

Stuart Lochhead Sculpture





Félicie de Fauveau

Livorno, 1801 - 1885, Florence

A portrait bust of Henri d'Artois, Duc de Bordeaux, also known as Henri V

Polychrome marble

Height 60cm, width 32cm

1840

Signed and dated: Félicie de Fauveau 1840

Inscribed Domine Salvum Fac Regem

Provenance

- Commissioned by Joseph Henri Charles Louis Forbin (1775-1851)
- By descent in the family to today

Exhibited

- Paris, Musée d'Orsay, *Félicie Fauveau, l'amazone de la sculpture*, 2013, no 81

Literature

- S. Lami, *Dictionnaire des sculpteurs de l'Ecole française au dix-neuvième siècle*, tome 2, Paris, 1916, p.347
- J. Barbotte, *Félicie de Fauveau, héroïne vendéenne et sculpteur romantique, 1801-1886, Catalogue scientifique de l'oeuvre*, non publié, Paris, mémoire de l'école du Louvre, 1971, pp. 30-32
- Exhib. cat., *Félicie Fauveau, l'amazone de la sculpture*, Paris, Musée d'Orsay, 2013, p. 326, no. 22, repr. p. 232



The Commission

The sole legitimate descendant of the dynasty founded by Henri IV, venerated as the saviour of France and of the Royal family, Henri V, born Henri d'Artois (1820-1883), Duc de Bordeaux, was perceived as the incarnation of the values of chivalry and Christianity. He was the only person of whom the sculptress Félicie de Fauveau did several portraits. During his trip to the Vatican in 1839, a voyage that he considered his first political act to reconquer the throne of France, he commissioned his portrait, which she proposed in three different versions. The portrait was done the following year, as the date on the marble versions or drawings indicate. Among the different versions, the smallest (our version) is inscribed on an ogive bearing in gold the Latin inscription *Domine Salvum Fac Regem* (Lord Save the King), surmounted by "a gothic H."

Félicie de Fauveau treated portraits as if they were scenes from history, conferring a strong political and spiritual message on them. Thus, the representation takes on a symbolic dimension that is immediately intelligible, underlined by the use of heraldic attributes from the medieval repertoire, to the detriment of the actual human face. In 1839, Marquis Forbin des Issarts (1775- 1851), Peer of France and a fervent Legitimist close to the Duchesse de Berry, commissioned the present example of the bust of Henri V from the artist, in addition to his own portrait with a Latin inscription affirming his loyalty to the king.

A second larger model of the portrait is at the Château d'Ussé, sculpted for Félicie de Duras, Comtesse de La Rochejaquelein, a close friend of the artist, with whom she kept up a regular correspondence after her exile to Florence. Indeed it was in the course of their epistolary exchanges that the sculptress affirmed that she had made fourteen portraits of Henri V, testifying to the popularity of the subject and to the support from which the pretender to the throne benefited.

The Comtesse de la Rochejaquelein, a fervent ultra-Legitimist, was one of the principal leaders in the Vendée region of their uprising in 1832, led by the Duchesse de Berry, mother of Henri d'Artois. Félicie de Fauveau actively participated in this rebellion. Arrested and then imprisoned after the failure of the insurrection—which sought to drive Louis-Philippe, the "Usurper" from the throne - she was condemned to live in exile and fled to Florence in 1834. She supported herself with her art, and with help from her brother Hippolyte. Loyal throughout her life to her political commitment and devoted to the senior branch of the Bourbons and its Christian ideals, she spent her career making commissions for great private and international patrons, specifically for the Château d'Ussé, home of her faithful friend and patron, Comtesse de la Rochejaquelein.

Self-taught and close to Ary Scheffer and Paul Delaroche, this unusual female artist was celebrated by Stendhal from the moment she exhibited at the Salon of 1827 where she won a gold medal from the jury. She drew her inspiration from her passion for the medieval world, its royal and religious symbols, and from the first Italian Renaissance.

Henri V

Son of Charles-Ferdinand d'Artois, Duc de Berry, and of Marie-Caroline des Deux Siciles, Henri d'Artois was the grandson of Charles X. This "miracle child," as he was referred to by Lamartine, was the last representative of this branch of the Bourbons and the sole pretender to the throne of France after the murder of his father seven and a half months before his birth. In homage to the first city to rally to the Bourbon cause in 1814, Louis XVIII gave him the title of Duc de Bordeaux. However, in 1830, the riots during the "Trois Glorieux" (Three-Day Revolution), overthrew Charles X who, on August 2nd, abdicated with the Dauphin Louis de France, in favour of the Duc de Bordeaux, aged nine. Appointed Regent, far from proclaiming the boy king, the Duc d'Orléans mounted the throne and accepted the title of "King of the French" from the two Chambers, Deputies and Peers, thus establishing a parliamentary monarchy. He then swore loyalty to the Charter under the name of Louis-Philippe the First. The deposed royal family went into exile in England, then onto the royal palace in Prague in Bohemia. From then on, Henri d'Artois bore the courtesy title of Comte de Chambord, for the name of the château that was bought by national subscription and given to him in 1820 for his baptism. Still, even as of August 2nd, some Legitimists considered Louis-Philippe, son of a regicide, as a usurper. Known by the name of Henriquinistes, they were in favour of the young Duc de Bordeaux becoming king immediately, with the name of Henri V. When he attained his dynastic majority in 1833, the young man of thirteen delivered his own solemn protestation against Louis Philippe's usurpation. At the death of the Dauphin Louis in 1844, he established himself at Frohsdorf castle, south of Vienna. His life would be one long exile punctuated by attempts to regain power. After the fall of Napoléon III and the abrogation of the exile law, he was able to come back to France and moved to the Château de Chambord. The Chamber was at that point largely dominated by Royalists, and the Comte de Chambord began preparing to be crowned. But his rigidity, his refusal to keep the tricolour flag, and political conflicts got the better of his return, and the Republic established itself definitively in 1875.



Fig. 3

Related works:

Heraldic H type

- Portrait en buste d'Henri d'Artois, duc de Bordeaux et comte de Chambord, watercolor drawing, dated 1840, album "Ouvrages" Balcarres, folio 103, annotated: MOITIE DE LA PROPORTION / DU PETIT MODELE 1840, actual whereabouts unknown (fig. 1).
- Portrait en buste d'Henri d'Artois, duc de Bordeaux et comte de Chambord au H héraldique, first version having belonged to Marie-Caroline de Bourbon, Duchesse de Berry, for her château in Brunnsee, actual whereabouts unknown.
- Another version having belonged to the Comte de Jassaud, actual whereabouts unknown.

Mandoral Type

- Portrait en buste d'Henri d'Artois, duc de Bordeaux et comte de Chambord, watercolor drawing, dated 1840, album "Ouvrages" Balcarres, folio 103, annotated: 1840 / marble / 1/3 size, actual whereabouts unknown (fig. 2).
- Portrait en buste d'Henri d'Artois, duc de Bordeaux et comte de Chambord, marble, polychrome, 57 x 37 x 17 cm, Les-Lucs-sur-Boulogne, Historial de la Vendée (fig. 3).

Large version

- Grand portrait en buste d'Henri d'Artois, duc de Bordeaux et comte de Chambord, known also as Portrait d'Henri V, commissioned by the Comtesse de La Rochejaquelein, 1840, marble, polychrome, inscr. on the right-hand cut-away section: ROMAE ANO D'MDCCCXL / Sbat FAS DE FAUVEAU; on the left-hand cut-away section: Erigé / Par Fie / de Duras / Cesse / de la / Roche- / Jacque- / lein, Rigny-Ussé (Indre-et-Loire), Château d'Ussé.



Fig. 1

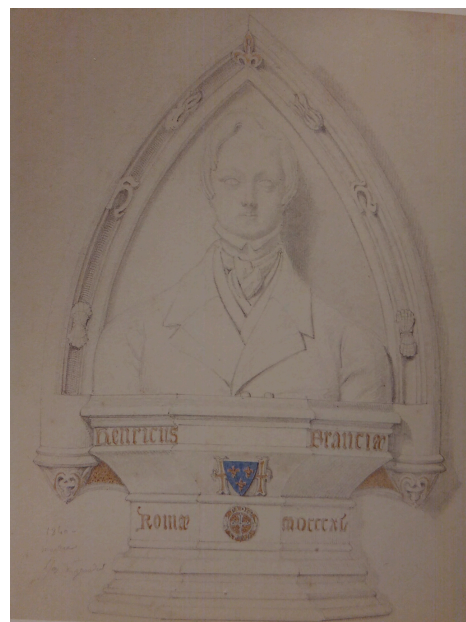


Fig. 2