



November-December
2013 Newsletter

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A WELL DRESSED MAN

Above is the *Général de Division's* coat worn by Napoleon at the Battle of Marengo, 14 June 1800. Photo Musée de l'Armée, Paris.

It was on display at this summer's exhibition, called Napoleon and Europe, at the Invalides.

Breaking news! **February 1st.**

The NHS will have a special one day conference in Louisville, KY. We'll all go see the Eye of Napoleon exhibition, and much more. Keep checking napoleonichistory.com for updates.

WATERLOO FAMILY

A man in the English Midlands has traced his ancestors at Waterloo. David Woolerton had been trying for ten years to find if two of his ancestors from a small Leicestershire village had fought at the battle.

One of his ancestors was the source of the story. He had written, 'I have often heard my grandfather, Joseph, say he had two uncles at the Battle of Waterloo. One had waded up to his knees in blood and found the other had been shot and lay among the dead.'

But such family tales are often wishful thinking. There was evidence of an uncle, Samuel Almey, who, when buried in the village of Earl Shilton in 1824, was recorded by the vicar as having been 'severely wounded at the Battle of Waterloo.'

Samuel Almey (born 1777) had three brothers: twins Thomas and John (born 1775), and George (born 1791). He also had a sister, Jemima, (born 1794), who was David Woolerton's great, great, great grandmother.

But a researcher told him there was no record of a Samuel Almey being at the battle, though a George Almey had been a mounted gunner in the Royal Horse Artillery 'G' Troop, commanded by Captain Alexander Cavalié Mercer.

A distant relative, also researching the family history, came up with a newspaper obituary from the Leicester Chronicle of September 1863, concerning Nathaniel Almey, 'the last old Waterloo veteran left in the parish of Earl Shilton.' So now there were three Almeys said to have been at Waterloo.

Family records showed that Samuel and George were brothers, and Nathaniel (born 1784) was their first cousin. To confirm this, they made frequent visits to the National Archives at Kew. They found the evidence in the muster rolls and pay lists. The two cousins, Samuel and Nathaniel, were both bombardiers with George in 'G' Troop RHA. All three had enlisted aged 16.

"The simple reason they were not recorded was neither cousin could read or write, so when asked their names on enlisting, they replied in their local dialect, Ormby, and that is how they are recorded."

Mercer described his 'G' Troop as 'the completest thing in the army.' At Waterloo, the rapid fire of 'G' Troop beat off repeated charges from thousands of French cavalry. The Troop had five killed, 15 wounded and lost 69 horses. It became one of the most famous units in the battle, partly due to Mercer's superb memoir, which is often quoted in histories of the battle.

After Waterloo, the wounded Samuel was treated in hospital and discharged 14 months later. Nathaniel and George continued on the march to Paris and remained in France until 1818. Nathaniel was promoted to corporal and discharged to pension in January 1819. George moved to Ireland in 1819 where he died in service at Athlone in 1826. As customary, his personal effects were sold to his fellow soldiers to pay his funeral expenses of £2.

Mercer knew four Almeys. John, one of the twins, was the first to join the Royal Horse Artillery and was in Ireland with Samuel at the time of the 1798 Rebellion. John was discharged in 1800. Samuel and Nathaniel sailed with Mercer to Montevideo in 1807 to reinforce Whitelock's disastrous expedition to South America and covered the retreat from Buenos Aires.

Two more brothers, the Chapmans, from the same village, also served in Mercer's battery at Waterloo. So whenever we think of Mercer's battery making its stand, we should remember it really was a family unit. David Woolerton ended up with not one, but three ancestors at Waterloo.



Keith Rocco's painting of Mercer's battery at Waterloo.

MANGA JOSEPHINE



Admirers of Josephine Beauharnais will be pleased to find she has been immortalized in the Japanese art of Manga, the very popular art form sometimes dismissed as comics.

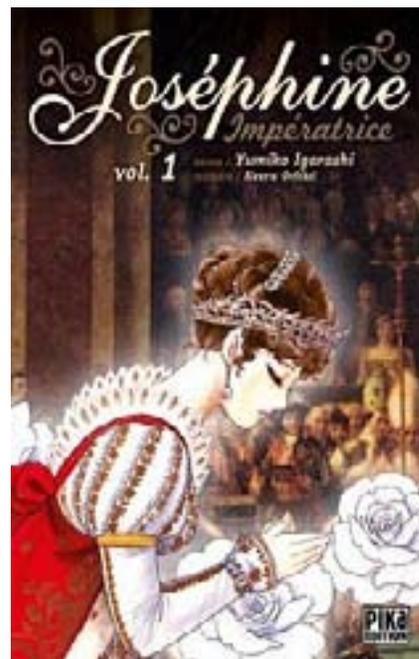
Bara no shōjo Josephine is written by Kaoru Ochiai and designed by Yumiko Igarashi. The series is also known as *The Rose of Empress Josephine*. The fourth and final volume should be out in the spring.

From the publicity, I gather the plot of *Bara no Josephine* begins

in the eighteenth century on the island of Martinique. The young Rose Tascher Pagerie grows up surrounded by a loving family. She's a noblewoman, but lives a free and simple life far away from the glitz and the conventions of Paris. In 1779, at the age of sixteen, she marries the Vicomte de Beauharnais. She begins a new life with a husband who neglects her and isolated in a country that she does not know. The young woman inevitably becomes harder, even if she retains the generosity and kindness that have always distinguished her. Rose is able to regain her freedom and independence, only to be engulfed by the Revolution in Paris.

One critic says it has been somewhat fictionalized, but the author also produced the *Madame Bovary* series so he must be reliable.

Another critic is much harsher. He laments this manga says nothing new about the character of Josephine despite the presence of obvious research work. He goes on to claim the characters are stereotyped, with the heroine no exception. The narration, from a secondary character, Antoine, makes it really feel



like you're listening to a story, but it's too bad that this character is the subject of a love sub-plot. The critic insists a childish humor pervades the story even when a more serious treatment would have been nice. So the series falls short of cutting edge manga. There's no monsters or robots.

Unfortunately I cannot tell you how it ends until the last episode is published.



IRELAND REMEMBERS ROSS OF BLADENSBURG

The small town of Rostrevor in Northern Ireland still remembers the Irish-born general who burned down the White House. There was a conference about him over October 18 to 20.

The capture of Washington is “one of the most extraordinary stories in British or American history,” British media celebrity Peter Snow told attendees.

Snow has written a new history on the War of 1812. It seems to be the rule now in Britain that popular historians must have a successful television background. Snow said that when he speaks to British audiences, generally only one in 20 is aware the British burned the home of the American president. That’s disgraceful.

The war’s obscurity in British memory isn’t the only problem in resurrecting Ross’s memory. Bitter religious divisions and decades of sectarian violence in Northern Ireland left Ross a forgotten figure even in his own home town. The monument to his memory became overgrown by brush and defaced with graffiti.

“Growing up in the Troubles, anything that celebrated the British Army wouldn’t have been too acceptable,” said Aisling Brown, a resident of County Down, in the Washington Post. “Now that we have peace, it’s possible to give the history here a wee bit more attention.”

“Generations of children grew up knowing nothing about General Ross,” said John McCavitt, a local historian writing a biography of Ross.

Ross remains a sensitive topic.



Ross

“There is an ingrained antipathy among many Irish Catholics toward Redcoats,” said McCavitt.

The resurrection of the Protestant, Anglo-Irish Ross is an example of the ongoing peace efforts stemming from the 1998 Good Friday accord. The conference, entitled “Personalities and Pivotal Moments in the Napoleonic Wars and War of 1812,” was supported by Peace III Southern Partnership under the “Future Foundations” priority funded through the European Union’s PEACE III Programme, managed by the Special EU Programmes Body, Newry and Mourne District Council and the Ulster Scots Agency. So there was no lack of quasi-governmental authorities at the conference.

Ross earned an excellent reputation serving under the Duke of Wellington in the Peninsular War. He was sent to North America with 4,000 troops to reinforce the British forces on the Atlantic coast.

On August 1814, outside Washington, Ross led his troops to victory over a larger American force at Bladensburg. His troops entered the capital that night. Over the next 24 hours, they tried to burn

all government property, including the White House and the Capitol, although most private property was spared.

On September 27, 1814, news of Washington’s capture reached London. Ross became a national hero, but he was dead by then. On September 12, he had been killed by a shot from American militia outside Baltimore. He was buried in Halifax, Nova Scotia.

His family received no peerage or knighthood in compensation. They were probably thought without the means to support a title. But they were given an *augmentation of honour* to the Ross coat of arms. It was a second crest in which an arm is seen grasping the 15 stars and 15 stripes on a broken staff. The family name was changed to the victory title “Ross-of-Bladensburg,” which was granted to his widow. I think such an award is unique amongst British titles.



The coat of arms of Ross-of-Bladensburg. The American flag appears twice as a trophy.

In his hometown, a 100-foot granite obelisk monument to Ross was built overlooking the Carlingford Lough. Obelisks were the fashion then. It was recently saved from neglect, refurbished and reopened in 2008. The refurbish-

ment was the work of local Newry and Mourne District Council, even though the Council is dominated by Irish nationalists.

Plans are now in the works to mark the 200th anniversary of the capture of Washington and battle for Balti-

more with a “Star-Spangled Banner celebration” next summer.

He may have been one of the Protestant Ascendancy, but there seems to be a bi-partisan will to celebrate the man who burned down the White House.



The Ross Memorial

IN MEMORIAM: EUGÈNE LELIEPVRE 1908-2013

We have received the sad news of the death of Eugène Lelievre. He was a superb painter of uniforms, cavalymen and pretty women.

He was born in 1908 in Montreuil-sur-Mer. He remembered as a child seeing the French cavalry parading through the cobbled streets of Lille. That sight probably persuaded him to become a military artist. He claimed to have drawn horses before he could read.

He served his apprenticeship in the artists' workshops in Paris. St. George Gaston, a painter of horses, taught him the mechanism of movement. Georges Busson, offi-

cial painter of racehorses, taught him color, and encouraged him to become a rider. "If you want to paint horses you must ride a horse!"

He spent three years of military training for the French cavalry. He was mobilized in 1939 to serve in the artillery. The result was deafness, the curse of all gunners. A few difficult years followed before he got his sense of balance back. During that time, he and his wife made little mannequins with faithful recreations of uniforms and equipment. They learned a lot about the cut and folds of costumes.

Lelievre was appointed an Offi-

cial Painter of the French Army in 1951. He became a collaborator of Commander Bucquoy in his great series of books on French uniforms.

From 1960 to 1990, he created artwork, research, and prototype molds for Historex, a pioneering brand of plastic figurines with a quality of detail superior to that of lead figures. At the same time he was making his own military prints, dioramas, and figurines made of wood, leather and fabrics. Some of us remember him for the series of prints published under the name of Le Cimier, of the soldiers of the *Ancien Regime* and Napoleon.



The artist and his work.

In 1993 he was one of the first recipients of the President's Award of the World Model Soldier Exposition in Washington DC, followed three years later by a Medal of Honor at the World Model Soldier Exposition in Paris.

For fifteen years, Leliepvre also worked for the *Musée de la Marine* in Paris, creating numerous dioramas about France's Empire. This interest in the *Ancien Regime* and France Overseas naturally led to Canada, where he made many friends.

It began in 1959, when Leliepvre became a member of America's premier military historical organization, the Company of Military Historians. That introduced him to American collectors, like James Tily and Peter Blum, who commissioned him to make a series of drawings for the Company of the troops of New France. The late Colonel John Elting (familiar to our readers as a long-standing member of the NHS) helped him in translating the text. His sense of pageantry had appeal across nationalities and generations, inspiring friendships with remarkable dioramists like Bill Horan and Sheperd Paine.

Another friend was René Chartrand, Senior Curator for the National Historic Sites of Canada. For him, Leliepvre made 37 military models, each accompanied by plates illustrating life in the forts of New France.

In recognition of the work, in 1974 Colonel Elting presented Leliepvre with the Company of Military Historians' Distinguished Service Award. In 2008, on the occasion of its sesquicentennial, the Company gave Leliepvre the Star for getting



Elite Company, 1st Hussars, by Eugene Leliepvre.

its Distinguished Service Award for a second time.

He was an equestrian painter too, and many will remember him for his hunting and animal paintings. A large part of his production from 1940 to 1970 was paintings of women so elegant as to be fantasy. He rivalled Vargas in this genre.

In 1998 he was made Knight of the Legion of Honor. He continued to paint in his studio in Montrouge almost to the end. He made it to his 106th birthday. All in all, he was a fine man, who will be much missed.

More about Eugène Leliepvre can be found on his website, EugeneLeliepvre.com.



“Canadians.”



The Dutch Fleet taken in the Texel by French Hussars, 1795.

COOKING COLUMN: BORODINO BREAD

The media sometimes seems to be full of cooking shows, so I thought we should have one too. Borodino bread is one of the most famous varieties of Russian rye bread. Most Russians know its dark chocolate tint, characteristic sweet-and-sour taste and spicy aroma.

Black bread baked from almost pure rye flour is not common in Europe. Once, Russian chauvinists argued that they did not know how to bake it in the West. The Germans, with their famous pumpernickel, can laugh at this claim.

(Someone insisted that at this point I add the apocryphal story of Pumpernickel. Supposedly, Napo-

leon asked to sample some Russian black bread. After one mouthful, he tossed it away, saying “Bon pour Nickel!” Nickel was his horse.)

Borodino bread has only a family resemblance to pumpernickel. It is made using a sophisticated technique: the bread is boiled. Rye flour with the addition of a small proportion of wheat is brewed with boiling water and allowed to stand for several hours at a certain temperature. Ingredients include golden syrup, which is not popular in other Russian dishes, and red rye malt. In the last stage, the bread is flavored with coriander seeds, and this is definitely a local taste.

In Northern and Central Europe, if the bread is to be spicy, anise or caraway is used.

There’s several versions of how the bread got its name. The most romantic claims that the coriander’s round seeds are supposed to resemble artillery caseshot, which lacerated the body of the brave General Tuchkov as he led his musketeer regiment into the attack at the Battle of Borodino. The general’s widow, unable to find her husband’s body on the battlefield, built a monastery on the supposed site of his death and later became the monastery’s abbess. Subsequently, the famous bread was baked at the



Borodino bread is good when served with vodka or borscht.

monastery's bakery, which quickly found its way from Mozhaisk to Moscow, conquering the capital. So Borodino bread's round seeds, which carry both a warm and slightly cool taste, are a tribute to the brave general.

But other people say that Borodinsky bread was baked by the wife of Kutuzov before the battle of Borodino.

Not all explanations are Napoleonic. One theory has this bread invented by a Professor Borodin during a trip to Italy, where he found a local secret recipe. Some even claim the professor was also the great composer, who wrote the opera "Prince Igor." But rye doesn't seem very Italian.

Another claim is that Borodino bread was invented in Moscow by two Latvian bakers in the 1920s. This is when Borodino bread became famous. So it's a Soviet triumph.

Russian folklore says Borodinsky bread can remain fresh for weeks. This might be because of the high acidity factor from the sourdough that also acts as a preservative. The bread may not go moldy over time, but after a week or so it will be stale.

Russian tradition has soup served for lunch. Borodino bread suits the taste of the most common soup, borscht, which is also sweet and sour. Also Borodino bread is not bad when served as a snack with vodka, especially with the addition of Russian herring fillets in a marinade that also includes coriander seeds. It can be served at breakfast too, in combination with the cup of strong black tea that is normal in the morning in Russia,

If you want to try it, here's one recipe.



Stage 1: The sourdough.

1 cup rye flour

1¼ cups water

1 tsp. ground coriander

¼ cup sourdough culture (you'll have to find a good baking supplies store for this one.)

Mix the ingredients until fully incorporated with no lumps. Leave covered overnight for 12 hours.

Stage 2: The bread.

½ cup white flour

1 cup rye flour

½ cup finely ground whole wheat flour

¼ cup water

2 tsp. salt

1 tbsp. honey

½ tsp. cocoa powder

1½ tsp. instant powdered yeast

Sourdough mixture (from previous night).

Mix ingredients until fully incorporated. Knead for 15 minutes by hand or 10 minutes in an electric mixer. The dough is sticky. Shape into an oval loaf and place in a loaf pan. Leave to rise for 1½ to 2 hours.

Bake for 50 minutes at 190°. Cool completely before slicing.

Alternatively, just find a good Russian baker and ask for Borodino bread with your most sophisticated air. Claim that you're a devotee of General Tuchkov.

JÉRÔME'S CHEST

On December 3rd, Sotheby's will auction a brass-mounted thuya wood travelling writing box made by Guillaume Biennais, allegedly for Jérôme Bonaparte, King of Westphalia.

The top has a rectangular plaque. It opens to reveal a recessed tooled leather panel above a tooled leather writing slide, with a brass handle on each side and a brass shield-shaped escutcheon. The lockplate is signed *Biennais Orf. re LL MM Imperiales et Royales a Paris*, together with the trade card of Biennais and an ink inscribed list of *Etat des pièces composant le nécessaire de S.M. Le Roi de Westphalia*.

It's 5 inches tall, 17¼ wide, and 10 ½ deep. The estimate was \$13,000-\$19,600, but it didn't sell.

The list in ink of travelling supplies needed for Jérôme's use is a nice touch. J. Biennais is known to have produced such luxury items for Elise and Pauline Bonaparte and Prince Eugène.

The brass plaque on the top of the offered writing box most probably had a cipher or coat-of-arms which has now been removed. Perhaps this was done by a later owner in the years when the Bonaparte name was a bit embarrassing to display.

Martin Guillaume Biennais (1764-1853) is said to have supplied Napoleon with large amounts of furniture, *tableterie*, and *nécessaires*, not only for himself but for all of his relatives. In 1800 Jérôme Bonaparte purchased from Biennais a *nécessaire de voyage* when he was based at the Singe violet, 238 rue Saint-Honoré. The imperial insignia used by Napoleon were made by Biennais and at the



Exposition Industrielle of 1806, Biennais won a Gold Medal for the objects he exhibited. In 1806, he was appointed goldsmith to the Emperor.

After Biennais's death in 1843, it was written, "When Bonaparte came back from Egypt he didn't have any other fortune except glory and traders did not want to

sell to him on credit. Biennais was the only one to accept this and he became Napoleon's official goldsmith when he became Emperor."

Napoleon's appreciation for the credit given, was demonstrated in an increasing number of commissions for Biennais, making silver, furniture and jewelry as well as chessboards and travelling cases, much of it ordered by Napoleon for his own use or for gift. Biennais's trade card read *Orfèvre de S.M. l'Empereur et Roi* and another trade card lists the objects he made, and interestingly it includes *ébénisterie* (cabinet-work), like this travelling box.



The list of what Jérôme wanted included in his case.

HOW TO STORE YOUR MEDALS COLLECTION

On June 3rd Sotheby's sold an unusual cabinet in London, during an auction rightly called Treasures in Princely Taste.

It was a silver-mounted and inlaid amboyna and mahogany medal cabinet, by François Jacob-Desmalter (1770-1841), after a design by Charles Percier (1764-1838). The silver mounts came from the firm of Martin Biennais (1764-1843), probably following instructions from Baron Dominique Vivant Denon (1747-1825), the leading *savant* of the Egyptian expedition. So one piece of furniture manages to include much of the Empire's scientific and arts establishment. The precise date was thought to be 1810.

It sold for \$535,000 (Hammer Price with Buyer's Premium). It is 3 foot, 8 inches high, just over 2 foot wide at its widest, and 16 inches deep.

Who wanted this specialized piece of furniture for their collection? The provenance says it was probably commissioned by Napoleon or Baron Denon. It was likely acquired by Frederick John Monson, 5th Lord Monson (1809-1841), around 1830, for his house in Gatton Park, Surrey, where it probably stood in the library. It descended through the Monson family thereafter.

The pylon form is an obvious allusion to Egypt. The winged





Above left, the eye of one uraeus, when pressed, flips open to reveal a keyhole.



Above right, the graduated drawers, each mounted with a silver bee or scarab, the wing of which lifts to open the drawer.

disc and two uraei, the sacred cobra symbol of ancient Egyptian kings emphasize the theme. The front and back panels are inlaid with a scarab between uraei on lotus stalks. The eye of one uraeus, when pressed flips open to reveal a keyhole. The cabinet has forty one graduated drawers each mounted with a silver scarab-like insect, probably a bee, the wing of which lifts to open the drawer. Each drawer has a silver numbered plaque from No 1-41.

So the link to Napoleon is left a little vague. But whoever it was had a medal collection deserving of such an impressive piece of furniture.

Right, the pylon shape seems impractical, but it looks good.



AND NOW FOR THE REST OF THE STORY

There has been some further news on some of the stories in our recent newsletters.

Napoleon’s Will on Auction

In the September-October newsletter we mentioned that codicils to Napoleon’s will were to be auctioned.

The original will, penned in Napoleon’s own illegible hand, is in France’s national archives. This was a copy written by an adviser and was estimated at \$165,000.

It actually sold for \$483,000. Druout auction house said the price included taxes and fees. This was almost triple the expected price.

The French buyer said he wished to remain anonymous, and that he planned to keep the will in a private collection.

The Boy’s Deathmask

In the May-June newsletter we covered the story of the death mask of Napoleon known as the Boy’s death mask.

It was sold for \$286,500 earlier this year to a buyer outside Britain. Unexpectedly the British government has decreed an export ban on the mask in the hope that a British buyer can be found for the what has been called a macabre object.

A member of the government committee which advised the British culture minister about the mask, said it has “a power and immediacy that raises the hairs on the back of the neck.” He added, “the sense that you are in the presence of Napoleon is very strong. There are many grandiose portraits, as well as contemporary British caricatures of this great and contro-



The mask while still on display at the auction house.

versial figure, but this deathbed image speaks far more directly to us. Here we see the man himself, and sense his charisma, even in death.”

There are other death masks of Napoleon, but most are believed to be later copies. All but one of the other masks are in national collections in France or in Corsica.

The culture minister noted that with the 200th anniversary of Waterloo approaching there is still a “huge fascination” with Napoleon in the UK. “This is perhaps one of the most unusual objects I’ve ever come across, both fascinating and somewhat macabre, but I believe it should remain here, and hope a UK buyer steps forward to help ensure that happens,” he said.

A British buyer has until 14 January next year to match the sale price or the export will be allowed. This period could be extended. Britain won’t let Napoleon go.

Glasgow and the Iron Duke

In the September-November issue we mentioned how Glaswegians celebrate by placing a traffic cone over the head of their statue of the Duke of Wellington.

Unknown to us, at that time the city authorities were planning to deter people from keeping up the tradition of desecrating the monument. They had been considering placing a plinth underneath the monument as part of a \$106,000 refurbishment proposal, as they thought the practice projects a “depressing” image of the city. The move would have heightened the statue, placing it out of reach of revellers.

But the statue, outside the city’s Gallery of Modern Art, has attracted traffic cones for decades. The plan was leaked to the media, and an online petition against any change rapidly gained signatories. Organizers of the petition say it is a part of the city’s heritage.

While there is agreement that the duke’s statue is being damaged, the Glasgow tradition has too many supporters. It seems much of the ire was caused by the language used in the plan, mainly the words ‘depressing sight.’ Many Glaswegians insist there’s a lot of affection for this coning tradition.

So the city authorities have backed down. All they can do is quietly remove the image of the coned statue from promotional materials. The statue by the Italian artist Baron Carlo Marochetti will stay unprotected and the city trembles at the liability issues if a reveler falls off. There’s been no suggestion that Bonapartists are in any way involved.

Napoleon biopic

In the September-October newsletter we mentioned a miniseries that may star Al Pacino. In the March-April newsletter we covered Steven Spielberg’s plans to resurrect Stanley Kubrick’s project on Napoleon. Now there is a film project that is somewhat scary.

According to the Hollywood Reporter, Rupert Sanders is to direct a big budget epic biopic of Napoleon. Sanders’s last big movie was *Snow White and the Huntsman*. He is a former commercials director who made his big screen debut with the Kristen Stewart fantasy blockbuster. He will work from a screenplay by Jeremy Doner of the US version of TV crime drama *The Killing*. The film will be produced by Gianni Nunnari, who previously did the film *300*. Whatever your opinion of their previous work, there’s always hope they will excel this time. Except...

While little is known about the storyline, the film will reportedly take a *Scarface* approach. The words “Gangster chic” have been used.



Rupert Sanders.
If you see this man...



Glasgow’s statue unadorned for a time.

TRAFALGAR NONSENSE

Newspapers often produce historical errors in their search for simple or new answers.

Under the title of “How the Battle of Trafalgar was won by a splinter’s breadth,” a British paper published an account about the importance of ship-building materials in deciding the outcome of the famous battle.

SIR – You report that Lord Nelson’s fleet “wasn’t as highly skilled as perceived.”

A friend of mine, whose ancestor was admiral of the fleet, always said that Nelson was a great sailor, although not immensely superior to the French. He put Nelson’s triumphs down to Napoleon’s insistence on supporting home industry by using Corsican pine for building his ships. French cannonballs thudded into the flanks and decks of the British oak vessels and stuck like raisins in pudding. English cannonballs smashed the pine decks and walls of the French ships

producing huge splinters that sliced into the crew like spears. The poor men on the gun decks didn’t stand a chance.

This is simply wrong, though I’ve seen the same asserted elsewhere. It was pleasing that so many wrote in so quickly that the assertion is nonsense. The French did not build their ships from Corsican Pine (*Pinus nigra*), or any other species of pine. The French, like the British, used oak. The French government first wrote laws governing their forests for the provision of oak for the navy in 1669.

If the French made such an error, why was it generally thought the French built better ships? After all the Royal Navy was very keen to use French ships they captured.

Pine was used for spars and masts. Pine was also important as a source of rosin, turpentine pitch and tar. But decks? No naval man wanted that. It’s back to the old explanations for Trafalgar.

THE ENSIGN OF THE SAN IDLEFONSO

This is the Spanish Ensign that flew from the stern of the *San Idlefonso* at the battle of Trafalgar. It was brought back with Nelson's body after the battle, and it was hung at his funeral at St. Paul's Cathedral, alongside a captured French flag, to symbolize the great victory won at the cost of his own life.

Today the flag is kept inside a cardboard box, wrapped in tissue, in the archives of the National Maritime Museum in Greenwich, London, one of its hidden treasures.

Due to its size, there isn't a big enough space to hang it. The museum hung it once in the 1960s and it trailed all over the floor. They

couldn't get away with that now. More recently they took it out of the box for a day to photograph it. You can see the event below. It does show the great size of these naval ensigns. This one is 32 feet long.

This design was in use from 1785 to 1931. The field is divided into three horizontal stripes; red, yellow, red. On an applied patch in the central stripe is an oval bearing the arms of Castile, a yellow/gold castle on a red field, and Leon, a white field with a red lion rampant, with a crown above. The arms appear to have been printed or stencilled.

There are rectangular holes at the hoist end, apparently made by

souvenir hunters and not battle damage.

I had no luck finding the French ensign that once accompanied it. Undoubtedly it was a simple tricolor, but I was interested in its size.

Not only the flag was captured, but also the ship that bore it. The *San Idlefonso* was twenty years old at Trafalgar, a veteran of several trips to the Americas. Though it was rated as a 74 gun ship, it actually carried 80 guns. The British managed to save it from the great storm that followed the battle, and it entered British service as *HMS San Idlefonso*.



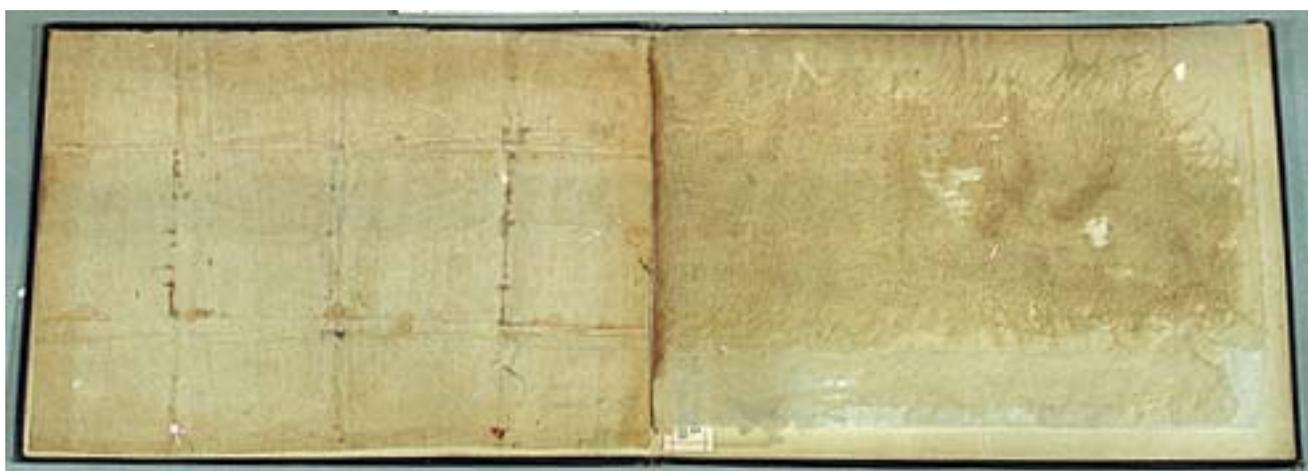


Another view of the San Iddefonso ensign.

So much for a trophy from Trafalgar used at Nelson's funeral. What happened to his own ensign? Sadly it fell victim to souvenir hunters. The National Maritime

Museum has a booklet containing two small fragments of the White Ensign flown from *HMS Victory* at Trafalgar. The flag was carried at Lord Nelson's funeral and divided

up afterwards. The largest fragment is 4 inches by 3½, not much really. So the Spanish ensign is too large to display and the British one too small.



The fragments of HMS Victory's battle flag bound into a booklet.

THE VILLA MULINI

Peter Hicks at the *Fondation Napoléon* in Paris has reminded us that there's always something new to discover regarding Napoleon.

In Elba, he points out, "the palace of *I Mulini* is the only Napoleonic residence in which the Emperor lived ten months consecutively. It is furthermore one of the only houses in which he personally oversaw the refurbishment and modifica-

tions. All this notwithstanding, before this year, the Napoleonic 'state' of the imperial residence of *I Mulini* in Portoferraio on Elba was completely unknown, buried under two centuries of military misuse, neglect and poor curatorship."

No more. A heroine called Roberta Martinelli, supported by Velia Gini Bartoli, have spent more than a

decade resurrecting the palace that Napoleon knew. They are still working to rescue the formal gardens, which have all but disappeared. The theatre and ballroom are still in a terrible state. But they are hoping to unveil more for the upcoming bicentennial in May 2014. The palace must be prepared for the arrival of the Emperor.



The Villa Mulini today.

THE LATEST BATTLE OF LEIPZIG

Six thousand or so re-enactors turned up for the two hundredth anniversary of the Battle of Leipzig. Their variety made it a Battle of Nations once again.

Tens of thousands of spectators watched the re-enactment, tactfully dubbed a “reconciliation.” Church leaders had objected to the battle being turned into a game. They saw the event as tantamount to glorifying the carnage of war. The night before, European Parliament President Martin Schulz gave a speech at a memorial to the battle warning of a resurgence of nationalism.

Fortunately these concerns didn't spoil a spectacular party.



*The re-enactors came from far and wide.
Below, Prussian landwehr.*





A line of the French and their allies.



The guns in action.



*Above, battle is joined. (What are the Scots doing there? Of course they're always fun to have around.)
Below, the Saxon Guard moves forward.*





Above, the Austrian army opposite the French. Below, Prussian hussars attack a French square. For safety reasons, bureaucrats forbade horses near anyone on foot. As a result the cavalry mounted themselves on hobby-horses. So here's the devastating charge of the hobby-horse hussars.





Here, a NCO tries to marshal the Saxon light infantry.

A MEDAL FOR LEIPZIG

The Allies had a Commemorative Silver Medal to celebrate their victory in 1813.

Christies had one for auction in London this November. It is oval, with a loop to suspend it. One side is struck with the four coat-of-arms for the major powers in the winning coalition at Leipzig, that is Russia, Austria, Prussia and Sweden. It's

1½ inches high including the loop. The estimate was \$2,250 - \$2,570.

There was no information who issued the medal and who were the recipients. The manufacture might have been simply private enterprise and any enthusiast could buy one.

Perhaps the major re-enactments should do something similar, though silver might be overdoing it.



NOT MUCH HAPPENED IN LATE 1813

This is a continuing series about the events that happened two hundred years ago that receive little attention because they occurred far from Napoleon or the Duke of Wellington or well-covered events like the War of 1812.

Britain

In July, Jane Austen finished *Mansfield Park*. She had much incentive. In November the second editions of *Pride and Prejudice* and *Sense and Sensibility* were released. Now she was an undoubted success, the publisher happily accepted the new novel for publication.

The real literary celebrities were the poets. Lord Byron's epic, *The Giaour*, was published to rapturous applause, consolidating Byron's reputation critically and commercially. *Giaour* is the Turkish word for infidel or non-believer, and is similar to the Arabic word *kafir*. A woman who loves the *giaour* is found guilty of adultery and thrown into the sea wrapped in a sack. In revenge, the *giaour* kills him and then enters a monastery in remorse. Love, sex, Turks, death and the after-life: Byron certainly knew what the public wanted. The edition quickly sold out, only for a longer version to be released, which sold out too. Some say the gloom, remorse and lust in the story reflected Byron's two illicit love affairs, one with his half-sister Augusta Leigh and the other with Lady Frances Webster. More important is his introduction of vampires into literature, starting a theme that thrives today.

Percy Bysshe Shelley's *Queen Mab: A Philosophical Poem*. Many tried to ignore this strident young

radical. the poem is unreadable.

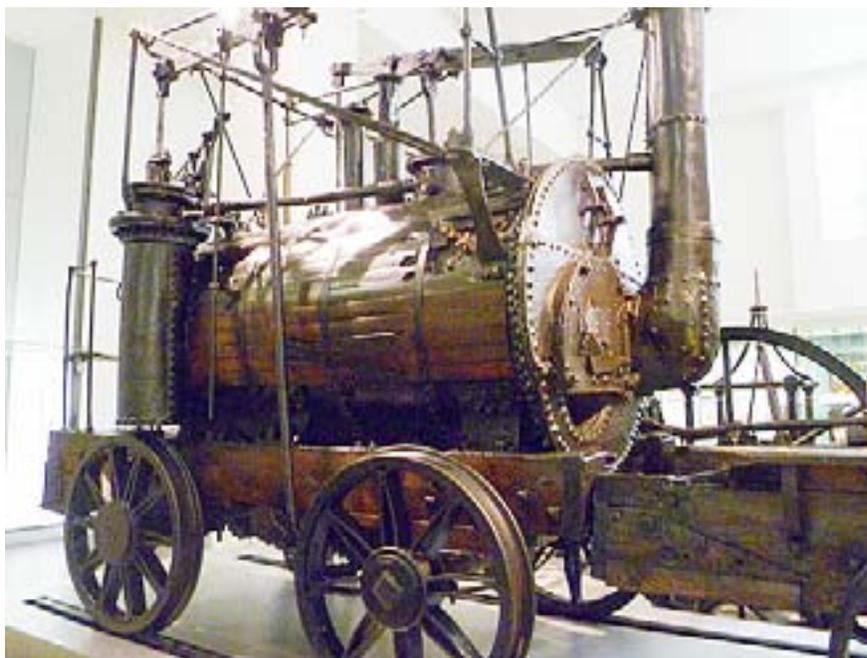
In September it was Robert Southey who was appointed Poet Laureate. Southey (1774–1843) was one of the "Lake Poets," but his fame has been eclipsed by his contemporaries and friends Wordsworth and Coleridge. Today he's better known for his *Life of Nelson*, which was published in 1813 and rarely been out of print since. But his greatest triumph was probably the children's classic, *The Story of the Three Bears*, the original Goldilocks story. So much for poetry.

In architecture it was the time of John Nash, who was changing the appearance of London with his terraces and squares and even Regent's Park. In 1813 he started to discuss the rebuilding of the Royal Pavilion in Brighton with the Prince Regent. Britain's leading architect, James Wyatt, died in 1813.

To replace him the government appointed Nash, Robert Smirke and Sir John Soane as official architects to the Office of Works at a salary of £500 per annum. This honour may have the high point in Nash's professional life.

Of the others, Soane talked well but never seemed to get much in the way of commissions. He did, however, leave his house to be a splendid small museum in London that you should visit. Smirke was one of the leaders of Greek Revival architecture, and his most remembered work is the facade of the British Museum.

The Industrial Revolution was going strong. Puffing Billy was an early railway steam locomotive, constructed in 1813 for the Wylam Colliery, near Newcastle upon Tyne. It is the world's oldest surviving steam locomotive. It



Puffing Billy

was the first commercial adhesion steam locomotive, used to haul coal wagons from the mine to the docks.

The engine had some novel features which were important for the development of locomotives. It had two vertical cylinders on either side of the boiler, and partly

enclosed by it, and drove a single crankshaft beneath the frames, from which gears drove and also coupled the wheels allowing better traction. It was an important influence on George Stephenson, who lived locally.

France

On November 12, the author Michel Guillaume Jean de Crèvecoeur died. He was an aristocrat by birth, but naturalized in New York as John Hector St. John.

It all began when he served in New France during the French and Indian

The artistic event of the year in London was Morse's *Dying Hercules*. Samuel F. B. Morse (1791-1872) was from Massachusetts and was a Yale boy.

His father, Pastor Jedidiah Morse was a preacher of both the Calvinist faith and the American Federalist party. He wanted to preserve Puritan traditions and the Federalist support of an alliance with Britain. The younger Morse tried to not only support himself by his painting, but also to express his Calvinist and Federalist beliefs.

A friend persuaded both Morses that Samuel should go on a three year stay to study painting in England where he would learn from fellow American Benjamin West. Morse arrived in London in 1811, and by the end of the year he was a member of the Royal Academy. What the British thought of the arrival of all these American artists isn't clear, but West in particular had no lack of customers. As a Federalist, Morse was probably pleased to avoid some of the dilemmas posed by the War of 1812.

At the Academy, Morse was drawn to the art of the Renaissance and paid close attention to the works of Michelangelo and Raphael. Inspired, the young artist produced his masterpiece, the *Dying Hercules*.

To some, the *Dying Hercules* seemed to be a political statement



The Dying Hercules, by Samuel Morse.

against the British and also the American Federalists. The muscles symbolized the strength of the young and vibrant United States versus the British and British-American supporters.

Morse continued as a portrait painter, but he's not remembered for that. He later worked in developing a single-wire telegraph system based on European telegraphs. He is the Morse in Morse code.

War. When the British conquered New France, he moved into enemy territory, to Orange County, New York. He became an American citizen and in 1770 married a local girl. He was a prosperous farmer, but he wanted to write. America and his farm provided the inspiration. But he didn't stay for the American Revolution. In 1779, he and his son went to New York City, but the British suspected he was a spy and held him for some months. In the end they decided he was no threat and he travelled to London.

There, in 1782, he published a volume of essays, titled *Letters from an American Farmer*. It was a great success. He told Europeans about the American frontier and the American Dream. American society was described as rich in equal opportunity and self-determination, fueled by American ingenuity and an uncomplicated lifestyle. It described the acceptance of religious diversity in a society being created from a variety of ethnic and cultural backgrounds.

With the end of the war in 1783, Crèvecoeur returned to New York. He found that his wife had died, his farm had been destroyed, and his children had been taken in by



Crèvecoeur the American farmer.

neighbors. Recovering his children, he lived in New York City where he enjoyed his fame and acted as French consul. He published expanded editions of his book, but slowly his fame faded.

In 1789, he was back in France, when a new Revolution caught him out. It wasn't a healthy time to be an aristocrat and he couldn't leave. James Monroe, the American ambassador, for some reason, refused him citizenship papers. He ended up living on the old family estate which he inherited from his father. At least the rise of Napoleon meant he was safe. He died a forgotten figure, but once he represented America to Europe's intelligentsia. It doesn't seem he was much of an American patriot.

Austria

Times had been hard, but with victory in 1813, Austria got down to the serious business of music.

Franz Krommer succeeded Leopold Kozeluch as court composer to the Imperial Court. Kozeluch was a hard-working Czech, with around 400 compositions to his name, including perhaps thirty symphonies. He was the butt of critics like Mozart and Beethoven.

Krommer was another Czech composer with an equally prolific output, with at least three hundred published compositions, including five symphonies, seventy string quartets, and much more. Some music critics say at times it's powerful stuff for a wind ensemble, which is what he's best known today.

The Czech stranglehold on music was passing. On December 8, Ludwig van Beethoven released two new works at a benefit concert



Beethoven in 1814, after Louis René LeTronne.

for Austrian and Bavarian soldiers wounded at the Battle of Hanau. The orchestra was conducted by Beethoven himself.

In early 1813 Beethoven had gone through a very bad period. But in June 1813, when news arrived of the defeat of the French at Vitoria, he became motivated. He wrote the battle symphony known as Wellington's Victory.

Actually Johann Maelzel had talked Beethoven into writing a piece to celebrate the battle so that he could play it on his mechanical orchestra, the panharmonicon, a contraption that was able to play many military band instruments simultaneously. The Panharmonicon could not only imitate such instruments, but also sound effects like musket fire and cannon. But Beethoven wrote a composition so large that Maelzel could not build a machine elaborate enough to play it. Beethoven then rewrote the piece for orchestra, added a first part, and renamed the work Wellington's Victory.

It was a minor 15-minute long orchestral work, dedicated to the Britain's Prince Regent. It proved to be a substantial moneymaker for Beethoven.

Meanwhile a sixteen year old prodigy was beginning his career. Coached by the veteran Salieri, Franz Schubert had already produced quite a few pieces. In 1813 came his Symphony No. 1. But it was a false start, as at the end of the year he left Vienna and returned home for teacher training.

Serbia

One of the terms of the Treaty of Bucharest in 1812, when Russia made peace with the Turks, was that the Turks had to sign a truce with the Serbs who had been in revolt since 1804. Limited autonomy was granted to Serbia.

But in 1813 there was dissent between Karageorge, the Serbian leader, and his lieutenants. Karageorge wanted absolute power, while his voivods wanted to limit it. The Turks saw that Russia was too involved in its war with Napoleon to intervene. The Turks also had a tough new leader.

Hurşit Ahmed Pasha was Georgian by birth, but he was taken to Istanbul as a youth, converted to Islam, and enrolled in the Janisaries. He acquired the favor of Sultan Mahmud II and occupied several high positions, culminating in July 1812 with his appointment as grand vizier. His first job was to finish the Serbian revolt. In August he reconquered Serbia after defeating Karageorge. The majority of his troops were Albanians and Bosnians. In the usual Balkan style, they burned down villages along the invasion routes, the inhabitants massacred or made refugees,

with many women and children being enslaved. By October Hurşit Pasha had retaken Belgrade. Karageorge and other Serbian leaders were forced to take refuge over the Austrian frontier.

Hurşit Pasha knew he couldn't massacre everybody. In many areas he found Serbian leaders ready to act as Turkish deputies. Karageorge had many rivals ready to take control in his absence, even if they had to serve the Turks.

Persia

After military defeat in 1812, Persia succumbed and on November 5 signed the Treaty of Gulistan with Russia. The end of the Russo-Persian War meant Persia ceded most of Azerbaijan to Russia.

South Africa

On 13 October the Cape of Good Hope was proclaimed a British colony. The British had decided to keep it rather than ever hand it back to the Dutch.

Adam Kok I led his people north to escape colonial control, just like the Boers. The Griqua were the product of intermarriage or sex between Dutch colonists in the Cape and the Khoikhoi (Hottentots). The mixed-race group which developed had a variety of different names for themselves. "Bastaards" was one of them. In 1813 Rev. John Campbell of the London Missionary Society (LMS) found their "proud name" of Bastaards offensive, so he renamed them the Griqua.

The Griqua had largely adopted the Afrikaans language. They had the advantage of having European technology and skills, such as muskets and horses. As such they were able to lord it over the African population, though in turn

they were displaced when Boer or British settlers wanted their land. They were mostly cattle ranchers. Today a large population of them exists in southern Namibia, though they are suffering because the tables have turned. Neither African or European, they are discriminated against by the government.

Mexico

The Congress of Chilpancingo, convened by the rebel leader Morelos, was held in the modern-day Mexican state of Guerrero from September to November 1813. It declared that Mexico was formally independent of Spain, no more temporizing with half measures like mere self-rule under the Spanish crown. The first national constitution was ratified. The convention was composed of representatives of those provinces the insurgents sort of controlled.

The Constitution created legislative, executive and judicial branches of government, and declared respect for property, but confiscated the goods of those Spanish-born. It abolished slavery and all class and racial social distinctions in favor of the title "American" for all native-born individuals. Torture, monopolies and the system of tributes were also abolished.

But the *Decreto Constitucional para la Libertad de la América Mexicana* established a weak executive and a powerful legislature, the opposite of what Morelos had wanted. He nevertheless conceded that it was the best he could hope for under the circumstances.

The true problem was that, while there were many fine leaders at the Convention, under the pressures of Spanish counterattacks the insurgent cause was splintering into



The Congress of Chilpancingo in session. There's a good selection of Mexico's great men on display. At the table, from left to right, Ignacio Lopez Rayon, Jose Sixto Verduzco, Andrés Quintana Roo (he actually had a state named after him), José María Liceaga, and Carlos Bustamante. Standing, José María Morelos himself. I'm not sure who the people in the background are, but they were undoubtedly luminaries as well.

many provincial bands who paid scant attention to the leadership of the politicians.

Venezuela

Bolívar returned to Venezuela in 1813 from his exile in the Dutch colony of Curaçao. He intended to avenge his defeat by Monteverde the previous year. He was given an army by New Granada (modern day Colombia), under the direction of the Congress of United Provinces of New Granada, formed from the regional juntas established in 1810. Royalist successes had scared them into unity. From Columbia he invaded Venezuela.

This was the beginning of his *Admirable Campaign*. He entered Mérida on 24 May, where he was proclaimed as *El Libertador*. On 15 June, he dictated his famous Decree of War to the Death. Caracas was retaken on 6 August, and Bolívar was confirmed as *El Libertador*, as he proclaimed the restoration of the Venezuelan republic. But if Bolívar

restored the Republic, it was as a military government with himself as leader. He insisted the situation did not allow for the restoration of the old authorities or new elections.

A more violent phase of the Wars of Independence had begun. Monteverde's troops had committed atrocities themselves. Bolívar knew by this time many of the older aris-



Bolívar, El Libertador.

ocrats, who had led the republic, had abandoned the cause of independence. Much of the general population was now indifferent to both the Royalist and Patriot causes. In order to drive a wedge between Venezuelans and Peninsulares, Bolívar instituted a policy of no quarter in his Decree of War to the Death, in which he promised to kill any *Peninsular* who did not actively support his efforts to restore independence, and to spare any American even if they actively collaborated with Monteverde and the royalists.

War to the death and military despotism were harsh precedents for the new American republics. The common people thought the republic was a tool of the urban elite. The southern, rural *llaneros* (cowboys), flocked to the royalist cause. These *llaneros* were a potent military force, highly mobile and ferocious. They soon showed they could be as bloodthirsty as Bolívar's army. The restored Vene-

zuelan republic proved to be as temporary as its predecessor.

Uruguay

By 1813 the liberation of South America was in high gear. Surprisingly small armies, led by dashing heroes, fought over great distances. In the southern part of the continent, much of the action was caused by the increasing imperial government in Buenos Aires. It convened a constituent assembly where Artigas, the leader of the Banda Oriental, emerged as a champion of federalism, demanding political and economic autonomy for each area, and for his Banda Oriental in particular. The assembly refused to seat the delegates from the Banda Oriental. The Buenos Aires junta wanted unitary centralism, with itself as the government.

So Artigas broke with Buenos Aires and went back to the Banda Oriental to raise a rebellion. People were soon calling the Banda Oriental by a new name, Uruguay.

Bolivia

Meanwhile Buenos Aires had been waging a campaign to conquer Upper Peru. But the Spanish cause had a stronghold in Peru and was willing to fight for this borderland.

At the Battle of Ayohuma ("dead man's head" in Quechua) on 14 November 1813, the royalists defeated the republican forces. Buenos Aires wasn't willing to concede defeat, but the royal-

ists from Peru had gained the upper hand. This contested ground between Argentina and Peru became Bolivia.

Chile

The Spanish Viceroy of Peru wasn't just counterattacking the republican tide in Bolivia. In 1813, he sent a military expedition by sea to Chile. The troops were initially received with applause.

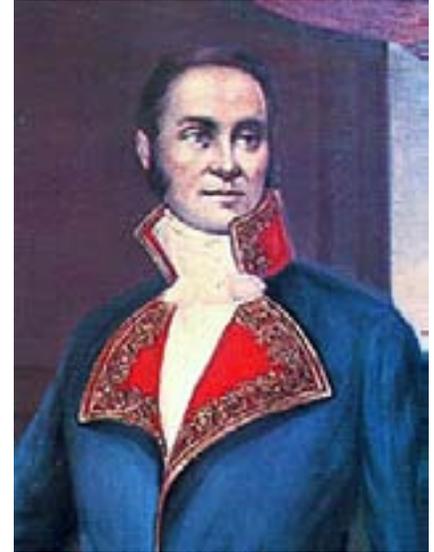
Chile was ruled by a republican dictator, Carrera, but he was a poor general. The Chileans found a better one in Bernardo O'Higgins.

The fortunes of war swayed back and forth. These small armies were very vulnerable to surprise. Disagreements and resulting lack of coordination between Carrera and O'Higgins hindered the republican cause. As 1813 ended, the royalist seemed in the ascendant in Chile too.

Paraguay

On 1 October, the Paraguayan Congress named Dr. Francia and Yegros as alternate consuls for a year, with Francia taking the first and third four-month periods. Each controlled half the army. On October 12, Paraguay declared independence from the Spanish Empire.

Inspired by French revolutionary ideals, Francia sought to create a utopian state based on Rosseau's Social Contract. As so often happened, he discovered this ideal



Francia's rival, Fulgencio Yegros, First Consul of Paraguay. He does seem to be trying very hard to look like Napoleon.

required a police state. Although he strived for equality of the people, Francia ruthlessly destroyed any opposition, imprisoning all those he deemed seditious.

Paraguayans often referred to him simply as "Dr. Francia" or Karái Guazú ("great lord" in Guaraní). A few Indians meanwhile believed he had supernatural powers. When some saw him measuring the stars with his theodolite, they thought he was talking to night demons. Francia would later use it to straighten the streets of Asunción.

Francia launched a coup in 1814 which gave him sole power in Paraguay, which he was turn into a state that isolated itself from the world.

HAITI'S ROYAL PALACE

King Henri I of Haiti (better known as Henri Christophe) completed the Sans-Souci Palace in northern Haiti. It was named after Frederick the Great's palace in Potsdam.

Construction of the palace had started in 1810 on a former French plantation that Christophe managed for a period during the Haitian Revolution. Many of his contemporaries noted his ruthlessness, and it is unknown how many workers died during the palace's construction. It was the site of lavish entertainment, with immense gardens complete with artificial springs and waterworks. Sans-Souci is an empty ruin now, but then its splendor was noted by many foreign visitors. One American physician remarked that it had "the reputation of having been one of the most magnificent edifices of the West Indies."

Christophe's was trying to prove to foreigners the power and capability of the black race. One of his advisors said that the palace and its nearby church, "erected by descendants of Africans, show that we have not lost the architectural taste and genius of our ancestors who covered Ethiopia, Egypt, Carthage, and old Spain with their superb monuments."

Christophe's reign imitated the European monarchies. He established a hereditary nobility complete with heraldry and ceremonial dress. But most Europeans laughed at them, because the noblemen used titles based on the old French plantations so they had titles like the *Comte de Limonade*.

Near the Palace is Christophe's mountaintop fortress, the Citadelle Laferrière, his final refuge if the

French returned. It is reached by continuing on the trail behind the Palace.

Christophe was buried in the Citadelle. A severe earthquake in 1842 destroyed a considerable part of the palace.

There isn't much tourism in Haiti

today, but what there is centers on the Palace and the Citadel.

Christophe ruled only northern Haiti. The south was Petion's Haitian Republic. The two states fought frequently, but neither could beat the other while Christophe lived.



Above, the palace of San-Souci today. Below, the Citadelle Laferrière.



THE LAST SORTIE OF THE FRENCH NAVY



Pellew's Action, by Thoams Luny.

The last gasp of the French fleet was on 5 November 1813. The fleet at Toulon had been built up to 21 sail of the line and 40 frigates, all ready for sea. It just lacked exercise and experience at sea.

On 5 November, 12 ships of the line, six frigates and a schooner, all commanded by Vice-Admiral Emeriau, sortied out of Toulon with a favorable wind. But when the wind changed direction, the French were soon in difficulty.

Admiral Sir Edward Pellew's blockading fleet was hovering at a safe distance from the hostile shore, but he had an inshore squadron of four frigates. Captain Henry Heathcote, in command of the inshore

squadron, attempted to cut off the French ships trying to return to port. In the early afternoon several larger British ships, including Pellew himself in his flagship, *Caledonian*, 120 guns, almost made contact with the French, but they succeeded in escaping. The event became known as Pellew's Action.

The marine artist Thomas Luny envisaged the French squadron headed for the safety of Toulon Harbour. This is depicted in the left middle distance. The high coast of France around Toulon is in the background. In the centre left foreground is a French two-decker that has been left behind. She has just received a broadside on her port

quarter from the *Caledonian*, seen almost in starboard-broadside view. The Frenchman's main topmast is shot through and falling and her spanker yard is shot in two. To the right of the *Caledonian* is the *Boyne*, 98 guns, in starboard-bow view.

It wasn't an important naval action. In fact it was barely an action at all, but for the British it was a rare moment of excitement during the long blockade. For the French it was a lucky escape, a desperate scramble back to safety. The French fleet never came out again. Napoleon soon stripped off much of the manpower for his campaigns to save the Empire.

MORE JANE AUSTEN

In our last newsletter, we mentioned the row about the likeness of Jane Austen that is to appear on British bank notes which seems “air-brushed.” The portrait that was the basis of that likeness has just been offered for auction by Sotheby’s in London.

It is watercolor over pencil, depicting the author with brown curly hair and hazel eyes. The oval picture is 5½ by 4 inches. It was done in 1869. The frame is a reused lid from a casket or box. It sold for \$270,000 (including premium).

The provenance is good, as it has always remained in the family. It has been reproduced innumerable times, but almost always from the engraving produced in 1869, not the original watercolor which has rarely been seen in public.

It was commissioned by Jane Austen’s nephew, the Rev. James Edward Austen-Leigh, when he was writing his Memoir of Jane Austen, the first full length biography. Austen-Leigh had been very close to his aunt Jane (her surviving letters to him are deeply affectionate) and realizing that he and others of his generation who had known Jane were now elderly and that their memories would soon be lost, he took action.

He found a sketch made by Jane’s sister Cassandra. But it seemed to him inad-

equately drawn: it is crudely drawn with particularly irregular eyes, it is evidently unfinished, and it shows Austen with harsh features and pursed lips. James Edward commissioned a local artist, James Andrews, to produce a more satisfying likeness based on the sketch. Andrews probably used a tracing from the sketch to do his portrait.

Andrews’s work is undeniably idealized, but he was helped by Austen Leigh’s own memories. “In person she was very attractive; her figure was rather tall and slender, her step light and firm, and her whole appearance expressive of health and animation. In complexion she was a clear brunette with a rich color; she had full round cheeks, with mouth and nose small and well formed, bright hazel eyes, and brown hair forming natural curls close round her face.”



NAPOLEONIC HISTORICAL SOCIETY CALENDAR

- to Feb 19, The Eye of Napoleon, 2014 Frazier History Museum, Louisville, KY.
- Feb 1 NHS one day conference in Louisville, KY**
- to June 9, Woman of Two Worlds: Elizabeth Patterson Bonaparte, Maryland Historical Society Museum, Baltimore.
- to 30 June, 2014 By Fire and Sword: War in the Niagara Theatre, 1812-1814, Buffalo History Museum, Buffalo, NY.
- Nov 14-16, 2014 NHS Conference, New Orleans. Mark your calendars.**
- to 31 Dec, 2014 The War of 1812, St. Catherine’s University, Ontario. See www.stcatharines.ca
- Oct 9-10, 2015 Jane Austen Society’s 2015 Annual General Meeting. Louisville, KY. Theme: Living in Jane Austen’s World.

CALENDAR OF EUROPEAN EVENTS

- to Jan 5, Heroes Made to Measure, 2014 Stadtgeschichtliches Museum Leipzig.
- to Jan 26, Napoleon’s Sisters: Musée Marmottan, Paris.
- 5-6 July, 1814 Re-enactment, Wavre, Belgium. See www.wavre1815.com

In the last newsletter, we mentioned an exhibition called “Turner and the Sea” at the National Maritime Museum in Greenwich, London, until April 21, 2014. We’ve been told the exhibition will be coming to the USA, so you may not have to travel as far.

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This issue edited by John Brewster.