{1}{8}$ in. (11 x 7.8 cm). Folio 16d (lower right). Design for a throne. Attributed to Jean-Démsthène Dugourc, ca. 1818. Pencil, paper, $4\frac{1}{8} \times 3\frac{1}{4}$ in. (10.6 x 8.4 cm)

Folio 17. Design for a throne. Attributed to Jean-Démsthène Dugourc, ca. 1818. Pencil, paper, 10⁷/₈ x 7³/₄ in. (27.7 x 19.6 cm). Page rotated

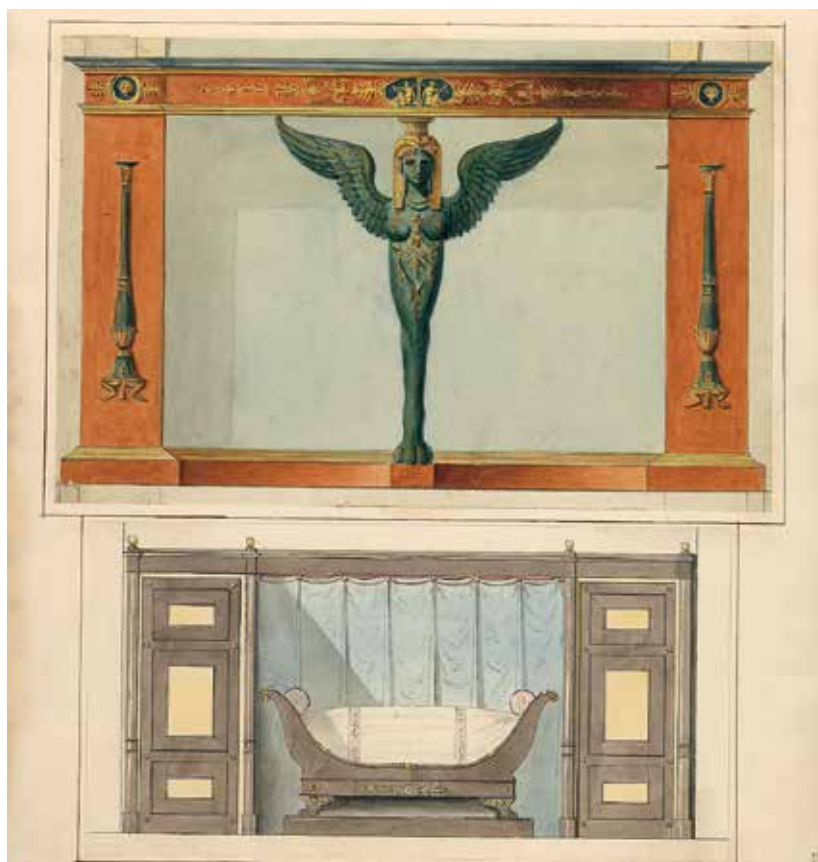


Folio 18a (upper left). Sketch of a throne. Attributed to Jean-Démsthène Dugourc, ca. 1818. Pencil, paper, 5¹/₂ x 3¹/₈ in. (14 x 7.9 cm). Folio 18b (upper middle). Sketch of a throne. Attributed to Jean-Démsthène Dugourc, ca. 1818. Crayon, paper, 5¹/₂ x 3 in. (13.9 x 7.6 cm). Folio 18c (upper right). Design or sketch for a chair. Anonymous, ca. 1830. Watercolor, ink, paper, 4¹/₈ x 2⁷/₈ in. (10.4 x 7.3 cm). Folio 18d (lower left). Design for a throne. Attributed to Jean-Démsthène Dugourc, ca. 1818. Pencil, paper, 4³/₈ x 2⁷/₈ in. (11 x 7.3 cm). Folio 18e (lower middle). Sketch of a somno (bed table). Anonymous, in the manner of Charles Percier, ca. 1800–1805. Watercolor, paper, 4¹/₄ x 3¹/₄ in. (10.8 x 8.2 cm)



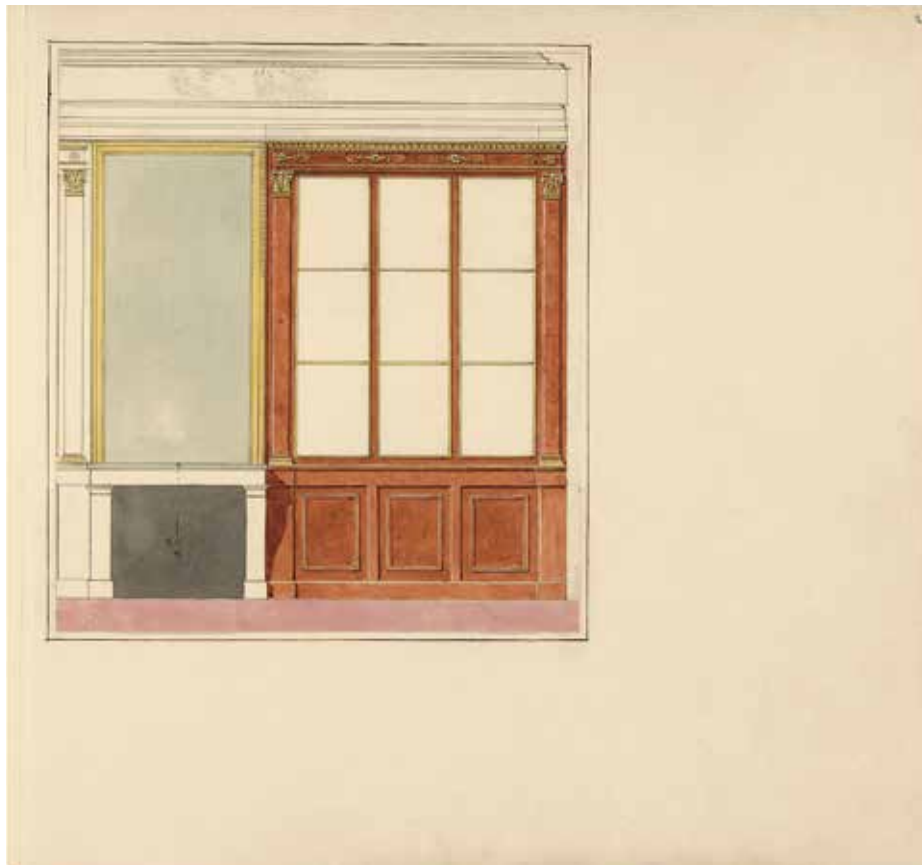


Folio 19a (upper left). Design for an armchair. Attributed to Louis-Alexandre Bellangé, ca. 1820–25. Watercolor, paper, 6¼ x 4¾ in. (16 x 12 cm). Folio 19b (upper right). Design for a low bookcase. Attributed to Louis-Alexandre Bellangé, ca. 1830–35. Watercolor, paper, 5⅝ x 5¼ in. (14.2 x 13.4 cm). Folio 19c (lower left). Design for a somno (bed table). Attributed to Louis-Alexandre Bellangé, ca. 1820–25. Watercolor, paper, 3⅞ x 2⅝ in. (9.7 x 6.8 cm). Folio 19d (lower right). Design for a somno (bed table). Attributed to Louis-Alexandre Bellangé, ca. 1820–25. Watercolor, paper, 3⅞ x 2¾ in. (9.7 x 7 cm)

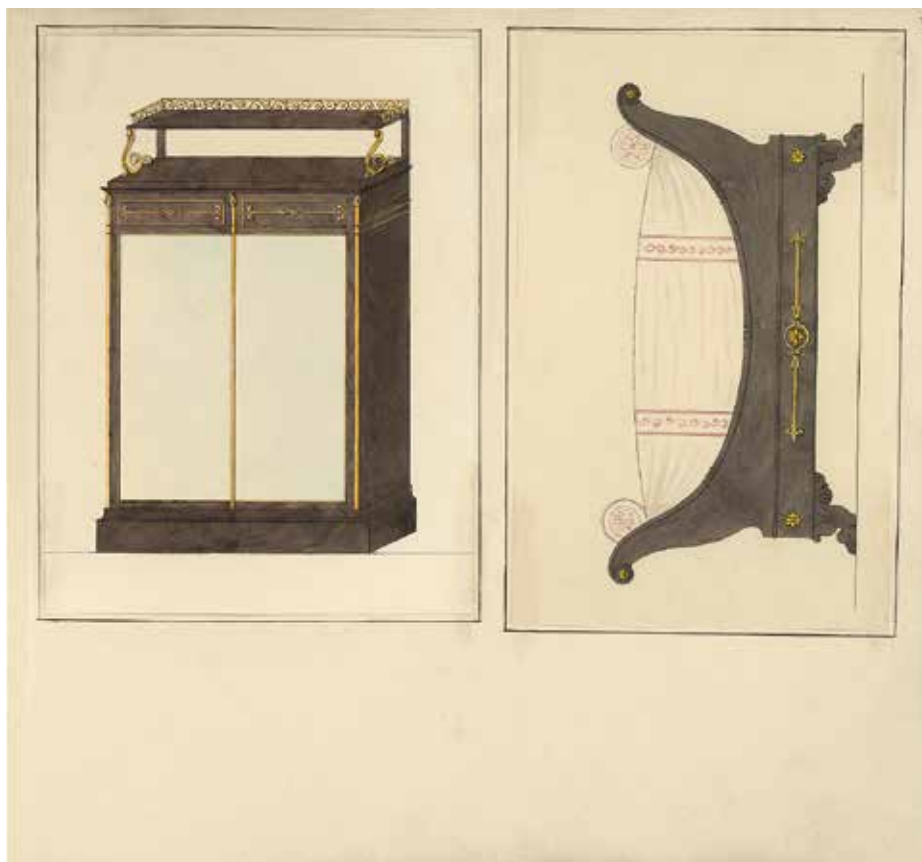


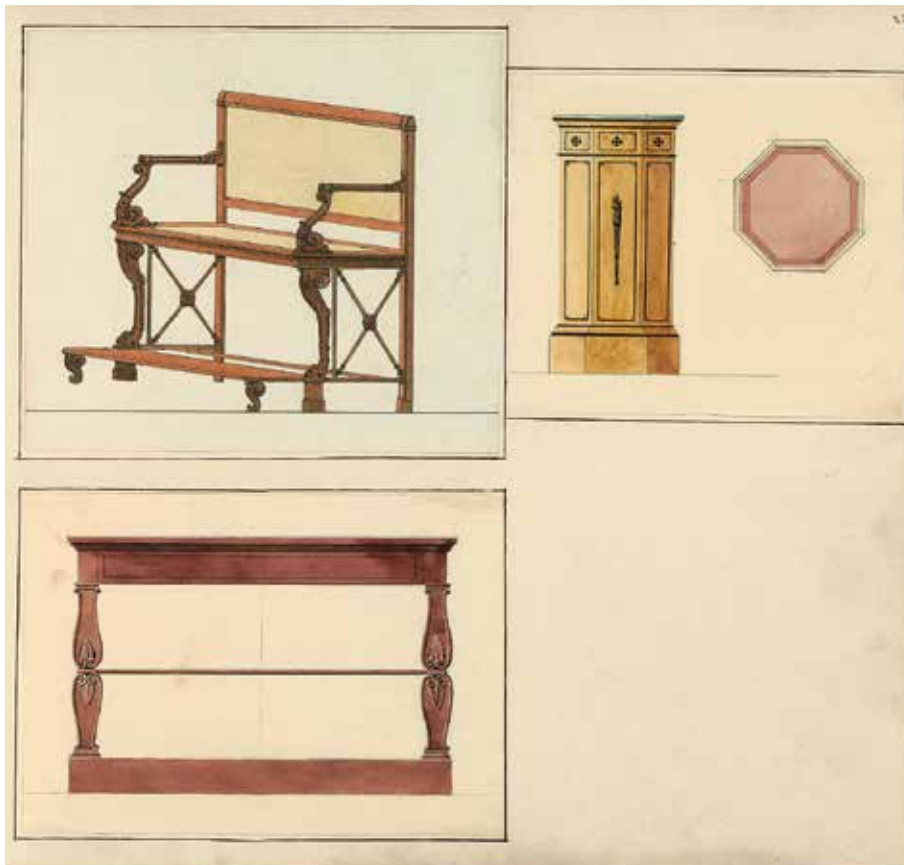
Folio 20a. Design for a pier table. Attributed to Pierre-Antoine Bellangé, ca. 1800–1805. Watercolor, paper, 6⅞ x 9⅞ in. (15.5 x 23.7 cm). Folio 20b. Design for an alcove furnished with a bed. Attributed to Louis-Alexandre Bellangé, ca. 1825–1830. Watercolor, paper, 4⅜ x 8⅜ in. (11 x 21.2 cm). Page rotated

Folio 21. Design for a paneled decor.
 Attributed to Louis-Alexandre Bellangé,
 ca. 1820–30. Watercolor, paper, $7\frac{1}{8} \times 6\frac{3}{8}$ in.
 (18 x 16.2 cm)

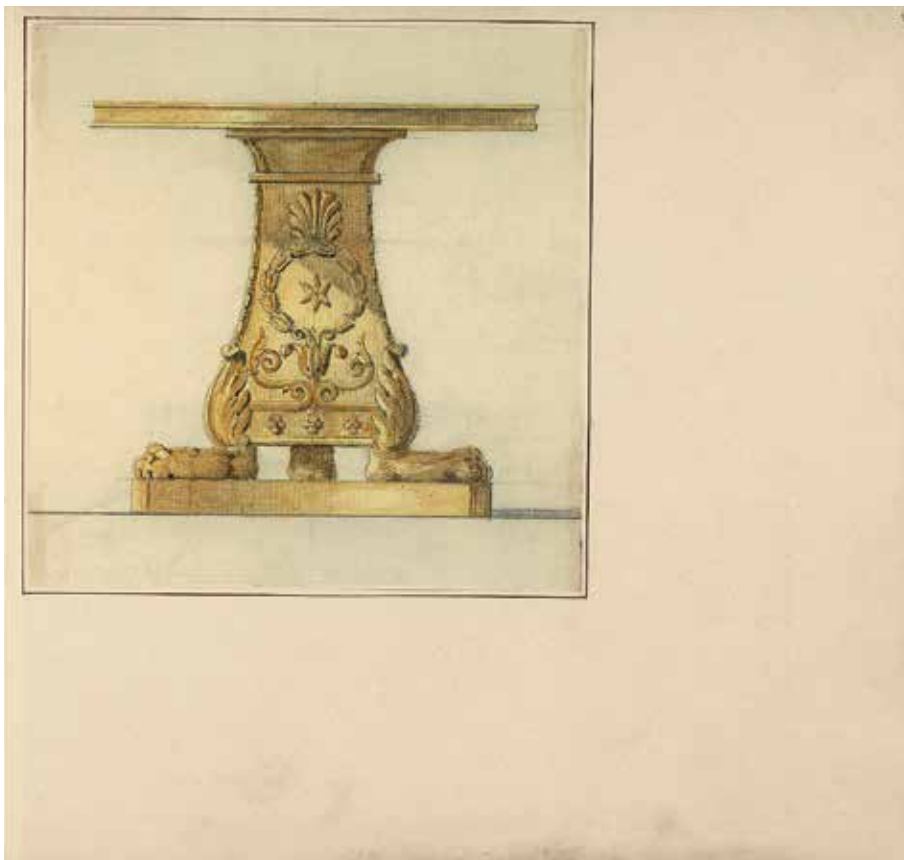


Folio 22a (left). Design for a bookcase with a shelf.
 Attributed to Louis-Alexandre Bellangé,
 ca. 1825–30. Watercolor, paper, $7\frac{1}{8} \times 5\frac{1}{4}$ in.
 (18 x 13.4 cm). Folio 22b (right). Design for a bed.
 Attributed to Louis-Alexandre Bellangé,
 ca. 1825–30. Watercolor, paper, $4\frac{5}{8} \times 7\frac{1}{4}$ in.
 (11.8 x 18.5 cm)



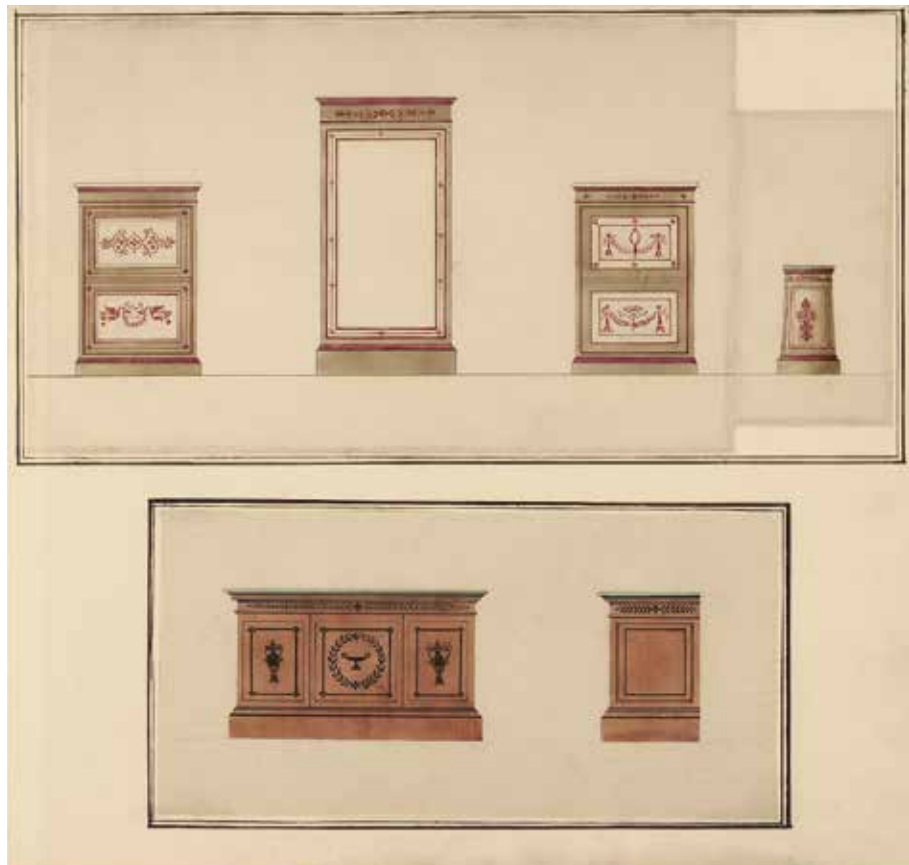


Folio 23a (upper left). Design for a billiard bench. Attributed to Pierre-Antoine Bellangé, ca. 1805–10. Watercolor, paper, $5\frac{1}{8} \times 5\frac{3}{4}$ in. (13 x 14.7 cm). Folio 23b (upper right). Design for a pedestal or a bedside table. Attributed to Pierre-Antoine Bellangé, ca. 1805–10. Watercolor, paper, $3\frac{7}{8} \times 4\frac{3}{4}$ in. (10 x 12.2 cm). Folio 23c (lower left). Design for a pier table. Attributed to Pierre-Antoine Bellangé, ca. 1805–10. Watercolor, paper, $4\frac{1}{8} \times 5\frac{7}{8}$ in. (10.6 x 14.9 cm)

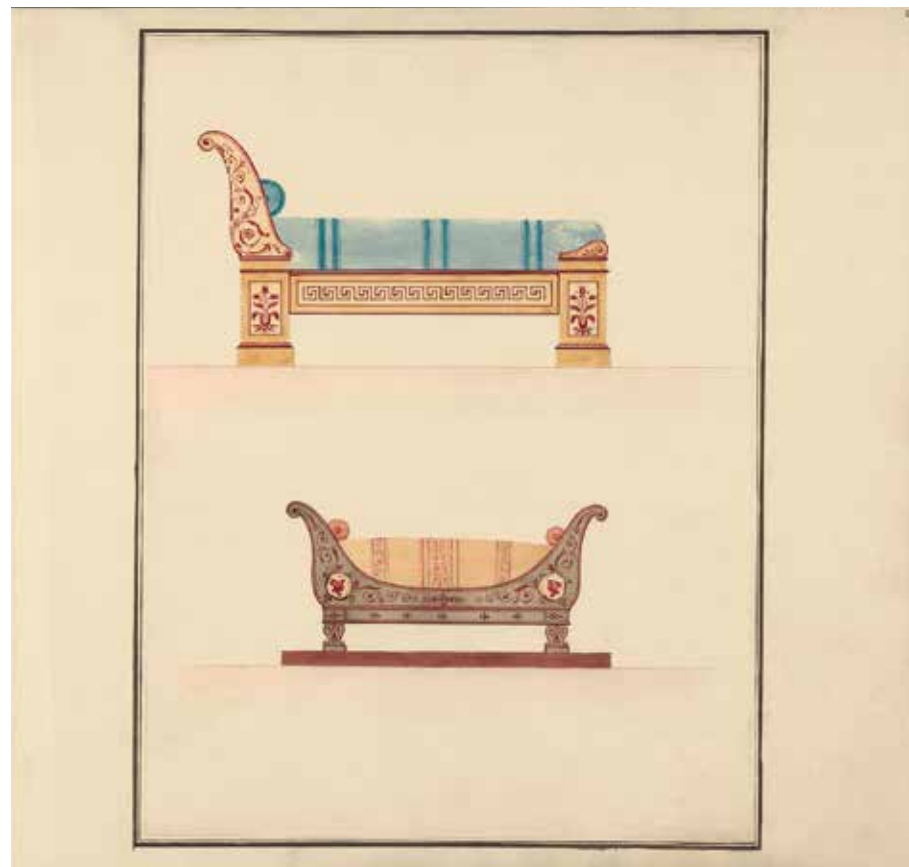


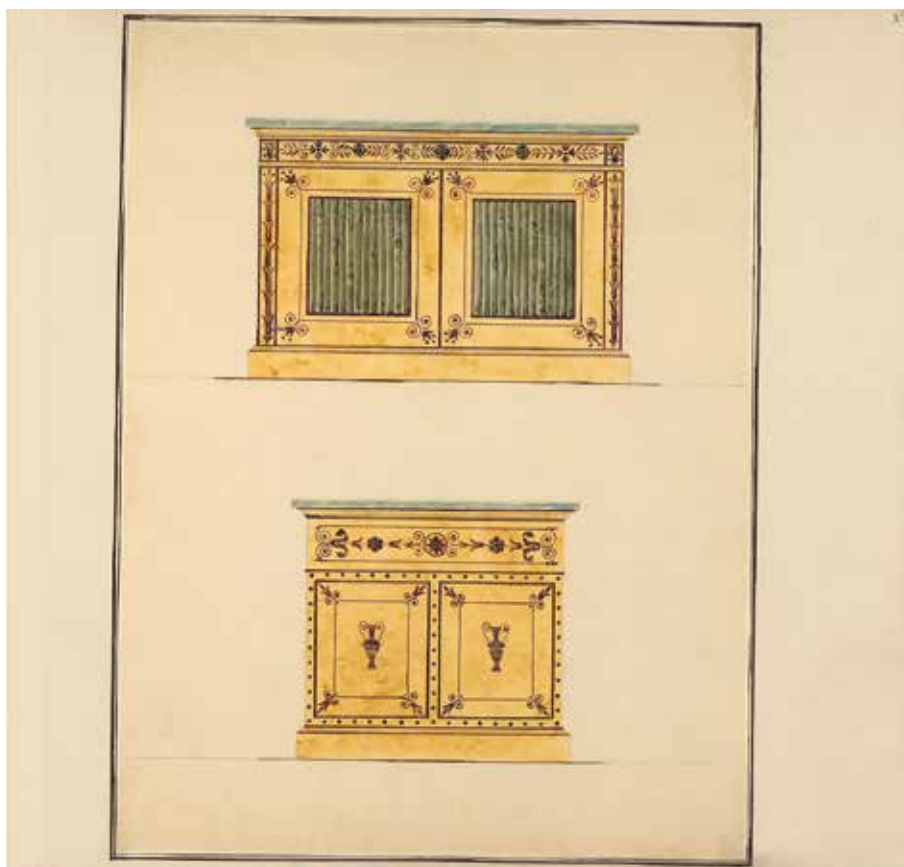
Folio 24. Design for a gueridon. Attributed to Louis-Alexandre Bellangé, ca. 1825–35. Watercolor, pencil, paper, $6\frac{7}{8} \times 6\frac{3}{4}$ in. (17.5 x 17.2 cm)

Folio 25a. Designs for two secretaries and a psyché. Attributed to Louis-Alexandre Bellangé, ca. 1820–30. Watercolor, paper, $5\frac{3}{8} \times 8\frac{5}{8}$ in. (13.5 x 22 cm). Folio 25b. Design for a somno (bed table) or pedestal. Attributed to Louis-Alexandre Bellangé, ca. 1820–30. Watercolor, paper, $3\frac{7}{8} \times 1\frac{7}{8}$ in. (9.7 x 4.9 cm). Folio 25c. Design for a large chest of drawers. Attributed to Louis-Alexandre Bellangé, ca. 1820–30. Watercolor, paper, $3\frac{3}{4} \times 7\frac{1}{2}$ in. (9.4 x 19.2 cm)

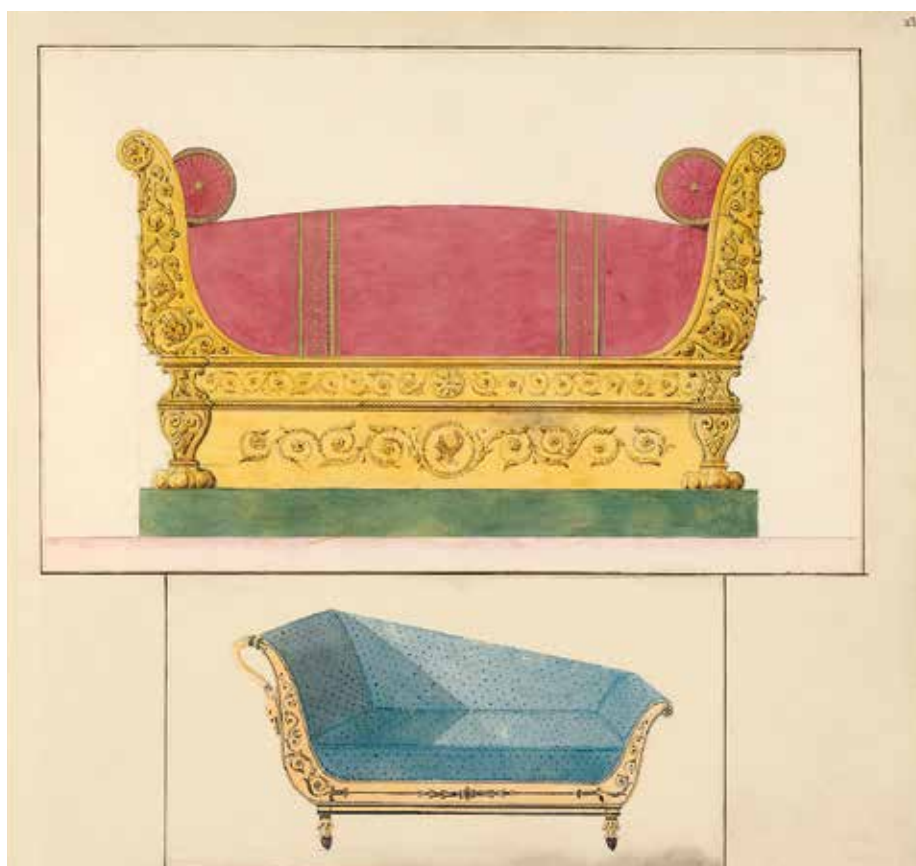


Folio 26. Designs for two beds. Attributed to Louis-Alexandre Bellangé or workshop, ca. 1825–30. Watercolor, paper, $9\frac{7}{8} \times 7\frac{3}{4}$ in. (25 x 19.8 cm)



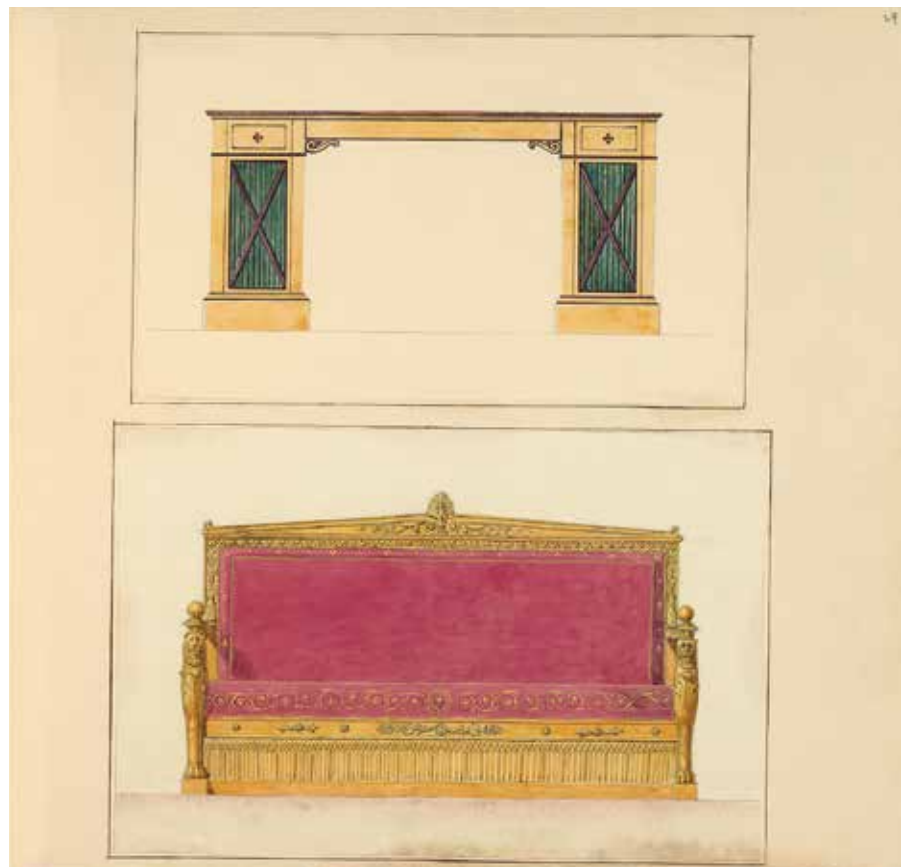


Folio 27. Designs for a bookcase and a chest of drawers. Attributed to Louis-Alexandre Bellangé, ca. 1825–30. Watercolor, paper, $10\frac{1}{8} \times 7\frac{5}{8}$ in. (25.7 x 19.5 cm)

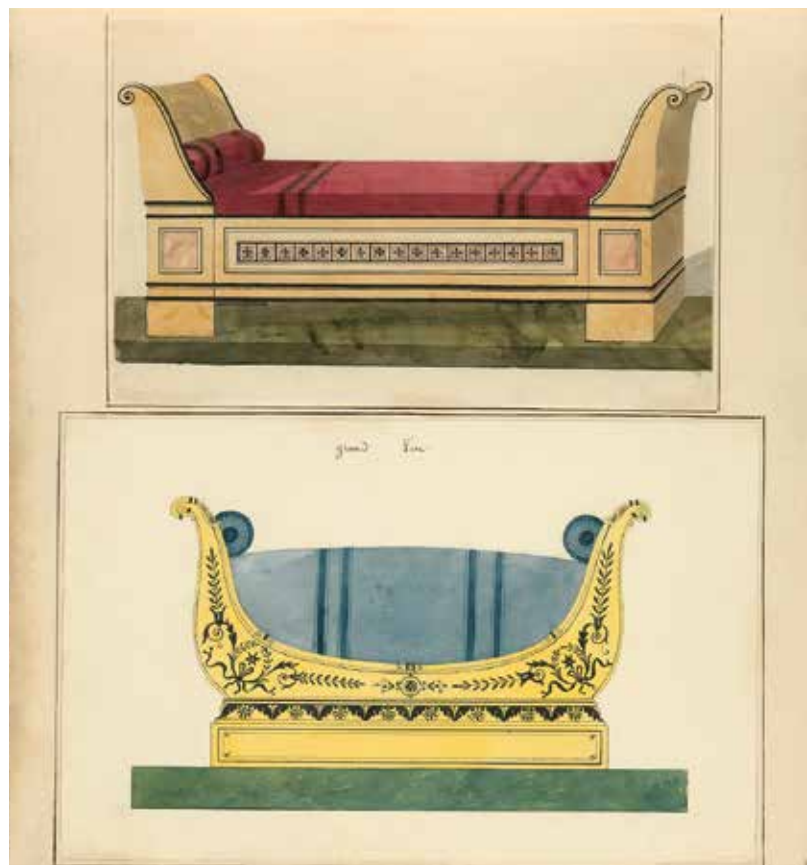


Folio 28a. Design for a bed. Attributed to Pierre-Antoine Bellangé, ca. 1810–15. Watercolor, paper, $6\frac{3}{8} \times 10$ in. (16.1 x 25.3 cm). Folio 28b. Design for a daybed. Attributed to Louis-Alexandre Bellangé, ca. 1825–30. Watercolor, paper, $3\frac{5}{8} \times 6\frac{3}{4}$ in. (9.1 x 17.1 cm)

Folio 29a. Design for a *bureau plat*. Attributed to Louis-Alexandre Bellangé, ca. 1825–30. Watercolor, paper, 4½ x 7¾ in. (11.4 x 18.8 cm).
 Folio 29b. Design for a sofa. Attributed to Pierre-Antoine Bellangé, ca. 1810–15. Watercolor, paper, 5¼ x 8¾ in. (13.3 x 22 cm)



Folio 30a. Design for a bed. Attributed to Louis-Alexandre Bellangé, ca. 1825–30. Watercolor, paper, 5 x 7¾ in. (12.7 x 20 cm).
 Folio 30b. Design for a bed. Attributed to Louis-Alexandre Bellangé, ca. 1825–30. Watercolor, ink, paper, 5⅞ x 9⅞ in. (14.8 x 23.1 cm). Handwritten inscription: *grand lit*.
 Page rotated





Folio 31. Design for a pier table or console.
Attributed to Louis-Alexandre Bellangé,
ca. 1833–34. Watercolor, paper, 7½ x 7½ in.
(19 x 19 cm)

ACKNOWLEDGMENTS

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NOTES

1. See especially Samoyault 1975.
2. MMA 51.624.2. The album was in the collection of F. and G. Staack, Camden, Maine, from sometime in the early twentieth century to 1951, when it was acquired by the Metropolitan Museum.
3. Bouffier 1994.
4. *Notice des produits de l'industrie française* 1834, p. 216, no. 1247.
5. Published in Paris in 1801, completed and reedited in 1812 and 1827. See Dion-Tenenbaum 2007.
6. On the Bellangés, see Cordier 2009.
7. Pierre-Antoine Bellangé and Marie-Anne-Agnès Quenet had five children. One of them, Joseph-Louis-Hippolyte, made a career as a history painter and was a curator in the Musée des Beaux-Arts, Rouen, under the July Monarchy.
8. Private collection, France.
9. Fonds Berthier de Wagram, 173 AP bis 90, fonds des archives privées, Archives Nationales, Paris.
10. "Banquette en acajou à dos, de 10 pieds de long, bras ceintrés marche pieds à coulisse." Ibid.
11. "En bois acajou de 3 pds 9° de long, tablette à l'entre jambe, marbre petit granit." Ibid.
12. D. Ledoux-Lebard 1975, p. 82.
13. "Consoles en bois acajou en piédestal forme circulaire ornée de bronzes dorés au mat, marbre grillotte d'Italie." Fonds Berthier de Wagram, 173 AP bis 90.
14. A photograph of this desk was published in Faniel 1957, p. 53. It was then in the Imbert collection in Paris.
15. Sale, Christie's, London, February 4, 1998, lot 612.
16. Sale, Ader-Picard-Tajan, Paris, April 17–18, 1975, lot 234.
17. Published in *Âge d'or des arts décoratifs* 1991, pp. 293–94.
18. Meyers 1991, pp. 195–98.
19. Dion-Tenenbaum 2007, pp. 67–68.
20. "L'art même, en leur épargnant [aux artistes] de longues recherches qui ne [pouvaient] que les distraire de ce qui doit principalement les occuper." Willemin 1798–1801, vol. 1, p. 6.
21. Krafft and Ransonnette 1801, plate XC.
22. D. Ledoux-Lebard 1975, p. 148.
23. Kunsthistorisches Museum, Vienna, Weltliche Schatzkammer.
24. Private collection; see *Au temps des merveilles* 2005, p. 159.
25. Musée National du Château de Fontainebleau; see *ibid.*, p. 176.
26. Samoyault 1975, pp. 460 (fig. 43), 461.
27. Musée National du Château de Fontainebleau; see Samoyault 2004, pp. 304–5.
28. Musée National du Château de Fontainebleau; see *ibid.*, p. 168.
29. O² 533, mobilier extraordinaire, 1814, Archives Nationales.
30. For Folios 16a–c, 17, and 18b, see Cordier 2008.
31. *Âge d'or des arts décoratifs* 1991, p. 531.
32. *Ibid.*, p. 521; see also Foray-Carliet 1990.
33. A collection of drawings by Dugourc representing these two ceremonies is in the Cabinet d'Estampes of the Musée National du Château de Versailles (Inv. Dessins 285 and 398).
34. O³ 1918, sacre de Charles X (1824–1825), Archives Nationales.
35. On the designs of the interiors of the Musée Charles X, see *Âge d'or des arts décoratifs* 1991, pp. 95–98.
36. "Quant aux armoires définitives ou la décoration des salles, il faut espérer que Messieurs les architectes du musée seront plus faciles sur ce point que sur d'autres et qu'on pourra s'entendre avec eux. Il me semble que ces armoires demandent à être simples et commodés, quelles [sic] doivent être vitrées, à portes à coulisses. Que le beau chêne de hollande ou encore mieux l'érable rehaussé de quelques bronzes noirs serait ce qui conviendrait le plus pour les couleurs des vases et des bronzes. Je croirais aussi que ces armoires à plusieurs gradins ne doivent pas être trop hautes et ne pas avoir plus de huit pieds, pour qu'on put bien voir les vases qui les couronneraient. Il faudrait aussi dans le milieu des salles établir des tables en fer à cheval s'il était possible, comme je l'avais fait dans le musée de la reine à naples, pour y placer les vases qui méritent d'être vus de tous les côtés." Clarac to the comte de Forbin, director of the Museum, December 21, 1824, collection Durand, Z6, Archives des Musées Nationaux, Paris.
37. *Âge d'or des arts décoratifs* 1991, p. 98.
38. The order given to Bellangé is preserved in the archives of the Maison du Roi, O⁴ 1520 and 1607, Archives Nationales. The piece was intended for the gallery of horology, to support the so-called clock of the Creation of the World that had been made for Louis XV in 1754.
39. Jarry 1928, p. 7; G. Ledoux-Lebard 1947–48. The Mademoiselle Mars set of furniture was recently auctioned in Paris (sale, Artcurial, Paris, June 20, 2006, lot 201).
40. Thiollat 1838.
41. D. Ledoux-Lebard 2000, pp. 65–67; Pereira Coutinho 1999, pp. 5–7.
42. Detroit Institute of Arts (2007.117). Sale, Artcurial, Paris, June 20, 2006, lot 144.
43. Sale, Hôtel Drouot, Paris, May 18, 1906, lot 80.

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