

ORTRAITS OF NAPOLEON

Which in the Endless List of Them is Most Life Like?

CONFUSION OF THE CORSICAN FADDISTS

A Noted French Authority Sets Forth Their History—The Genuine Few, the Hugue Many—Judgment of M. Dayot.

(Copyright, 1895.) PARIS, April 20, 1895.—Which are the best portraits of Napoleon? This question is one that has often been put to me, and quite recently by the editor of this paper, to whom I have been bold enough to promise a reply. And indeed this reply is not one of the easiest to make if one considers that it is by thousands one has to reckon the portraits of the great emperor—paintings, sculpture, engravings and medals. For my own part, I do not estimate at less than 15,000 or 20,000 the number of Napoleon images I have had occasion to examine in the course of compiling my book—"Napoleon recaptured par l'Image," and while collecting pictures for Miss Tarbell's complete illustrated Life of Napoleon, soon to be published in America; and yet today I am forced to recognize, on completing the volume, that many iconographic documents, some of them of great value, have escaped my laborious research.

Moreover, the subject is vast in extent—almost infinite. For it was not only French, English and German and Italian artists who had occasion to examine in the course of compiling my book—"Napoleon recaptured par l'Image," and while collecting pictures for Miss Tarbell's complete illustrated Life of Napoleon, soon to be published in America; and yet today I am forced to recognize, on completing the volume, that many iconographic documents, some of them of great value, have escaped my laborious research.



1. MEDALLION BY HOIZOT. 2. EARLY SKETCH BY TOURNONNE. 3. BONAPARTE AT ARCOLA, BY GROS. 4. THE PROFILE BY DUTERTRE.

Imagination to guide their pencil, attempted to reproduce the Napoleonic features. MANY HAVE NO HISTORIC VALUE. Let us hasten to say that those iconographic documents have no historic value, they are interesting only as showing the wide area penetrated by the rays of Napoleon's glory.

The same might perhaps be said of the greater part of the Napoleonic paintings, engravings and sculpture, inasmuch as collectors dispute daily with ever-increasing ardor. The greatest number of these portraits were works of imagination, by artists intoxicated, as it were, by the glory of Bonaparte. Without having ever seen him they scatter broadcast hundreds of pictures of his likeness which have come down to us in all forms as objects of industrial art.

Others are directly taken from typical portraits made by great artists who had obtained the special honor of a few moments after having named him. They are vulgar imitations, the sole object of which at the time of their execution was to popularize the hero's likeness and give to the masses a banished without mercy by the historian anxious to evoke with the greatest amount of truth the image of Bonaparte and the emperor.

Let us examine then which of the portraits impressed public opinion of the time by their aspect of reality and produced those imitations which have come down to us in all forms as objects of industrial art. This we believe to be the best criterion by which to make an interesting selection in the perplexing crowd of Napoleonic images.

FIRST PORTRAITS OF NAPOLEON. Born far from the throne, Napoleon could not claim from youth the perpetuation of his features by official painters. It was not really after Arcola, when Gros painted his famous portrait, that the image of Bonaparte began to irradiate the world. However, there was placed in the Louvre a portrait of the young Napoleon, done in the school of one of his companions, which, with the exception of showing the name of the author and the date of the execution: "My dear friend Bonaparte, 1785. Tournon."

Does this childish sketch really represent the physiognomy of the young schoolboy, the future Caesar? We dare not claim so much for the portrait, but it is certainly the first of the Napoleonic collector in an incontestable interest; for, until the contrary is proved, it may be considered as the first portrait of Bonaparte taken from life.

but only succeeded in producing feeble portraits, destitute of character or grandeur. It is probable, however, that two Italian artists, Cosmi and Apollini, obtained sittings from the general Apollini's painting is known to us from the colored print by Allix, that of Cosmi from an inferior engraving by Schiavonetti. Had they not been so constrained and lifeless Bonaparte; their hard and unsympathetic execution forms a striking contrast to the warm, glowing picture by Gros.

After his triumphant return to Paris Bonaparte found himself even more than at Milan the center of attraction for all the painters, sculptors and engravers. A rivalry arose, who should first represent the features of the young hero, whose olive-browed face, worn by fatigue, but illumined by sparkling triumphant eyes, constituted a wonderful source of inspiration. One regrets that photography had not been invented at that time, for then no uncertainty would exist for us in searching among thousands of documents for the true portrait of Bonaparte.

TWO IMPORTANT EARLY PORTRAITS. During this triumphant period two portraits were made of the general that especially merit our attention, although they are of unequal value from the point of view of artistic likenesses. Here, as in all cases where we have to judge a portrait of Napoleon, whose face underwent such profound modifications from Arcola to St. Helena, we must be guided in our estimate rather by the written opinion of his contemporaries than by the infallibility of any iconographic document whatsoever. The portraits in question are the unfinished one by David and the terracotta medallion by Hoizot.

Of the first mentioned little can be said. Quite recently we examined it in a beautiful work, now in the collection of the Duc de Bassano, and notwithstanding the prestige of the author, we were obliged to confess in presence of this heavy, inexpressive mask of Bonaparte, that David this time had not been equal to his model, and in spite of the fact that the latter had honored him with comparatively lengthy sittings. The great painter made up for this soon after when chosen by the emperor in all the pomp of his assurance to transcribe to posterity his august image draped in the purple of the Caesars.

There is no written testimony to prove that the sculptor Hoizot obtained a sitting from Bonaparte. But a series of pencil sketches we have had occasion to examine in a rather interesting collection.

The late. The candles are nearly burnt out. Innumerable leaflets covered with a clumsy handwriting lie scattered on the desk and testify to the arduous occupation that engrosses the emperor in the watches of the night after a day's fatigues. His somewhat hard expression of profound reverie seems to follow the flight of the ideas engendered in his brain. The contraction of the powerful jaws, the slightly tightened expression of the lips, the carriage of the head, all indicate a will unshaken in resolution. He wears the uniform of a colonel of the Chasseurs de la Garde, white waistcoat and breeches and buckled shoes.

In this decisive work we feel that David, anxious for his own glory, has abandoned all exaggeration and become sincerely itself. "David," says the great painter, "let me sketch two years to finish this portrait, in which he shows himself conscientious and aiming only at the truth as he always was, without eyebrows or eyelashes, and with a scanty crop of half of a doubtful chestnut color which the youth appears to have the effect of pomade. The eyes are gray, like a pane of glass in which one sees nothing. In short, a complete impersonality, obscure and in appearance phantasmagoric.

He is stout, and yet one can distinguish the peculiarity he showed from birth and which he took from his mother and grandfather, characteristic of all Corsicans and Sardinians. He says himself that he resembled his mother and took after her in everything, except in his hair, which he resembled his father, etc. In this senseless sketch, in all the details of the face, in the form of the powerfully drawn hair, in the attitude itself, appears the characteristic features of the most typical members of his family, such as the king of Westphalia and Prince Napoleon. One cannot be surprised at this in contemplating the imperial portrait by David, and that involuntary comparison is one of the most decisive proofs of its truth to life.

ARMAND DAYOT. Inspector des Beaux Arts. LABOR NOTES. Coremors are taking steps to form an international union. Mayor Pingree's "potato plan" is to be tried in Cincinnati. Street men in Washington, D. C., won a strike for higher wages. Indianapolis b. k. r. has raised nearly \$1,000 for their co-operative bakery.

THE BOOTS AND SHOE WORKERS have amalgamated. John F. Tobin is president. A firm of cloth makers in Philadelphia has increased its employees' wages 15 per cent. The striking weavers of Chester, Pa., have organized and will join the national body. A bill has passed the Nevada legislature requiring that all printing bear the union label.

Such is our opinion of this portrait, to which Gros has added the name of the artist attached on the sole ground of its having been taken from life. Coming to the consular period we find the profile of Napoleon in a number of them of the highest importance; for example, the little portrait by Hoizot, which appears to be the most independent, the most studied and the most suggestive.

Our First Special Sale

ON THE 9th day of March, 1895, the Omaha Upholstering Co., located on 29th and Sahler Street, made an assignment to Sheriff Drexel. These goods were sold to us for about 35 per cent. of their value, and we will make prices on upholstered and parlor furniture never before heard of or attempted in Omaha. Opportunities of this kind are rare--if you want any parlor pieces buy them now. We haven't room to price more. These will give you an idea.

- 268 Reception Chairs, upholstered spring seat and edge, manufacturer's price \$6.00, our price, - \$3.40
92 Gentlemen's Chairs, upholstered spring seat and edge, manufacturer's price \$12.00 our price, - \$6.75
112 Ladies' Rockers, upholstered spring seat and back, manufacturer's price \$14.50, our price, - \$8.00
104 Divans, upholstered spring seat and back, manufacturer's price, \$16.00, our price, - \$8.75
14 3-piece Parlor Suits, maple and mahogany, manufacturer's price, \$48.00, our price, - \$25.00
22 5-piece Parlor Suits, in birch, mahogany and oak, manufacturer's price, \$60.00, our price, - \$35.00
53 Oak Patent Rockers, manufacturer's price, \$4.50, our price, - \$2.00

The upholstery on the above are all high grade goods and consist of Mohair and Silk Plushes, French Corduroys, Silk Tapestries, Brocatel and Satin Damasks. The Chance of a Life-Time to Furnish Your Parlor.

Telegraph and mail orders for above will not be received later than Thursday, May 9th. To parties living in Omaha, South Omaha and Council Bluffs liberal credit will be extended if desired. Samples of above goods in our windows.

Omaha Furniture and Carpet Co., 1211 & 1213 FARNAM STREET.

SAFEGUARDING OF HEALTH

A Sanitary View of House Interiors and Furnishings.

WHERE LURK THE BACILLI OF DISEASE

Light, Air and Scrupulous Cleanliness from Cellar to Garret—Dustings to be Avoided—The Kitchen and the Sleeping Room.

Modern scientific research has clearly demonstrated that a large number of contagious, epidemic and infectious diseases, such as diphtheria, scarlet fever, typhoid fever, smallpox, whooping cough, phthisis, malaria, and probably a host of others that now baffle medical skill, have their origin in living germs or organisms, more commonly called germs or microbes. It is not, however, my purpose to either discuss the immediate origin and causes for all, or any one such disease; much less their cure. For my purpose it will be sufficient to accept as a fact that a wide range of diseases which are the scourge of mankind have their immediate origin in living germs, although there are even now many skeptics among medical and other scientists, while the average layman has not at the present time arrived at the faintest conception of the marvelous advances that have been made within the past few years, much less of the probability of discovery in this direction that are probable in the near future.

To Pasteur, more than to any, although he was not a medical graduate, is the world indebted for the germ theory. He discovered spontaneously produced—that people at the atmosphere and the bodies that surround them are teeming with germs, and that in contact with them germs are developed and destroy their sterility. These germs come from the surrounding atmosphere. Pasteur discovered that germs are found in the air, in the water, in the soil, in the dust, and in the food.

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A Sanitary View of House Interiors and Furnishings.

Granted that the modern house is well constructed; that the drainage and sewerage are up to modern requirements and that light and air are sufficient and heat and ventilation go hand in hand; that there are no dark rooms, decaying matter, cesspools, wells, etc., and that ample means are provided for the disposal of refuse, etc., etc., and that the water, and the milk and water, the question may then arise: What further can be done, not to preserve the health, but to prevent or limit the prevalence of such diseases as seemingly come from infection outside of the home and are commonly associated with kissing, public schools and intimate association with friends.

WHAT THE KITCHEN SHOULD BE.

Let us start with the kitchen. It should be of good size, well lighted, well ventilated at the base and also at the ceiling. The floor should be smooth, of hard wood or covered with oilcloth, that germs may not find lodgment. The walls and ceiling should be of adamant or some other washable material or painted. The woodwork, of course, to be washable and so smooth as to be easily and thoroughly cleansed. The kitchen walls, ceiling, floor, etc., should be washed at least once a month with sea-suds or better yet, some antiseptic might be used. Nothing in the way of a rug or wool carpet should be permitted on the kitchen floor. The kitchen should be kept clean and cleanliness are to be considered, must be kept out of the living rooms. I have noticed in Omaha a common practice of sweeping the kitchen with common wall paper. While this may commend itself to the selfish landlord, no prudent housekeeper ought to accept anything less than washable paper, and the fumes and moisture of cooking will develop germs I will illustrate by a story told me by a chemist. He was employed in a factory where desiccated milk is prepared. The proprietor, in order to obviate the sifting of the milk powder through thin partitions with the fans, had the fans and the partitions with muslin. Not long after his product was often returned alive with maggots. He investigated his methods and the vapors of cooking find lodgment on the walls and ceilings of unsanitary kitchens and there bred germs cannot be controlled. May we then hope to have perfectly clean and healthy food, if our must be contaminated in any kitchen, pantry or closets.

LIGHT, AIR, CLEANLINESS.

In our parlors and reception rooms, less used, a proper air, sweep and dusting of the air and dust permitted to go out the open doors and windows and the furniture and draperies brushed with a stiff broom and vacuum cleaner, or if sunlight we can get a little to fear. Even then, however, the ordinary servant cannot be trusted to do this work; it should have the careful attention of "board wages" as an incentive.

AS TO THE HALLS, SIMILAR RULES MAY APPLY.

As to the halls, similar rules may apply. Although all sanitary instincts forbid that there should be a carpet on the hall floors, not possible to afford tile, or hard floors, rug use; and don't forget that the dirt and filth from the street demand that the rugs should be swept and shaken into the open air every week and, when possible, exposed to air and sun.

THE CELLAR.

Now as to the cellar. It should be somewhat more than a hole large enough to contain a furnace, an abandonment, and a breeding place of disease, which is typical of this city, and which the Board of Health should condemn as unsanitary. Imagine the foul character of air supplied from a furnace set in such a hole, replete with ash dust, dirt, etc., that is commonly found about furnaces where the typical servant attends to them. The cellar, for example, should be light, well ventilated and well drained, the floor of brick or cement—never earth, which soon becomes saturated with filth or covered with foul dust and dirt, which boards quickly decay. The walls and ceilings, originally whitewashed, should now and then be brushed and the coating replenished, the cellar windows often opened so as to permit of thorough ventilation, the eggs of dirt and ashes, and be protected by screens, as must all the house, if it is to be sanitary, for all flies must be excluded. Prof. Koch (Medical Age) writes as follows concerning the results of his observations of the relation of flies to the propagation of the Egyptian Ophthalmia, and his conclusions are equally true as regards other diseases: "Aside from the communication of the disease through the fingers, washing and the like, it is probable that flies also aid in its spread. The fly pest in Egypt is great. Although I was not permitted to examine the young, the eggs of the pest, which were seen along the edges of the lids and the inner angle of the eye. They seek for food in the secretion without encountering any disturbance, for the eyes are closed, and the pest, knowing that others with unsanitary appetite would at once take their places. In summer the situation is not so favorable, and the flies are very numerous. As the flies pass from one eye to another it is natural to assume that they are capable of conveying the pest. How far they are able to pass over a gelatine plate, when, from every footprint, a culture of germs was obtained." Flies are necessarily germ carriers of disease breeders. This is beyond question.

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I have thus in a measure described the sanitary features as relates to the subject, and I am sure that the health officials, and what will undoubtedly be required of them in the near future, and which public health officials are largely prevented from carrying out, is not a greater possible wrong, if not crime, than that resulting from the renting or selling to innocent people of a house where the sanitary conditions are so filthy, and the disease breeders. This is beyond question.

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