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### Meissonier's "1806, Jena"

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#### HUNGERFORD

1. Letter from Elisa Meissonier to Alphonse Moutte, 2 November 1889, Meissonier family archives.
2. Sketches for individual motifs, either undated or assigned to 1887–89, were auctioned in Meissonier's studio sale; see *Catalogue des tableaux, études peintes et dessins par E. Meissonier*, 13–20 May 1893, Hôtel Drouot, Paris. They include horses (nos. 207, 251, and 296), guides and grenadiers (nos. 297 and 759), and officers (nos. 201, 758, and 760).
3. See press reports on Meissonier's working actively on 1806, *Jena*, for example, in *L'Événement*, 19 March 1890. On the schism see Constance Cain Hungerford, "Meissonier and the Founding of the Société Nationale des Beaux-Arts," *Art Journal* 48, no. 1 (Spring 1989), 71–77.
4. See *Exposition Meissonier*, 24 May–24 July 1884, Galerie Georges Petit, Paris, no. 108 (measuring 24 by 40 cm.), and *Exposition Meissonier*, March 1893, Galerie Georges Petit, Paris, no. 922 (25 by 40 cm.).

In an uncatalogued album of photographs that Meissonier's widow gave to the Louvre's Département des Arts Graphiques, the 1884 work is annotated as "donnée à Mme Lippmann-Dumas/Colette à son mariage."

Born out of wedlock to the Princess Naryschkine on 20 November 1860, Marie-Alexandrine-Henriette, nicknamed Colette, was legitimized when Dumas married her mother four years later. Her father may have

Cat. 124. Johannes Hubertus Leonardus de Haas (1832–1908). *Landscape with Cattle*, n.d., oil on panel. Collection of Mr. and Mrs. Charles G. Pauli, Jr., Pittsburgh [Ex. coll., Park-Kelly].



loaned the work in 1893 because his daughter's marriage to Maurice Lippmann ended in divorce the previous year. See André Maurois, *The Titans: A Three-Generation Biography of the Dumas* (New York, 1957), 331, 341, 478 n. 2.

5. See *Exposition Meissonier*, 1893, no. 167; illustrated in the sale version of the catalogue (*Catalogue des tableaux*, 1893). Gustave Larroumet calls it a sketch (*Meissonier* [Paris, 1895], 15).

6. For a photograph of the wax sculpture see Antoinette Le Normand-Romain, "Meissonier Sculpteur," in *Ernest Meissonier Rétrospective*, exh. cat. (Lyons, 1993), 241, fig. 8. Although assumed to be for 1807, *Friedland*, the figure resembles none of its cuirassiers, who lunge and twist rather than ride stiffly upright and straight ahead.

7. See *ibid.*, 245, fig. 19. The photograph was taken from an album given to the Louvre by Meissonier's widow, who mistakenly inscribed the image as a model in red wax for 1807, *Friedland*.

8. According to Lieutenant-Colonel Emile Duhouset (in *Le Cheval. Etudes des allures* [Paris, 1874], pl. 8 and comment), the first genre work to feature horses was *Cavalcade* of 1856. The work, now unlocated, is catalogued as *The Chariot* and reproduced in Valery C. O. Gréard, *Meissonier, His Life and His Art* (New York, 1897), 367, col. 2, no. 5, reproduced on p. 232. In the Paris version (*Jean-Louis-Ernest Meissonier, ses souvenirs, ses entretiens* [Paris, 1897], see 394–1–5, reproduced on p. 213).

9. The same pose was used in a number of subsequent works, including *Marshal Saxe and his Troops* (1866, Private Collection), *Antibes, Promenade on Horseback* (1868, Musée d'Orsay, Paris), and *A General and his Aide-de-Camp* (1869, The Metropolitan Museum of Art, New York).

10. Lieutenant-Colonel Emile Duhouset, *Le Cheval dans la nature et dans l'art* (Paris, 1902), 147. For the wax sculpture of Napoleon on his horse (Private Collection) see *Meissonier Rétrospective* (1993), 246–47, no. 146.

11. Olivier Merson, "Salon de 1864," *L'Opinion nationale*, 14 July 1864. See also Léon Lagrange, "Le Salon de 1864," *Gazette des beaux-arts* 16 (1864), 520.

12. Louis Auvray, *Exposition des Beaux-Arts. Salon de 1864* (Paris, 1864), 26.

13. Emile Duhouset, "Variétés: Reproduction instantanée des allures du cheval, au moyen de l'électricité appliquée à la photographie," *L'Illustration* 73 (25 January 1879), 58. Reproductions were in the form of silhouettes and outline drawings.

14. See Françoise Forster-Hahn, "Marey, Muybridge and Meissonier: The Study of Movement in Science and Art," in *Eadward Muybridge. The Stanford Years, 1872–1882* (Palo Alto, 1972), 91–92. She also argues that Meissonier first saw the photographs at Marey's. See also Gréard, *Meissonier*, New York version, 77–78, 210–22, and Paris version, 72–73, 294–95.

Meissonier's album is now in the Houghton Library at Harvard University.

15. See Gréard, *Meissonier*, New York version, 77–78, and Paris version, 72–73, as well as Robert Haas, *Muybridge. Man in Motion* (Berkeley, 1976), 128. The account in *Le Temps* (29 November 1881) referred to Muybridge as Meissonier's protégé and complimented the "elite" Meissonier for his unself-aggrandizing generosity in signaling the merit of another.

16. See Muybridge's report in a letter to Frank Shay, 23 December 1881, quoted in Haas, *Muybridge*, 138.

17. Muybridge reported using 1814, *The Campaign of France* in a letter to Meissonier dated 12 December 1882 (Paris, Bibliothèque des Musées Nationaux, Ms. 424(2)M., f.225). Accounts of a lecture in London also mention that contemporary artists who rendered animal poses inaccurately were cited (*Illustrated London News*, 18 March 1882, 267). Muybridge's *Animals in Motion: An Electro-photographic Investigation of Consecutive Phases of Animal Progressive Movements*, first published in 1899, describes a painting by Bonheur, probably *Labourage Nivernais*, that had been faulted by Duhouset in 1874 (see Muybridge, 5th ed. [London, 1925], 23, and Duhouset, *Le Cheval*). See also Haas, *Muybridge*, 133, on the transcript of one lecture published by the *Journal of the Society of Arts* (23 June 1882). Anita Ventura Mozley (in "Introduction to the Dover Edition," *Muybridge's Complete Human and Animal Locomotion*, vol. 1 [New York, 1979], xxxiii) reports that in the article in *La Nature* (5 October 1878) in which he first responded to Muybridge's photographs, Marey also used examples from art history and that Meissonier then encouraged Muybridge to make such comparisons.

18. See letters of 12 December 1882, 6 March 1883, and 21 April 1890 from Muybridge to Meissonier (Paris,



Bibliothèque des Musées Nationaux, Ms. 424(2)M., ff.225–230). On the planned joint publication see also Muybridge's correspondence to Shay on 23 December 1881, as quoted in Forster-Hahn, "Marey, Muybridge and Meissonier," 124, and Marta Braun, *Picturing Time: The Work of Etienne-Jules Marey (1830–1904)* (Chicago, 1992), 54–55, 229–31.

19. See "Leland Stanford's Gift to Art and Science" (attributed to Muybridge), (San Francisco) *Examiner*, 6 February 1881, reprinted in Forster-Hahn, "Marey, Muybridge and Meissonier," 119–23.

20. (Sacramento) *Daily Record-Union*, 23 July 1881 (dated from Paris, 26 June), quoted in Forster-Hahn, "Marey, Muybridge and Meissonier," 92.

21. See Mozley, *Muybridge's Complete Locomotion*, xxxiii, and a letter by Charles M. Kurtz, published in the (New York) *Evening Post*, 26 March 1887, reprinted in Forster-Hahn, "Marey, Muybridge and Meissonier," 127–28.

22. Braun, *Picturing Time*, 53–54; quoted from Etienne-Jules Marey, *La Chronophotographie* (Paris, 1899), 24.

23. Haas, *Muybridge*, 168, and Forster-Hahn, "Marey, Muybridge and Meissonier," 98–99.

24. The sculpture served as an aid in painting *General Championnet on the Seashore* (Musée des Beaux-Arts, Lyons), a problematic work that was kept in Meissonier's studio and then exhibited and sold only after his death. Though dated to 1882 in the studio sale (*Catalogue des tableaux*, 1893, no. 178), it bears only the estate monogram, not a signature, and is manifestly unfinished. Smudging and repainting indicate that the position of the feet of the trotting horse most dissatisfied the artist. See also *Meissonier Rétrospective*, 216–17, no. 125.

25. Georges Guérout, "Formes, couleurs et mouvements," *Gazette des Beaux-Arts*, ser. 2, vol. 25 (February 1882), 178–79.

26. Emile Duhouset, "Le Cheval dans l'art," *Gazette des Beaux-Arts*, ser. 2, vol. 28 (1 November 1883), 407–23; vol. 29 (1 January 1884), 46–54; (1 March 1884), 242–56; (1 May 1884), 437–50, especially 446–50.

27. Duhouset's comment was published in 1902 in *Le Cheval dans la nature*, 147–48.

The drawing of *The Voyager*, dated 31 December 1879, is in the Musée du Louvre in the Département des Arts Graphiques, R.F. 2404. Several other drawings from the same sculpture are reproduced in Antoinette Le Normand-Romain's thorough discussion of the piece, "Le Voyageur de Meissonier," *La Revue du Louvre* (April 1985), 129–35. The first painting, *Voyager on Horseback* (unlocated), was exhibited in February 1880 at the Cercle de l'Union Artistique. An 1878 variant, *The Gust of Wind*, was auctioned in the Meissonier sale in 1893 (no. 157). The 1886 painting, illustrated by Le Normand-Romain (fig. 8), was shown in 1887 at the Cercle de l'Union Artistique and in 1889 at the Exposition Universelle. Gréard (*Meissonier*, New York version, 378–1–2; Paris version, 415–2–3) lists another painting with the same title, dated 1890 and unfinished.

28. See Emile Duhouset, "Les Cires de Meissonier," *Magasin pittoresque* 61 (15 June 1893), 196.

29. Braun, *Picturing Time*, 53, and Gustave Larroumet, "L'Exposition de Meissonier," *Nouvelles Etudes* (Paris, 1893), 214.

30. Only in *The Morning of Castiglione* (Musée d'Art et d'Archéologie, Moulins), a work left unfinished on his easel at his death, would Meissonier accept Muybridge's gallop. Begun in 1884, *Castiglione* was to be an ambitious work, destined for a eight-foot wide surface the equivalent of *Friedland*. Many of the horses are again sketched in Meissonier's way, with accurately bent forefeet paired with back feet splayed outward. The considerable degree of smudging and repainting suggests, however, that Meissonier was concentrating on these feet. Moreover, in December of 1890 he made another sculpture of General Duroc and his horse (wax and bronze versions are in the Musée des Beaux-Arts, Lyons). This time, although the rider's seat in his saddle is wrong—he should be raised forward—Meissonier incorporated the most disturbing revelation of Muybridge's photographs: at the moment when a galloping horse's feet are most off the ground, they are bunched under its body, the antithesis of the conventional "flying" position. He faithfully included this in the composition at a greatly foreshortened angle, placing the horse two figures to the right of Napoleon. On the Duroc sculpture see *Meissonier Rétrospective* (1993), nos. 162 and 163.

31. The 1889 sketch, located in a private collection, is reproduced in *ibid.*, no. 112; for two others see Meissonier sale (*Catalogue des tableaux*, 1893), nos. 216 and 762.