

The Apotheosis of Charles Lepec: his participation at the Paris Exposition Universelle of 1867

by Olivier Hurstel and Martin Levy

The French enamel artist Charles Lepec (1830-90) first reached an audience outside France through his participation at the London International Exhibition of 1862. It was on this occasion that he came to the attention of Alfred Morrison (1821-97), who would become his greatest patron. When Lepec planned his stand at the Paris Exposition Universelle of 1867, a large proportion of his display was borrowed back from Morrison. This article examines Lepec's contribution in 1867, and how it led to widespread critical success. The opportunity is also taken, using previously unpublished contemporary documents, to examine aspects of this particular World's Fair; and how Lepec was situated and considered in the company of his fellow participants.

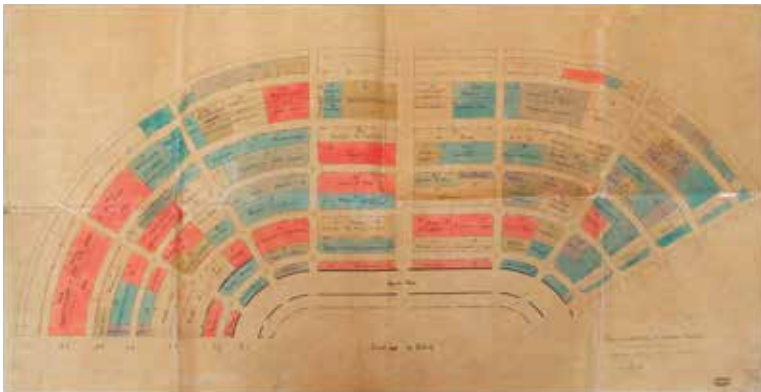
Charles Lepec (1830-1890) has now emerged from obscurity to be recognised as the most remarkable enamel artist active in France during the third quarter of the nineteenth-century. (1) Lepec's work in other media was touched upon by the present authors in their examination of his patronage by Alfred Morrison, (2) and this other work, together with full details of his life and techniques, will be analysed in a future contribution currently in preparation.

Having started as painter in oils, Lepec appears to have turned to enamels by around 1860, and this remained his principal medium until the early 1870s. His enamels are numbered, giving an approximate indication of his annual output. So, *Audaces Fortuna Juvat* (private collection) (3) is dated 1860 and numbered 34, while *Vénus* (private collection) (4) is dated 1861 and numbered 73, implying a production, at this date, of some forty pieces per annum. A *tazza* and cover dated 1866 is numbered 288 (Fitzwilliam Museum, Cambridge), suggesting that annual output remained consistent. It can thus be reckoned that he may have produced fewer than 500 works in this medium over his career, although his miniatures and jewellery have yet to be fully investigated. As the present authors have demonstrated, Alfred Morrison was Lepec's most significant patron for enamels from the time they first encountered one another at the London International Exhibition of 1862, until after the Paris Exposition Universelle of 1867; (5) and it would be work from Morrison's collection that dominated Lepec's participation in Paris, the event that sealed his reputation.

Lepec had already exhibited his enamels at the Paris Salon and at the Salon de la Société des amis des Arts de Lyon from 1861; at the London International Exhibition, 1862; and with Robert Phillips in London, through whose agency he gained Morrison's patronage. (6) Lepec's career was in its prime when, on 23 August 1865, he applied for admission as an exhibitor at the Paris Exposition Universelle. (7) At this early stage, Lepec (describing himself as 'artiste, peintre, émailleur' of 52 Rue de Bourgogne, Paris) submitted a list (8) that includes pieces he intended to exhibit two years later; he also specified the dimensions and shape of his showcase. (9) Two things are clear: some of the works had already been completed, or were in production, and the thoughtfulness and detail of Lepec's application demonstrate how important he felt the exhibition would be for his career. (fig. 1) Of the thirty plus pieces that Lepec would exhibit on his stand in 1867, fourteen were already complete or in production, and Morrison lent a total of at least eighteen.

On 30 December 1865 all detailed plans for the 1867 Exhibition had been submitted and approved, and French exhibitors were notified of their admission. Lepec received his official acceptance in February 1866, leaving him a little over a year to complete his display. (10) Meanwhile, Lepec participated at the Paris Salons of 1865 and 1866, (11) and some of these acclaimed contributions were shown again in 1867.

Instead of having several buildings housing the exhibits – as had been the case for the Paris Exposition Universelle in 1855 – it was decided that the main site in 1867 would be the Palais du Champ-de-Mars. (fig. 2) Built by the engineer Frédéric Le Play (1806-82) with the help of the young Gustave Eiffel (1832-1923) as a chief designer, the Palais had an oval structure and housed both national sections and thematic exhibitions. The exhibition building occupied 145,000 m² and was formed with seven concentric ‘rings’ and a central garden (166 x 56 m). Most of the exhibition, in the outer concentric aisles, was dedicated to industry, while the inner aisles were reserved for art manufactures. French exhibitors, determined to redress the perceived weakness of their participation at earlier World’s Fairs -- for example, those held in



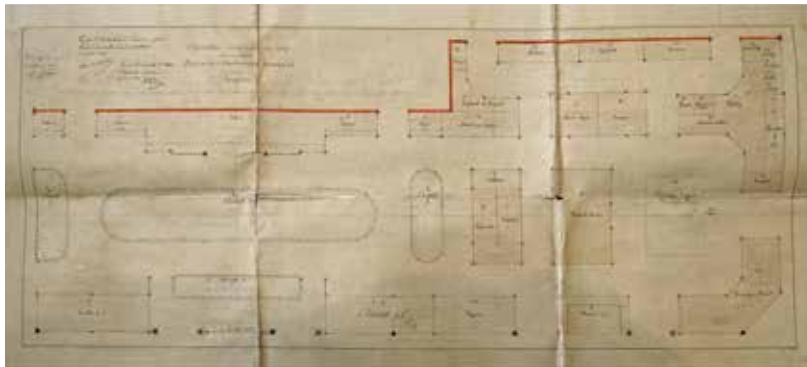
3 General plan of distribution of French exhibitors, Archives Nationales] dated 27 July 1866. Archives Nationales, F/12/3042.

London -- occupied over half of the inner displays. (fig. 3) Napoleon III exploited the Exposition Universelle, which ran from 1 April to 3 November 1867, as an event to generate a political advantage, and it did, indeed, mark the apogee of his reign. While the Paris Exposition Universelle in 1855 had ended with a deficit of more than eight million francs, the 1867 exhibition achieved a surplus of some three million francs, despite costing twice as much to stage. Attendance in 1867 was in excess of ten million people. (12)

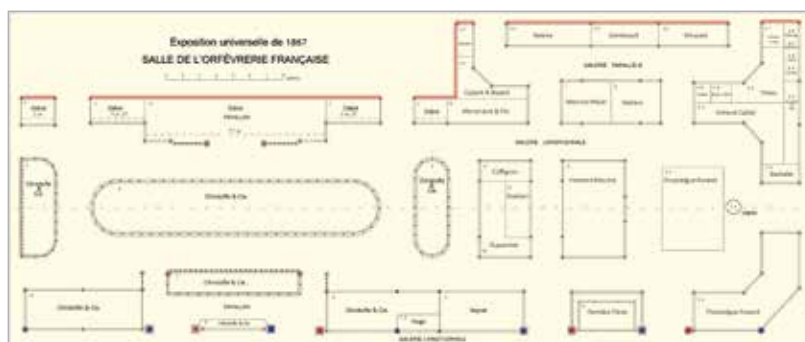
Although Lepec appears to have been independently wealthy, he was no dilettante. A constant technical as well as artistic innovator, he achieved recognition as the outstanding enamel artist of his era. For our understanding of the development of French enamels under the Second Empire, and for the insights into the work of Lepec in relation to that of his contemporaries, scholars owe a debt of gratitude to the pioneering work of Daniel Alcouffe. (13)

Works wholly or partly made of enamel were distributed around the Exposition under six separate categories. ‘Orfèvrerie’ [Goldsmiths] (Group III, class 21) and ‘Bijouterie-joaillerie’ [Jewellery] (Group IV, class 36) were sections (14) where enamels might have been expected to be seen as elements of works in which they merely formed decorative elements. Sèvres had a workshop producing enamels, (15) which was crucial during the years 1845-73 in facilitating the revival of enamel-working; the manufacturer exhibited in the section dedicated to ‘Porcelaines et autres poteries de luxe’ [Fancy Porcelain and Pottery] (Group III, Class 17). In the area devoted to ‘Bronzes et fontes d’art’ [Bronzes and art Casts] (Group III, Class 22) were *champlevé* enamels imitating or inspired by Chinese *cloisonné* enamel. Under ‘Meubles de Luxe’ [fancy furniture and objects] (Group III, Class 14) were pieces mounted with enamel plaques. ‘Les émaux des peintres’, or enamels by painters, as they were called in the nineteenth century, were shown as *Oeuvres d’art* [Works of Art] (Group I, Class 2), and formed only a small part of the enamels shown in 1867. (16)

In the Works of Art category -- the realm of fine art -- Lepec showed two works that he had exhibited previously: *Portrait de Mme F.L.*, probably a portrait of his mother, (17) and *Angélique et Roger* (now lost). (18) Given the artist’s trajectory during the 1860s, it is significant to see how Lepec positioned himself within the vast edifice built on the Champs de Mars. He exhibited, under his own name, under two categories: *Orfèvrerie*, and *Oeuvres d’art*. However, Lepec was also represented in the section devoted to *Bijouterie-joaillerie*, an area with which he was involved through work carried out for fellow exhibitors, Boucheron (see below) and Duron, (19) the latter a maker of precious objects rather than jeweller.



4 'Exposition universelle de 1867. SALLE DE L'ORFÈVRERIE FRANÇAISE', dated 17 February 1866. Archives Nationales, F/12/3042.



4a Modern rendering of the 'Salle d'Orfèvrerie'. The authors.

Thanks to a plan dated 17 February 1866 (figs 4 and 4a), discovered in the course of our on-going examination of Charles Lepec and his career, (20) we can visualise Lepec's tiny stand, while at the same time gaining insights into the magnitude of his achievement in gaining such stellar recognition. The 'Salle de l'Orfèvrerie Française' was dominated by the firm of Christofle who, along with Odiot took up over half the section. Other now well-known firms all took smaller spaces: Duponchel, Rudolphi, Froment-Meurice, and Fannièrre Frères, for example. In terms of pecking order, the Lyon firm Armand-Caillat had a larger stand than, for instance Rudolphi, while the church furnishers Poussielgue-Rusand, the French equivalent of A.W. Pugin's favoured metalworkers and stained glass manufacturers, John Hardman and Son, had two large stands in one corner of the section. Among the twenty-nine other exhibitors in the 750 m² space, it would be easy to miss Lepec's miniscule island site, with its oval stand (no. 23) measuring 2m 20 or 30 x 1 m 50 x 1m 10 (height by width by depth), just to the right of Possielgue-Russand's more central stand (no. 24). The position was, in fact, ideal, and he was not missed; François Ducuing described the display of enamels as a 'masterpiece', (21) Lepec was on the axis of the two main entrances to the section, on the rue de Lorraine; other entrances off the Rue de France, or de Paris (the same street) (22) (fig. 5), led directly to the stands of Odiot and Christofle (fig. 5a). Although we cannot be certain of the precise location shown, the view on the rue de France (or de Paris) surely gives an impression, to the left, of an entrance into a gallery such as the one for *orfèvrerie*.

Around Lepec were four other enamellers allowed to exhibit in the section designated for *orfèvrerie*: Debruge et fils (no. 26), a specialist in enamelled bronzes; Julien Robillard (no 27), Charles Auguste Dotin (no. 28) - who sometimes collaborated with Lepec (23) - and Louis Charlot (no. 29), 'who works in all kinds of enamel, but who is most successful with



5a 'Photographie stéréoscopique de la classe orfèvrerie (côté rue de Paris), vue du stand Christofle'. The authors

5 'EXPOSITION UNIVERSELLE – 'La Rue de France' *L'Exposition universelle de 1867 illustrée*, 36, 5 septembre 1867, p. 85. The authors

translucent enamels with eighteenth-century colouring'. (24) Of the last four who exhibited on a joint stand, Robillard (25) and Dotin both received honourable mentions. However, according to Auguste Luchet, while there were five or six exceptional enamellers based in Paris, Lepec dominated the group 'like a king'. (26) One has to imagine how Lepec's work would have stood in proximity to the ecclesiastical production of Armand-Caillat and Poussielgue-Rusand.

While Lepec evidently took his opportunity in 1867 very seriously, one might ask why he showed relatively few works. The answer surely lies in the time it took him to complete each work, the vicissitudes of firing enamels, and the fact that at most he oversaw a tiny *atelier*, and sometimes required the assistance of outsiders in completing his work. Moreover, the whole participation process was stressfully bureaucratic, with a long lead period. The nomination deadline was 31 October 1865, and with *œuvres d'art* (Groupe I, Classe 2) having to have been agreed by 15 October 1866. (27)

In his nomination papers Lepec mentions that one of the four 'cups' exhibited in 1867 required some thirteen months' work. Such a timescale certainly applied to *Clémence Isaure* (Musée d'Orsay, Paris), which, although not exhibited in 1867, received considerable praise at the time and is a piece whose completion coincided with Lepec's application. (28) This work received high praise in the influential *Art Journal*, which celebrated Lepec's participation at the Exposition Universelle at length:

In the very front rank amongst the most beautiful and the most precious works of art in the Universal Exposition in Paris, a place of high honour is assigned by common consent to a series of enamels by M. Charles Lepec which in due time we shall describe with suitable care. Meanwhile, we gladly avail ourselves of a becoming occasion for introducing the name of this remarkable artist to our readers, in connection with another of his works, the grandest and most splendid of them all, that has now just secured a permanent home in England without having first to experience a temporary sojourn in the World's palace on the Champs de Mars.

... Charles Lepec, now in the prime of life, combines the highest qualities of an artist with the culture and refinement of a scholar. Endowed with the rare gift of a

thoroughly original genius, having an instinct for colour and an intuitive appreciation for whatever is beautiful in form, he has not neglected to discipline his mind by careful training and by diligent and earnest study... As one of the ablest critics amongst his own countrymen has said of him, with characteristic warmth, 'his talent, which burst forth like a shell shot from a gun, has attained almost to perfection in a day.' (29) In this consists the grand distinction between M. Lepec and almost all (if not all) his contemporaries, who, like himself, are artists in enamel, that he is a true *designer* as well as a most skilled *enameller*. M. Lepec's enamels are not executed 'after' the works of any particular school, nor 'in the manner' of any particular artist; on the contrary, they are in his own manner, of his own genius, the productions of a man who is himself a great master of his Art.

The works of M. Lepec have already begun to exercise a most happily beneficial influence upon the revived art of the enameller. The peculiar difficulties which attend the practice of this beautiful and interesting art, since they grow out of the precarious nature of the processes coupled with the singular qualities of the pigments to be employed, cause enamels even in the hands of the most experienced and skilful artists to be mixed products of talent and good fortune.... It is truly gratifying to us to be able to add that the most important works of this artist are in England, or at any rate are the property of English collectors. Mr. Morrison, of Fonthill, through the mediation of Mr. Phillips of Cockspur Street, is the fortunate possessor of the greater number of his *chef d'oeuvres*, some of which are now in the Paris Exposition... (30)

Within three paragraphs, the Art Journal, captures the essence of Lepec's work in enamel and demonstrates the benefit he accrued from his participation in the 1867 exhibition. The time-consuming and problematic production of *Clémence Isaure*, a work with which he had the assistance of Charles Dotin, (31) makes up the second half of the article:

One only of M. Lepec's greatest works... has Mr Morrison permitted to pass from Mr. Phillips to any other hands than his own. This admirable enamel, a group of colossal plaques, incorporated so as to form a single composition upwards of six feet in height, is not only by far the most important work of its class that has been executed in modern times, but it also takes precedence of all the greatest enamels known to be in existence. In the Château de Madrid, in the Bois de Boulogne, there is no example of the enameller's art, amongst the noblest of the works executed for Francis I, (32) that could endure a comparison with it... this enamel has been purchased by one of our great iron-masters, Mr. Bocklow of Marton Hall, Middlesborough-on-Tees. We heartily congratulate that gentleman... yet, at the same time are constrained to express our deep regret, that a work of such pre-eminent value as a teacher should not have been secured, as secured it might have been under very advantageous conditions, for the South Kensington Museum, or for some other public institution.

Another piece highlighted by the Art Journal, this time in its *Official Illustrated Catalogue of the Universal Exhibition* (1868) was the *nef*. (33) This work, from the collection of Alfred Morrison, is now at the Badisches Landesmuseum in Karlsruhe. (fig. 6) Alcouffe has discussed this masterpiece in detail: 'Executed in gold and silver by Duron, this is a masterpiece of jewellery [*sic*]; the problems in constructing the framing could not have been better overcome.' From the point of view of manufacture, it includes enamels painted on gold and silver, champlevé enamels and translucent enamels; the present authors gave further details in their recent study of Alfred Morrison's patronage. (34)



6 Nef by Charles Lepec exhibited at the Paris Exposition Universelle, 1867.
The Illustrated Catalogue of the Universal Exhibition published with the Art Journal, 1868 p. 169.
 The authors

Of the ENAMELS of M. CHARLES LEPEC, it is not too much to say they are the most admirable as well as the most attractive Art-objects in the Exhibition...

The object we now engrave is 'a gold cup in the form of a *nef* – a boat'. It has been bought for a large sum (but not more than it is worth) by Mr. Alfred Morrison; and, indeed, nearly the whole of Mr. Lepec's productions have been purchased for England by Mr. Robert Phillips, who was the first in this country to appreciate the great artist, and who must rejoice to witness his accumulated fame. (35)

Based on our research and such archival records as survive, (36) it seems that Lepec contributed something over thirty pieces (37) to the 1867 Exposition Universelle, and these can be shown, as follows. Eighteen individual pieces (excluding a probable pair, no. 3, treated as a single exhibit) are recorded on a list in the Morrison Archive, adapted below:

- 1 *Deux profils de femmes: Laure* [present location unknown]
- 2 *Marguerite*. [present location unknown]
- 3 *Boucles d'oreilles transparentes à jour*. . . . [present location unknown]
- 4 *une petite Vénus* [private collection] (38)
- Coffret de la Chasse* : [nos. 5-9 were plaques intended for the *coffret*]
- 5 *La chasse* [present location unknown]
- 6 *attalante [sic]* [V&A, fig. 7, see below]
- 7 *Diane* [V&A, fig. 8, see below]
- 8 *lion*. [art market, July 2017]
- 9 *chevreuil*. [art market, July 2017] (39)
- 10 *Coupe Volupté* (fig. 12). [present location unknown] (40)
- 11 *Coupe Fantaisie* [Saint Louis Art Museum] (41)
- 12 *Bouteille venitienne [sic]* [Metropolitan Museum of Art] (42)
- 13 *...et son plateau* [ditto]
- 14 *1 assiette sujet*. [Limoges, Musée de l'Evêché] (43)
- 15 *1 assiette sujet*. [Amsterdam, Rijksmuseum] (44)
- 16 *une assiette indienne* [present location unknown]
- 17 *une assiette persane*. [present location unknown]
- 18 *bonbonnière indienne* [present location unknown]

To this list, it is possible to suggest more than a dozen additional exhibits:

- 19 *1 grand coffret* (45). [present location unknown]
- 20 *1 petit coffret* [present location unknown]
- 21 *2 coupes fermées*. [one, Fitzwilliam Museum] (46)
- 22-27 *5 vases, style vénitien, allemand, persan* [Venetian vase, no, 12 above, but others present location unknown, although some designs survive in V&A] (47)
- 28 *1 plat* [present location unknown]
- 29 *2 soucoupes* [present location unknown]
- 30 *1 vase en forme de nef* [Karlsruhe, Badisches Landesmuseum, here fig. 6]

- 31 *divers objets de plus petites dimensions*. . . . [present location unknown]
 32 *1 portrait de Madame Morrison* [art market, September 2017] (48)
 33 *1 médaillon César*. [present location unknown]

We also know (49) that Lepec exhibited:

- 34 *Angélique et Roger* (50) [present location unknown]
 35 *portrait de Mme F. -L.* [present location unknown]

According Alfred Darcel, Lepec made a late addition towards the end of the show:

- 36 *une plaque d'émail à jour* [present location unknown] (51)
 There is some confusion over this piece as Lucien Falize describes is a '*coupe d'émail à jour*'. (52)

Most of the identified works formerly in Alfred Morrison's collection and exhibited in Paris were illustrated in 'Charles Lepec and the Patronage of Alfred Morrison' (see note 1), and this includes pieces known only from drawings in the collection of the Victoria and Albert Museum, and in the Morrison Archive. However, two more enamels have now entered a public collection since publication of the Morrison article.

Amazon and *Atalanta* (or *Diane*) are now in the collection of the Victoria and Albert Museum (figs 7 and 8). *Atalanta* was sold at Christie's on 23 February 1899 (53) in lot 392 and described as:

a pair of [three, written by hand] Oblong Enamel Plaques, painted with an Amazon, and busts of *Atalanta* [and Diana, written by hand] in borders of arabesque ornament in brilliant colours on gold and silver ground—5 in. by 8 in.—by Charles Lepec—in glazed ebonised frames.

Auguste Luchet describes: '*une femme indienne tirant de l'arc* . . . le couvercle d'un coffret dont l'ensemble doit symboliser la chasse', and this is certainly what was described by Christie's in 1899 as an 'Amazon'. (54) Although 'Amazon' is not named as such on the list of items sent by Morrison to Paris, it is clearly one and the same piece as 'Diane'. Luchet continues:

aux deux grands côtés, les profils d'Atalante et de la Diane antique; aux deux petits, des attributs de vénerie que surmontent une tête de chevreuil et une tête de lion. Cette belle Hécate indienne aux couleurs acajou se détache d'un disque en platine, sorte de lune nageant dans un fond d'or vermiculé.

On removal of the back on 7 June 2015, the backboard to *Amazon* was found to be incised 'la Chasse' (presumably referring to the *coffret* of which it was intended to be a part). The mahogany surround supporting the enamel plaque itself is marked in pencil 'Diane sauvage'.



7 *Amazon* by Charles Lepec, enamel on copper (?), 29 x 36.3 cm (including frame), signed, dated and inscribed 'No. 195 / CHARLES LEPEC I.P.V. 1864', from the collection of Alfred Morrison (Victoria and Albert Museum, London).

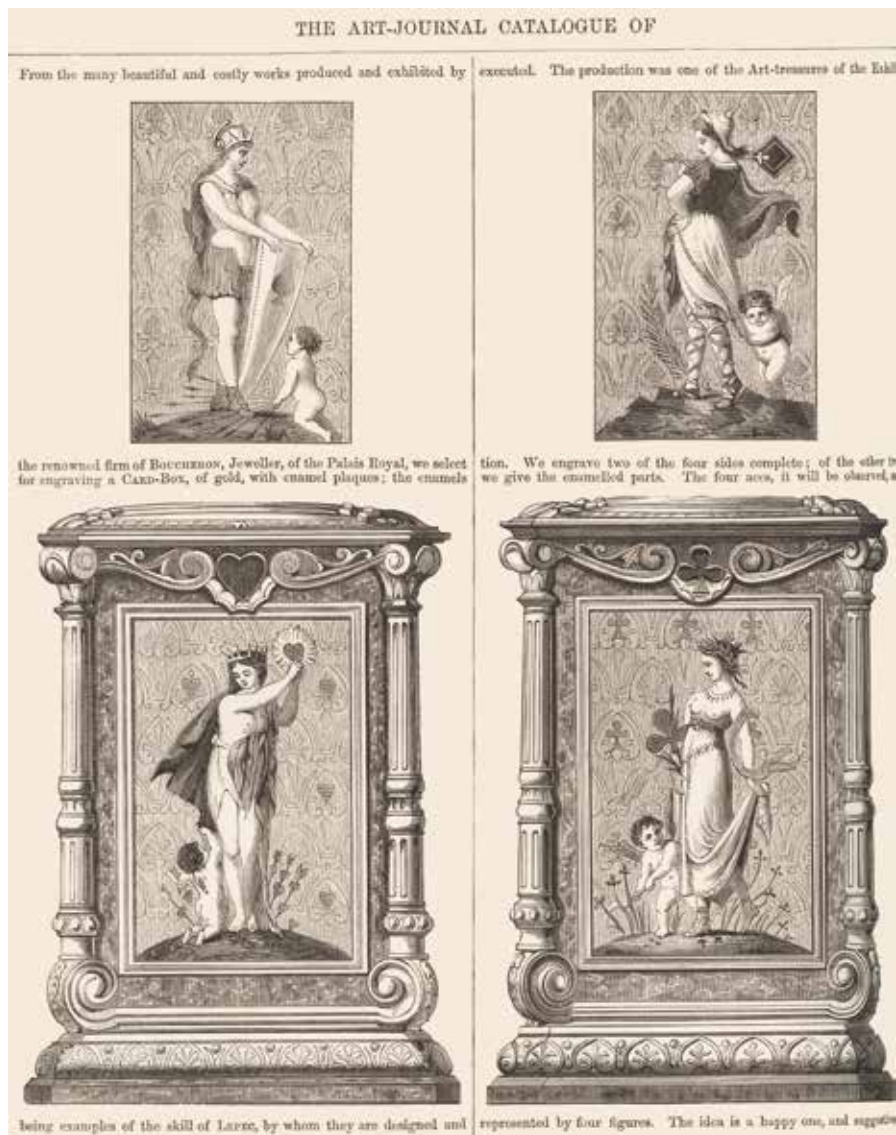


8 *Atalanta* by Charles Lepec, enamel on copper (?), 25.5 x 33 cm (including frame), signed, dated and inscribed 'No. 194 / CHARLES LEPEC I.P.V. 1864 / ATALANTA', from the collection of Alfred Morrison (Victoria and Albert Museum).

As successful as Lepec's own presentation was in 1867, it was not his only involvement. In Paris and, of course, elsewhere at this period (as indeed today), luxury goods sold by prestigious firms were often manufactured in whole or in part by a network of smaller but highly skilled craftsmen and craftswomen, either in their own studios or in smaller workshops. It has been noted that Lepec was very much part of this circle; colleagues with whom he was associated included Dotin (mentioned above in connection with *Clémence Isaure*) and Charles Duron. (55)

An example of this cooperation is the ravishing *boite à whist* or card-box enameled by Lepec, manufactured by Alexis Falize, and exhibited by Boucheron. (fig. 9 - present location unknown) The *boite à whist* attracted the attention of the Art Journal:

From the many beautiful and costly works produced and exhibited by the renowned firm of BOUCHERON, Jeweller, of the Palais Royal, we select for engraving a CARD-BOX, of gold, with enamel plaques; the enamels being examples of the skill



9 *Boite à Whist* manufactured by Alexis Falize, with enamels by Charles Lepec, and exhibited by Boucheron at the Exposition Universelle, 1867. *The Illustrated Catalogue of the Universal Exhibition* published with the Art Journal, 1868, p.314. The authors. .

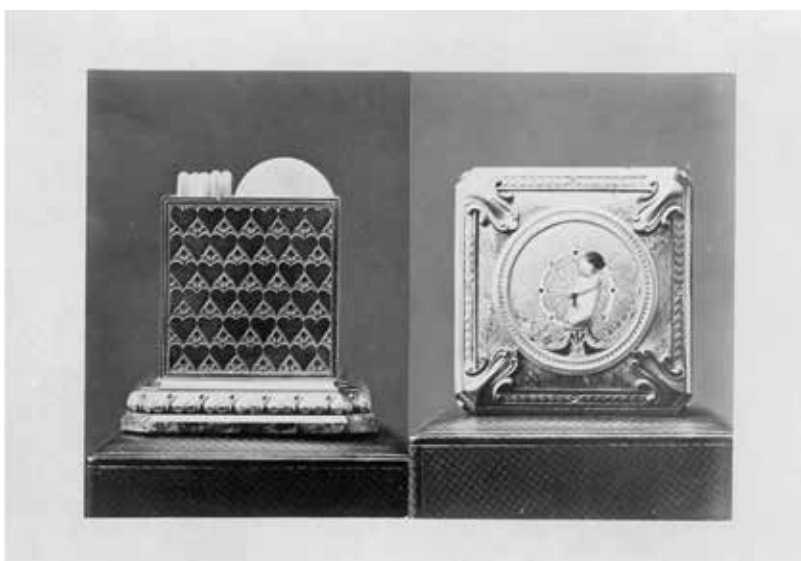
of LEPEC, by whom they are designed, and executed. The production was one of the Art-treasures of the Exhibition. We engrave two of the four sides complete; of the other two we give the enameled parts. The four aces, it will be observed, are represented by four figures. The idea is a happy one, and suggestive.

Katherine Purcell has drawn attention to this remarkable collaborative work, (56) and previously Lucien Falize had noted that the enamels by Lepec were after designs by Marc-Emmanuel Louis Solon, *dit* Miles (1835-1913). (57)

In addition to the Art Journal engraving, the authors have located six views in the Boucheron Archives (58); two sides are shown here (fig. 10), and the interior and the top (fig. 11) inscribed in a later hand, 'EXPO 1867 / Boite a whist avec émaux de Charles LEPEC'. (59) It is hoped that this object, once in the collection of the Earl of Dudley at Witley Court, Worcestershire, survives and awaits rediscovery.



10 Two sides of 'Boite a whist avec émaux de Charles LEPEC', photograph, 1867. Archives Boucheron.



11 Top and back of *Boite à Whist* photograph, 1867. Archives Boucheron,



12 Enamels by Charles Lepec exhibited at the Exposition Universelle, 1867.
The Illustrated Catalogue of the Universal Exhibition published with the Art Journal, 1868, p. 304.
 The authors.

Besides the *boite à whist*, Boucheron showed *plique-à-jour* enamels, placing him in the vanguard of a technique that would be taken up by masters such as René Lalique during the period of Art Nouveau. Frédéric Boucheron and Charles Duron were each awarded a gold medal in 1867 (for quite different works) and went on to become major figures in the Parisian world of jewellery and goldsmith's work.

Not only did Lepec's participation at the Paris Exposition Universelle of 1867 receive approving notices in English, French and German publications, the artist himself also gained official recognition for his technical mastery in a variety of techniques. (60) The Jury awarded him a gold medal (and 1000 francs) in the category of *orfèvrerie*, ahead of notable competitors such as Fannière, Odiot, Froment-Meurice, Armand-Caillat and Duponchel --: high praise, indeed (fig. 13). His success also occasioned his official recognition by Napoléon III, who named 'Lepec, Charles Florent Joseph, *Peintre Emailleur*' as a '*Chevalier*' of the Légion d'Honneur by a decree dated 30 June 1867. (61)

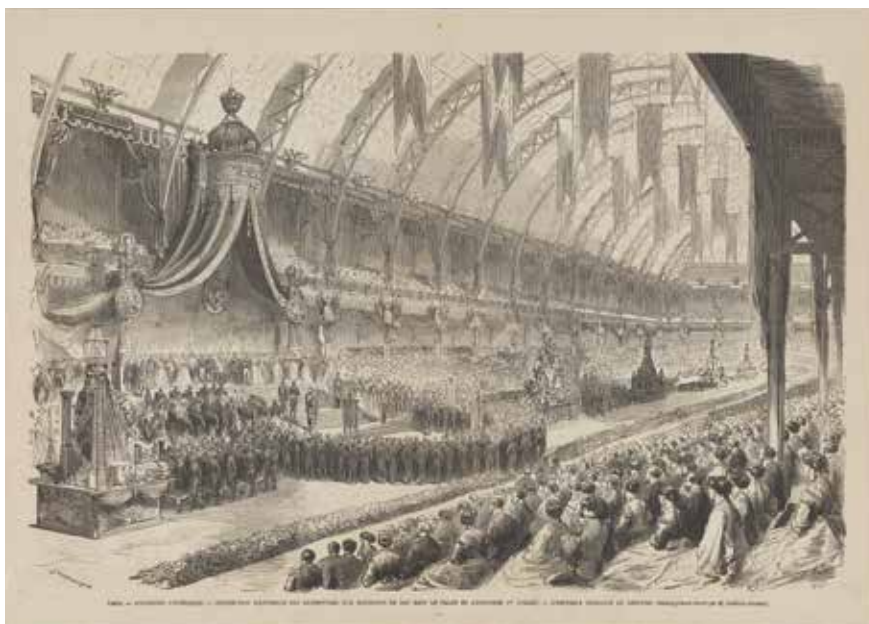
In its issue for 21-23 August 1867, the London Evening Mail heaped ecstatic praise on Lepec:

The first prize for plate has been awarded to M. Charles Lepec, in whose case there is scarcely any gold or silver to be seen, for it is all covered with enamel...

[Any] one who goes through the Exhibition with intelligence will be astonished at the position this enameller has assumed.

The enamels of M. Lepec... being the most artistic deserve to be noticed first. He has a large continuous surface of enamel and paints upon it a picture, which when finished, is to be compared for general effect with pictures painters on other surfaces. He has a little oval on which he paints a miniature; or he has a panel on which he paints an arabesque; or he has the inside of a cup or the outside of a vase on which he paints some scene with all the skill we expect of a pupil of Flandrins's. Here he has a Venus, there a Cleopatra, there again, some dark Indian beauty; he has a great variety of subjects which he manages with great artistic ability. What he manages by way of colour is very marvelous. He has carried colouring of enamels to a pitch of refinement which has hitherto been unattainable.

Although his relationship with the Morrison family continued, and Lepec went on working – albeit not much in enamels after the mid-1870s -- he appears to have died a forgotten man to the extent that no official obituaries have been located. The Paris Exposition Universelle of 1867 and the consequent awards did then indeed mark the apotheosis of Charles Lepec.



13 'Distribution solennelle des récompenses par l'empereur, Palais des Champs Elysées, 1er juillet 1867'. *Le Monde Illustré*, 3 octobre 1867, pp.100-01. The authors.

NOTES

- (1) Daniel Alcouffe, 'Les Emaillleurs Français à l'Exposition Universelle de 1867', *Antologia di Belle Arti*, nos 13-14 (1980), pp. 102-21; and Olivier Hurstel and Martin Levy, 'Charles Lepec and the Patronage of Alfred Morrison', *Metropolitan Museum Journal* 50 (2015), pp. 194-223.
- (2) Ibid.
- (3) H. Blairman and Sons, *Furniture and Works of Art* (2011), no. 6
- (4) Levy and Hurstel, 'Charles Lepec' (as in note 1), fig. 5.
- (5) Ibid.
- (6) Ibid.
- (7) 'The admission documents for Class 21 (*orfèvrerie*) are conserved at the Archives Nationales, Paris: F/12/3042 (Commerce et industrie)
- (8) '1 grand et 1 petit coffret, 2 grandes coupes, 2 coupes fermées, 5 vases ou pour mieux dire objets de forme, style vénitien, allemand, persan, 1 plat, 2 soucoupes, 6 morceaux détachés de coffrets, 1 vase en forme de nef pour surtout de table et divers autres objets de plus petites dimensions, tous sur cuivre, argent ou or, tous en peinture d'émail et tous avec sujets. (l'une des coupes a demandé 13 mois de travail, un coffret un an, etc.).'
- (9) 'Je demande une vitrine ovale ayant 1 mètre 50 de long, 1 mètre 10 de large et 2 mètres 20 ou 30 de haut'.
- (10) The decree [L'arrêté] of 24 March 1866 confirming details for participation and a list of exhibitors in 'classe 21' is published in *La propagation industrielle : Revue hebdomadaire illustrée des inventions, machines, appareils et procédés de la France et de l'étranger*, Office industriel des brevets d'invention, Paris, n°12 (March 1866), pp. 267-69.
- (11) See Pierre Sanchez, *Dictionnaire des Céramistes, Peintres sur Porcelaine, Verre et Email Exposants dans les Salons, Expositions Universelles, Industrielles, d'Art Décoratif, et des Manufactures Nationales, 1700-1920 II* (Dijon: Echelle de Jacob, 2005), p. 919.
- (12) Pauline de Tholozany, 'The Expositions Universelles in Nineteenth Century Paris'; PhD dissertation, Brown University (2011), accessed on: <http://library.brown.edu/cds/paris/worldfairs.html#de1867>
- (13) 'La renaissance des différentes techniques de l'émail sous le Second Empire' *Métiers d'art*, nos 4-5 (July 1978), pp. 40-47 ; and Alcouffe, 'Les Emaillleurs français' (as in note 1), pp. 102-21.
- (14) Groupe III : Galerie du Mobilier; Group IV : Galerie du Vêtement.
- (15) See Pascal Massé, 'Jacob Meyer-Heine (1805-1879) et l'atelier d'émaillage sur métaux à la manufacture de Sèvres', *Revue de la société des amis du musée national de la céramique* 20 (2011), pp. 105-14.
- (16) Group I [*œuvres d'art*], Class 2 [*Peintures diverses et dessins*]. Lepec was one of only three enamellers who exhibited in this category; the others were Claudius Popelin (1825-1892) and Frédéric de Courcy (1832-1913).
- (17) A work, enamelled on gold and probably dating from 1862; to be discussed in the third article on Lepec's life and techniques, in preparation by the present authors.
- (18) See Hurstel and Levy, 'Charles Lepec' (as in note 1), p. 202.
- (19) Olivier Gabet, 'Kunstkammer Objects in the Age of the World Fairs: Charles Duron in 1867', *Burlington Magazine* 149, no. 1251 (June 2007), pp. 393-99.

- (20) Archives Nationales, Paris ; F/12/3042 .
- (21) François Ducuing, 'La rue de Paris', *L'Exposition universelle de 1867 illustrée*, 36^e livraison (5 Septembre 1867), p. 86.
- (22) Ibid., p. 85.
- (23) Dotin provided assistance to Lepec in firing the enamels for *Clémence Isaure* (1865, Salon de 1866); see Lucien Falize, 'Claudius Popelin et la renaissance des émaux peints', *Gazette des Beaux-arts* 10, 3rd period (1 November 1893), p.437.
- (24) Alfred Darcel, 'L'émaillerie moderne', *Gazette des Beaux-arts* 24 (1 January 1868), p.81.
- (25) Julien Robillard was born at Compiègne in 1822, worked as an assistant to the enameller Jacob Meyer-Heine, establishing in his own right in 1853. He imitated all kinds of old enamels: Byzantine, Gothic, Chinese, Italian and Limoges; see Auguste Demmin, *Guide de l'amateur de faïences et porcelaines, poteries, terres cuites, peintures sur lave, émaux, pierres précieuses artificielles et vitraux* (Paris: Veuve Jules Renouard, 1867), p. 993. In 1863 Darcel was very mocking of Robillard, in effect dismissing him as a faker who offered the author works purporting to be by Limousin and Pénicaud : 'Nous avons reconnu dans sa vitrine bon nombre de pièces qui ont souvent passés sous nos yeux comme émaux anciens, et dont nous avons toujours doutés. Aujourd'hui nous ne doutons plus. Ces Léonards Limousin-là sont des Robillard'. 'Exposition des Beaux-arts appliqués à l'industrie', *Gazette des Beaux-arts* 25 (1 November 1863), p. 485.
- (26) Auguste Luchet, *L'art industriel à l'Exposition universelle de 1867: mobilier, vêtement, aliments* (Paris: Librairie Internationale, 1868), p. 346.
- (27) *Rapport sur l'exposition universelle de 1867 à Paris: précis des opérations et listes des collaborateurs, avec un appendice sur l'avenir des expositions, la statistique des opérations, les documents officiels et le plan de l'Exposition*, (Paris: Imprimerie impériale, 1869), p. 61. See this source for precise instructions and lists of exhibitors, with an appendix on the future of exhibitions official documents, etc, and the plan of the Exhibition.
- (28) For a discussion of the problems Lepec had with this piece, see Hurstel and Levy, 'Charles Lepec', p. 204 and fig. 2.
- (29) Edmond About, 'Les émaux du vestibule', *Salon de 1866* (Paris: Librairie de L. Hachette et Cie, 1867), p. 22.
- (30) *The Art Journal* 6 (1867), p. 154.
- (31) Hurstel and Levy, 'Charles Lepec' (as in note 1), p. 204, where *Clémence Isaure* is discussed at some length.
- (32) The Château de Madrid, originally called the Château de Boulogne, was a royal mansion built in the 'bois de Boulogne' from 1528 at the instruction of François I^{er}, born François d'Orléans (1494-1547), King of France (1515-47).
- (33) *Official catalogue*, p. 169 (illus.). Alcouffe (see note 1), p. 104.
- (34) 'Exécutée en or et en argent doré par Duron cette pièce est un chef d'œuvre de bijouterie [sic]; la difficulté de l'ajustement de la monture a été surmontée à tel point, que c'est tout ce qu'on peut désirer de mieux'.
- 'Du point de vue de l'émaillerie, elle comporte des émaux peints sur or et argent (panse de la coupe) ; des émaux champlevés (bord, pied et base) ; émaux translucides sur fond flinqué [le fond de la structure est finement guilloché avant d'être recouvert d'*émail translucide*']; see Alcouffe, 'Les Emaillieurs Français' (as in note 1), pp. 106-07, and Hurstel and Levy, 'Charles Lepec', p. 208.

- (35) This Art Journal report was also published in a German edition, *Illustrierter Katalog des Pariser Industrie Ausstellung von 1867* (Leipzig: Brockhaus, 1868), p. 175.
- (36) Lepec's application for the Exposition Universelle, as given in note 5; and Hurstel and Levy, 'Charles Lepec', p. 216 (Appendix).
- (37) According to contemporary accounts, the number of pieces reported to have been exhibited varies from half a dozen to thirty-two. According to Jules Mesnard, *Les merveilles de l'art et de l'Industrie, Antiquité, Moyen-âge, Renaissance, Temps Modernes* (Paris: Librairie des art industriels, 1869), p. 90 : 'Personne ne voudrait dire sans doute qu'il n'a pas remarqué une petite vitrine sous les glaces de laquelle une simple demi-douzaine d'objets, uniques au monde, arrêtaient pendant des heures entières ceux que saisit le travail de l'homme'. However, *Le Pays d'Auge* (11 July 1867), 73, no. 28, p.1 records: 'La vitrine de M. Lepecq, contenant trente-deux œuvres sur émail est assurément une des plus remarquables de la galerie des Beaux-arts à l'Exposition universelle.'
- (38) Hurstel and Levy, 'Charles Lepec', fig. 5.
- (39) As this article was going to press, Judith Crouch at the Victoria and Albert Museum drew the authors' attention to *Lion* and *Chevreuil*. These two panels, certainly the ends for the intended *Chasse*, had emerged shortly before, unidentified, at a provincial auction in the United Kingdom. The two enamels, framed in the same 'Phillips' frames as *Atalante* and *Diane*, were sold at by Mabel Morrison at Christie's, 25 January 1899, and following two days, day 2, lot 394a (part); they were described as 'a pair with sporting trophies – by the same' [i.e. Lepec]. The buyer of the lot, who paid 8 guineas for six enamels, was 'Heigham'. At the time of writing, no more is known of the panels' subsequent history; nor is it known whether or not the *chasse* was in fact constructed. Luchet, writing in 1869 (*op. cit.*, see below note 54, p. 95, describes these two small plaques as 'aux deux petits côtés, des attributs de vénerie que surmontent une tête de chevreuil et une tête de lion.'
- According to Judith Crouch, one plaque is numbered 192, putting it in sequence with *Atalante* (195) and *Diane* (194), and probably making the other newly-discovered enamel number 193 or 196.
- (40) Hurstel and Levy, 'Charles Lepec' (as in note 1), pp. 200-02, and fig. 8.
- (41) *Ibid.*, figs 6-8.
- (42) *Ibid.*, pp. 207-08, and figs 8 and 21.
- (43) *Ibid.*, p. 203, and figs 8 and 11.
- (44) *Ibid.*, p. 203, and figs 8 and 12.
- (45) Although not identified, see *ibid.* for a large unprovenanced coffer by Lepec (fig. 16), and for a drawing for another in the V&A (fig. 19). The '*coffret persan*' was supplied to Morrison, and is noted in a letter dated 2 December 1867 in the Morrison archive (Fonthill Estate, Wiltshire).
- (46) *Ibid.*, p. 204, and figs 14 and 15.
- (47) *Ibid.*, figs 17 and 18.
- (48) Rowely's Fine Art Auctioneers, Newmarket, 5 September 2017, lot 87. At the time of writing this object had not yet been seen by the authors, but the auctioneer's description reads: 'A 19th century French miniature, possibly on shell painted with the side profile of a young lady wearing a gilt braided blue headdress, mounted in a yellow metal inlaid polished steel frame with further velvet lined backing frame, the reverse inscribed N306 Mr [*sic*] M Morrison Par Charles Lepec Paris Dec 1866. 15 cm high'.

In a letter written from Paris and dated 13 December 1866 (Fonthill House Archive), Lepec writes to Morrison: 'J'ai terminé hier le portrait de Madame Morrison et je vous l'envoie aujourd'hui par l'intermédiaire de Mr Phillips ... / Je suis très inquiet de connaître [sic] votre appréciation ... / Voici mon opinion: comme objet d'art, c'est certainement très réussi, et comme véerité de coloration, c'est un excellent résultat: mais je voudrais avoir votre opinion bien franche ... quant à la ressemblance ...'. On 10 January 1867 Lepec wrote a receipt, on Fonthill House notepaper, for £100 'pour portrait le de Madame Morrison' (Fonthill House Archive). The authors are confident that this recently identified portrait, apparently contained within a frame by Placido Zuolaga, is the one supplied to Morrison, although a second portrait was prepared at the same time for Mabel's father, the Reverend Chermiside (Hurstel and Levy, 'Charles Lepec' (as in note 1), p. 208 and n. 118).

- (49) Pierre Sanchez, *Dictionnaire des Céramistes*, see note 11. Lepec showed these two works not in his own display, but in the section devoted to Group I [*œuvres d'art*], Class 2 [*Peintures diverses et dessins*]; see note 16.
- (50) Hurstel and Levy, 'Charles Lepec' (as in note 1), p. 202 and fig. 10.
- (51) Alfred Darcel, 'L'émaillerie moderne' (as in note 23), p.82: une coupe 'dont les éléments translucides cloisonnés par des bandelettes d'or constituent un genre de produit tout nouveau (bien que B. Cellini en est décrit la fabrication'.
- (52) Lucien Falize, 'Claudius Popelin et la renaissance des émaux peints', *Gazette des Beaux-Arts* 10, period 3 (1893), p.484.
- (53) For more on this sale, see Hurstel and Levy, "Charles Lepec' (as in note 1), pp. 204-05.
- (54) Auguste Luchet, in Jules Mesnard, *Les Merveilles de l'art et de l'industrie, Antiquité, Moyen-âge, et Renaissance* (Paris, 1869), p. 95.
- (55) Hurstel and Levy, 'Charles Lepec' (as in note 1), p. 196
- (56) Katherine Purcell, *Falize, a Dynasty of Jewelers* (London: Thames and Hudson, 1999), see p. 54, 56 and p. 175.
- (57) Lucien Falize, 'Claudius Popelin et la renaissance des émaux peints', *Gazette des Beaux-arts* 9, period 3 (1893), pp. 432-33.
- (58) Based on the assumption that this box has been photographed actual size, which is a tradition in recording works such as this, according to Claudine Sablier Paquet, who is in charge of the Boucheron Archives in Paris), we suggest that dimensions were 12 x 8.5 x 8.5 cm (H x W x D).
- (59) Archives Boucheron, Paris, 'Livre de police' no. 3 I, p. 58, 10 juin 1869.
The entry relating to Lord Dudley notes a: 'Boite à Whist, or, platine et lapis, émaux de Lepec, n° 1611 = Payé 8 000 frs' (p. 58).
- (60) Claudius Popelin, 'L'art de l'émail', pp.23-24 (as note 20). The present authors will elucidate further in their next article, now in preparation.
- (61) Archives Nationales, Paris ; LH/1594/45