53.322

RICHARD COSWAY (British, 1742–1821)

Portrait of Louis-Philippe, Duke of Orléans, later King of the French

1804

Watercolor on ivory; oval, 7.5 x 6.6 cm (3 x 2½ in.)

Signature: signed on backing: Rdus Cosway/R. A. et F. S. A./ Primarius Pictor/Serenissimi Walliae/Principie/Pinxit/1804

Setting: gold locket frame in English style, decorated with French-style reliefs on the outside (swan-like motif fashioned from foliate scrolls), and including plaited hair under glass inside facing the miniature

The Edward B. Greene Collection, 1953.322

Provenance

Before 19??
Prince Henri d'Orléans, comte de Paris (1908–1999). (H. E. Backer, dealer [London]).

By 1953
Purchased by Edward B. Greene (1878–1957, Cleveland) for $1,100; gift to the Cleveland Museum of Art, 1953.

1953
The Cleveland Museum of Art.

Exhibitions

None.

Bibliography

Chong, Alan, ed. *European and American Painting in The Cleveland Museum of Art,* p. 282. Cleveland: Cleveland Museum of Art, 1993.

Lloyd, Stephen. *Richard Cosway,* p. 86. London: Unicorn Press, 2005.

Walker, Richard. *The Eighteenth and Early Nineteenth Century Miniatures in the Collection of Her Majesty the Queen,* p. 96, cat. 191. Cambridge: Cambridge University Press, 1992.

LOUIS-PHILIPPE (1773–1850, king of the French 1830–48) was the son of Louis-Philippe Joseph, duc d'Orléans, who was known as Philippe-Egalité during the French Revolution. The Orléans family was a branch of the House of Bourbon. This work was painted while Louis-Philippe was in exile and living in England from 1800 until 1815, when Napoleon abdicated. He finally succeeded Charles X as king of France in 1830. During the February Revolution of 1848, Louis-Philippe was again forced into exile in England where he died two years later.

Richard Cosway had painted Louis-Philippe (as well as his siblings and father) when the family was in England immediately following the outbreak of revolution in 1789.[1] Louis-Philippe would have been thirty-one years old when this work was executed. He wears the Order of the Holy Spirit, a chivalric order of the French monarchy, which can be distinguished by its white dove surrounded by green flames

1 Cosway had also painted Louis-Philippe as a child in 1786 during a visit to Paris. See Cosway's drawing *The Children of Louis-Philippe, Duc d'Orléans* in the collection of the Musée Condé, Chantilly (reproduced in Stephen Lloyd, *Richard and Maria Cosway: Regency Artists of Taste and Fashion* [Edinburgh: Scottish National Portrait Gallery, 1995], p. 48, fig. 9).

THE CLEVELAND MUSEUM OF ART

© 2012 The Cleveland Museum of Art

Figure 1. Cross of the Order of the Holy Spirit (detail).

Figure 2. *Portrait of a Young Gentleman,* c. 1795. Richard Cosway. Watercolor on ivory; dimensions unknown. From *Silver, Portrait Miniatures and Objects of Vertu* (London: Sotheby's, 6 June 1996), lot 65. Reproduced courtesy of Sotheby's.

at the center of a Maltese cross, with fleur-de-lis between the arms of the cross (fig. 1). Established in 1578, the Order of the Holy Spirit was abolished by the French government during the revolution. Although it was officially revived during the restoration of Louis XVIII in 1814, ironically it was abolished again by Louis-Philippe himself within months after he came to the throne in 1830. As a prince of the blood, he could have received the order as soon as he turned sixteen, in the incendiary year 1789.[2]

Neither the unusual white, high-collared, slashed, and pinked doublet with fur-trimmed cape nor the Order of the Holy Spirit traditionally appears in the numerous miniature portraits of Louis-Philippe.[3] This costume might be understood as a variation of van Dyck dress, which was fashionable during this period especially among Cosway's friends. A related example is Cosway's c. 1795 portrait of a young gentleman wearing a similar white, high-neck, slashed doublet (fig. 2). Additionally, a full-length portrait executed by Cosway of Louis-Philippe Joseph, duc d'Orléans, around 1788 depicts a remarkably similar costume (fig. 3).[4] Louis-Philippe père wears a floppy hat with feather, but otherwise the garments are closely related to those seen in the 1804 portrait of his son: a doublet with high collar and slashed, puffed sleeves, over which is worn an ermine-lined cape. Louis-Philippe Joseph also wears the Order of the Holy Spirit, suggesting that the garments were ceremonial in nature. The official dress for knights of the Holy Spirit was a white suit and a cloak. When worn by kings, this cloak was blue, ermine-lined, and covered with fleur-de-lis.[5] Variations of the ceremonial dress of the Order of the Holy Spirit were more or less elaborate depending on the rank of the man wearing them.

Louis-Philippe is more commonly depicted in military uniform. Though many portraits represent him with a host of medals and

2 George Newenham Wright, *Life and Times of Louis-Philippe: Ex-king of the French* (London: P. Jackson, 1850), pp. 103–4.
3 See, for example, portraits of Louis-Philippe by Jean-Baptiste-Jacques Augustin, Pierre-Adolphe Hall, and Frédéric Millet in the Musée Condé, Chantilly.
4 Reproduced in Tino Gipponi, ed., *Maria e Richard Cosway* (Turin: Umberto Allemandi & Co., 1998), p. 21.
5 Madeline Delpierre, *Dress in France in the Eighteenth Century* (New Haven: Yale University Press, 1997), pp. 81–82.

orders, the Cross of the Order of the Holy Spirit is almost never present, even when its associated Cordon Bleu is. While a portrait depicting the duc d'Orléans wearing the order may have been appropriate during his exile in order to express solidarity with the French royalist cause, Louis-Philippe's political inclinations, which were liberal compared to his royal predecessors, must have caused him to question the wisdom of continuing an order so firmly associated with Roman Catholicism and aristocratic privilege within the context of his position as king of a new form of French government. When he came to the throne in 1830, there was a conscious attempt to return to simplicity in terms of the dress of the court and royal household, which precluded the wearing of most orders. Discontinuing the order would have been part of an antidote to the conspicuous and provoking magnificence of the court of Charles X, who made a habit of wearing his Order of the Holy Spirit with diamonds at court receptions, or his predecessor Louis XVIII who donned his order each morning.[6]

Instead of the brilliant turquoise and white cloud background traditionally associated with Cosway, this miniature has the more restrained, gray, hatched background that characterizes the artist's later works. The surface of the work is much marred by an irreversible crystallization of the paint layer that further emphasizes the gray tones throughout (fig. 4). The form of the unmarked case is typically English, but the motif is French, which may indicate a French goldsmith imitating the English style. The motif resembles a swan composed of foliate scrolls. A lock of plaited brown hair is also enclosed under glass within the locket, facing the miniature (fig. 5). Without DNA analysis it is impossible to know to whom the hair belonged, though the most likely candidate is Louis-Philippe himself.

Figure 3. *Louis-Philippe, duc d'Orleans,* 1788. George Hadfield (British, 1763–1826). Engraving after Richard Cosway; dimensions unknown. Private collection, Edinburgh.

Figure 4. Photograph taken of the miniature in raking light, showing crystallization of the paint layer on the ivory surface.

6 Philip Mansel, *Dressed to Rule: Royal and Court Costume from Louis XIV to Elizabeth II* (New Haven: Yale University Press, 2005), pp. 92–93. As a painting by Charles Monnet (pp. 66–67) shows, when worn in opposition to the black dress of the Third Estate, the Order of the Holy Spirit signified conflict during the French Revolution.

Figure 5. The miniature disassembled, showing the signed paper backing, foil insert, and the inside of the hinged miniature case with the hair reserve.

There is a second version of this miniature in the Royal Collection (fig. 6).[7] An elongated octagon, it measures 5.3 by 4.4 centimeters and is dated to 1800. The Royal Collection version depicts Louis-Philippe in armor, also an unconventional costume for portraits of the duke. Although the Royal Collection miniature is not cropped so close to the top of the head, the treatment and position of the face is the same as that of the Cleveland miniature, suggesting that the Cleveland version may be based on the Royal Collection portrait. Before it was purchased by Edward Greene and given to the museum, this miniature was in the collection of Prince Henri d'Orléans, comte de Paris, a descendant of the sitter. CORY KORKOW

Figure 6. *Portrait of Louis-Philippe, King of the French, when Duke of Orleans (1773–1850),* c. 1800. Richard Cosway. Watercolor on ivory; 5.3 x 4.4 cm (2⅛ x 1¾ in.). The Royal Collection. © 2011 Her Majesty Queen Elizabeth II.

7 Richard Walker, *The Eighteenth and Early Nineteenth Century Miniatures in the Collection of Her Majesty the Queen* (Cambridge: Cambridge University Press, 1992), p. 96, cat. 191. This work had entered the Royal Collection by 1870 (RCIN 420949).