“Napoleon as seen by satirical cartoons in Europe (1800-1821)”.

Teaching documents and learning scenario using the Europeana repository

Europeana - DSI3
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PART 1 - Learning scenario

Why study Napoleon through satirical cartoons?

Napoleon the 1st (1769-1821) and his family have ruled the main part of continental Europe between 1805 and 1812 arousing oppositions and resentments. Since the first successes in the Italian campaign until the last days at Saint Helena there is a constant production of satirical cartoons, many of them British, but also German and Dutch focusing on Napoleon, through various aspects. The Learning Scenario tries to learn from them.

Learning objectives

- Learning how to introduce a document by exposing its context (who, when, what)
- Initiation to the study of satirical cartoons as historical documents,
- Understanding the meaning of a satirical document and its significance.

Initial contribution by the teacher

The initial contribution by the teacher consists in exposing a short biography of Napoleon dealing with such aspects as his origins (Corsican, revolutionary, military) his physical aspect (short sized, plump at the end), and his reputation (hard working, bossy.)

One or two official portraits (in military and emperor costumes) are shown in order to identify the symbols of the power. These portraits are also to be kept in mind in order to identify Napoleon in the cartoons.

A map of Europe circa 1812 will help make clear how vast the Napoleonian domination was on Europe.

And to finish with, a simple chronology will stress on the rising and decline of Napoleon, displayed in three parts: 1) the Revolution wars hero up to 1804), 2) military genius and dominator of Europe (1804-1812), 3) the defeated, exiled, fallen emperor (1815-1821).

All of these documents could also be given to the students during the searching activity in order to help them with the questions.
Key documents (cartoons)

The key documents are the 6 cartoons that we shall focus on during this scenario. All of them have been found via the Europeana portal. We have displayed them in 6 topics. The four first are in chronological order, the two last are thematic.

<table>
<thead>
<tr>
<th>topic</th>
<th>main document</th>
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<tbody>
<tr>
<td>Death and violence</td>
<td><em>Das grosse Rabengastmahl bei Leipzig</em>. Germany - 1813</td>
<td>Bodleian Libraries, Oxford</td>
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<tr>
<td>Europe versus Napoleon</td>
<td><em>Balans van Europa</em>. - Wart, Derk Anthony van de - Holland, 1814</td>
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<tr>
<td>Napoleon the animal</td>
<td><em>The Corsican spider in his web!</em>. - Rowlandson, Thomas - 1808,</td>
<td>Bodleian Libraries, Oxford</td>
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For most of the topics, there is a main document and two extra documents (see below) which can be used either to give an extra focus on the main document or, if the teacher wishes, as main documents instead of the one proposed.

The scenario

Comes in three stages:

1- Class work (1 hour). Students attend a class in order to acquire the vital elements to understand the cartoons. The content of this class is developed above in the section (Initial contribution by the teacher). Again, the content of this class will focus on aspects that will be likely to be found in the cartoons (e.g. The battle of Iena or the Coalitions are mentioned in one or more cartoons)

2- Group work (1 hour ½). Depending on the class size, groups can be of 3 to 5 members. Each group is given one document (cartoon) to study and a set of questions about the document.
The study of the document is done in three ways:

- reading and understanding of the cartoon (one per group)

- linking (by similar objects and symbols) with other cartoons studied by other groups or with other cartoons chosen among the extra cartoons.

- guided iconography research on Europeana on specific points in order to gain understanding of the cartoon

All these tasks have to be completed in order to be able to fulfill the final assignment: which is to present the document to the other groups in the following way:

- context of the cartoon, presentation of the document
- guided description (showing the cartoon and explaining the details, the suggested or hidden significations)
- interpretation of the meaning, linking with how Napoleon is qualified, seen by his adversaries

Each group is given 8 to 9 minutes to do so. Speaking must be shared by the different members of the group. For example one can expose the context, two can do the description, and two more can conclude by suggesting the meaning of the cartoon. The cartoon is cast on a screen so the students can interact with the image while presenting it.

3- Class work (1 hour). The last hour is a lesson where the teacher and the students discuss and build the lesson together, in a synthetic approach. The lesson focuses on three aspects:

- What is Napoleon reproached for by (most of) the European?
- How this vision is balancing the official Napoleon epic?
- What are the main techniques of the political satire in general?

For each of these questions, the teacher asks the students to give ideas and examples. A final writing is made together.
PART 2 - How the activity is organized

Requirements
The students have attended the lesson and are able to broadly master the chronology and recognize Napoleon under different costumes. They also are able to recognize most of the imperial attributes.

Groups
5 to 7 groups - 4 students each (but 2 students in each group shall also do...)
Each group works on one cartoon.
Would the number of students be less than 24, it is preferable to attribute the chronological topics first, the two remaining topics being then kept as reserve cartoons.

Assignment
The main assignment is, for the group, to report orally to the class about the cartoon to the class. This implies a presentation of the context, a guided reading, a conclusion on the meaning of the document, linked to Napoleon.

Guiding the task
Each cartoon is given in color on a paper support in sufficiently big size. It also comes with a caption (author, date, country, source) and if necessary a short explanation on the context.
There are three types of questions / activities for each cartoon

1/ Right under the cartoon, will be a set of rather concise questions (4 to 5) intended to help reading the image and a last open question asking for an interpretation of the cartoon.

2/ also, the students are asked to move around the classroom in search for documents containing similar objects to the ones present in their cartoon. A list of keywords will be given in order to help them (or not...).*

3/ and to finish with, a set of questions are asked related to the cartoons with answers to be found on Europeana.* This implies a keyword search and a browsing of the results.

Teacher’s role
During the group activity the teacher is here to help with possible issues.
PART 3 - Documents for the teacher

The documents below are of course not comprehensive and are just here to help the teacher building his lesson and the activity. Some of the documents can be given to the students in order to guide them in their searches.

**Doc 1-** Chronological ordering of the cartoons and keywords on the contexts

in **bold**, the main documents.

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<thead>
<tr>
<th>topic</th>
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<th>keywords</th>
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<tr>
<td>Satirical portraits</td>
<td><em>A Gallic Idol</em> - Boyne, John - 1803 -</td>
<td>Amiens Treaties (1801), War against Britain, Egypt campaign (1798)</td>
</tr>
<tr>
<td>Ambition</td>
<td><em>A sacrifice to Ambition</em> - Boyne, George - 1803</td>
<td>same</td>
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<tr>
<td>Napoleon the animal</td>
<td><em>The Corsican spider in his web!</em> - Rowlandson, Thomas - 1808,</td>
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<tr>
<td>Ambition</td>
<td>*Napoleon op een troon van mensenschedels, anonyme - 1813</td>
<td>After or before the Leipzig Battle (1813 ?), Decline</td>
</tr>
<tr>
<td>Europe versus Napoleon</td>
<td><em>Balans van Europa</em>, - Wart, Derk Anthony van de - Holland, 1814</td>
<td>1814, Exile at Elba, 6th coalition</td>
</tr>
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<td><em>Spotprent op Napoleon verbanning naar Elba, Esser Vijnd</em> - 1814 - Rijsksmuseum, Amsterdam</td>
<td>same</td>
</tr>
</tbody>
</table>
Ambition | *Buonaparte*. Hearst, William - England, 1814 | Elba (1814), Decline
--- | --- | ---
Napoleon exiled | Dessin français, 1815 | Captivity, Saint Helena
Napoleon exiled | Proposal for a constitution...– c. 1816, Bibliothèque Nationale, Paris | Captivity, Saint Helena

**Document 2 - A short Napoleon short biography, introducing to the character**

Napoleon Buonaparte (Bonaparte is the French version of his surname) was born on the 15th of August 1769 in Ajaccio, Corsica, an island of the Mediterranean sea, not far from Italy, which joined to the kingdom of France after it was acquired from Genoa a year before. His father was a member of the local aristocracy and in 1778, the young Napoleon followed him, attended successfully several military schools and entered into his military career in 1785. The official history describes him as a brilliant boy, keen on mathematics, but solitary and hung up with his Corsican accent.

In 1792, ten years of Revolution wars begin. During this period France will be at struggle with all the surrounding monarchies. Again, as official history sees it, what is at stake during the Revolution wars is the protection of the newborn French Republic and beyond this, the preservation of the Revolution ideas.

In 1793, only aged 24, Napoleon is a young artillery officer and he plays an important part at defeating the English at Toulon, becoming general the next year, and two years later, chief commander of the “interior army”. Then follow a series of success: Italy campaign, against the Austrians, Egypt campaign in 1799.

Buonaparte is very good at taking advantage of his military victories abroad in an exhausted post-Revolutionary France. When back right after the Egypt campaign in 1799, a coup d’Etat throws him at the head of the state and there he will remain until his abdication in 1814.

Seen from the French political history side, Buonaparte’s exclusive power begins effectively in 1802 when the French constitution allows him to remain Consul “for life”. The emperorship in May 1804 is another step forward in the process. Although by dictatorial means, Napoleon played a great part in the country modernization, shaping the law codes, the state organization, the educational system for the next century or more.

At a European scale, Napoleon is mostly known as a conqueror and held responsible for thirteen years of almost permanent wars all across the continent. Most of the cartoons that are studied here agree on his “unbound ambition” and on the fact that he is responsible for wars, deaths and desolation. During the Napoleonic wars, France will have to fight against four European coalitions. The transition between success and decline is somewhere
between the Spanish war (1809) and the Russian campaign (summer 1812). The decline speeds up after the Iena battle (1813) and Napoleon is once and for all defeated after the Waterloo battle (June 1815). See the chronology for more details.

As a military - and as depicted by the official history - Napoleon is granted with such qualities as courage, strategic skills, important leadership over his soldiers. He also could rely on experienced generals, bred during the Revolution wars. As reward, these generals were incorporated into the Imperial Nobility and decorated with the Legion d'Honneur (since 1804).

Napoleon was also obsessed about tailoring his reputation. He had a much developed and modern sense of propaganda. He would commission paintings to the best French artists of the time (David, Géricault, Gros...). Official portraits, battle scenes or other episodes of his career were exposed in the French museums during his life. This iconography, along with his Memories written during the Saint Helena exile are part of the official Napoleonic Epic.

**Document 3: Short Chronology**

**Early, military years, General (1769-1798)**
15 août 1769: birth in Ajaccio, Corsica Island, from a family of the local aristocracy.
1778-1785: sent to study on continental France by his father Charles Buonaparte.
1793 (December) first success as an artillery officer against the English at Toulon.
1795 (October) general in chief of the interior army, aged only 26.
March 1796 - October 1797: Italy campaign and victory.
My 1798 - October 1799: Egypt campaign against the English.

1799
9-10 November - a coup d'Etat sends Bonaparte at the head of the State with colleagues Sieyès et Roger Ducos.

1800
May-June victories in Italy against the Austrian.

1802
May - Bonaparte becomes “Consul à vie”.

1803
16 may - Breaking of the peace treaty with England.

1804
18 may - Napoleon is crowned Emperor of the French.

1805
July-august - England, Russia, Austria, Sweden and Naples form the **3rd Coalition**.
2 December - Austerlitz victory against the Russian and the Austrian followed by the Presburg Treaty.

1806
5 June - Louis Bonaparte king of Holland
12 July - Confederation of the Rhine. 35 German states (15 million subjects) former members of the Holy Roman Empire fall under Napoleon’s domination.

October - 4th Coalition (England, Russia, Naples, Sweden, Prussia)
21 November - Beginning of the Continental blockade. Napoleon having lost most of his fleet at the Trafalgar battle (21st October 1805) is unable to fight efficiently against the British on the seas. He thus sets “a large-scale embargo against British trade”, forbidding the import of British goods in continental countries under the French domination.

1807
7th July - Treaties of Tilsit - After the Prussian were defeated in Iena and the Russian in Friedland, Napoleon and Alexander the 1st czar of Russia agree on a fragile “peace and friendship” treaty. Napoleon’s interest on the treaty is to extend the Continental blockade the Northern Europe.

1808
2nd may - Spanish uprising begins in Madrid.

1809
April - 5th coalition (England, Austria) ends 6 months later after Austria is defeated.

1812
24th June - Russian campaign. The Great Army sends 440,000 soldiers.
September - Napoleon in Moscow but has to move back to the West because lacking provision for the gigantic Great Army. Moscow in flames.

October - beginning of the Russian retreat: military disaster for the Great Army.

1813
February-March: 6th Coalition (England, Russia, and Prussia) takes profit of the French disaster in Russia.
August - Austria, Sweden, Bavaria join the 6th coalition
16 October - battle of Leipzig (battle of the Nations) totaled 100,000 dead, shared by both sides. The Grande Armée suffers an important defeat against the 6th coalition. This battle is the end of Napoleon’s domination over the German countries (Rhine confederation see 1806).

Winter - The Sixth Coalition defeats Napoleon several times and heads to Paris.

1814
30-31 march - fall of Paris.
6 April - Napoleon abdicates (he is no longer emperor of the French)
4 may - Napoleon is sent to exile on the island of Elba.
30 may - Treaty of Paris. Ends the war between France and the Sixth Coalition. France is reduced to its 1792 borders. The Bourbon monarchy is restored.
1 November - opening of the Congress of Vienna. Planning to provide a new order in the Europe of the post Napoleonic wars.

1815
26 February - Napoleon escapes from Elba.
20 march - Napoleon back in Paris. Sets up an army.
18 June - Napoleon’s final defeat at Waterloo.
22 June - second abdication.
16 October - Napoleon arrives as a prisoner in Saint Helena, an English territory in the middle of the South Atlantic Ocean, where he will remain until his death.
1821-1841
5 may - Napoleon dies.
1841 - Napoleon’s ashes back to France.

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Document 4 - Map of Europe in 1812

On this map of Europe we see different levels of the Napoleonic domination:
- France and territories annexed to the French Empire.
- Dependent states (ruled by Napoleon's relatives and friends)
- Allied states after the Tilsit treaties
- Constant enemies: UK being the principal.

Document 5 - Key to some of the objects and symbols used in the cartoons

Allegory (of Europe, France, Peace ...): person (in this case women figures) symbolizing an idea, a country
Baton (Marshal Baton): short stick used by the marshals on the battlefield. Associated to commandment and battlefield strategy.
Bull: animal related to England (John Bull being the emblematic figure of the English character)
Canopy: piece of cloth covering a throne. Means the presence of God besides the monarch.
Cape (red): in Latin paludamentum, is the red (crimson, purple) cape worn by the roman generals and since Augustus, by the emperors only -> Victory, Commander.
Cart (Imperial cart): a chariot where Roman emperors would stand while celebrating an important victory before the people of Rome during a triumph.
Cornucopia: in Greek mythology, a horn “endlessly overflowing with fruits, flowers and grains” -> Peace, prosperity and abundance.
Crown: the kingdom, when with a lily: monarch of France.
Dagger: weapon -> crime, betrayal
Eagle (imperial): Jupiter's bird, symbol of the Roman Empire, since 1804, symbol of the French empire -> Napoleon, French empire. When double headed or tri headed: Austrian, Russian monarchs
Eye of Providence: “eye of god watching over humanity” -> divine providence, omniscience
Flag (French): blue, white, and red, sometimes horizontal (in the Navy)
General: officer subordinate to the monarch or the marshal. Member of Napoleon's staff.
Hand of justice: the monarch is given the power to judge his subjects
Laurel crown: in Latin corona triomphalis, related to the victorious roman general and to victory. Napoleon borrowed it to the Romans. -> Victory, power over the Army
Lightning: related to Jupiter's power, throwing lightning and thunder as punishment
Lilly: flower of the French monarchs.
Monkey: in cartoons, foolish creature, linked to a ridiculous situation.
Olive branch: in the Greek antiquity, peace.
Orb: orb is a globe representing the World. Topped by a crown, it is an imperial symbol showing the monarch’s dominion over the world.
Owl: bird of Athena -> Wisdom, sagacity.
Poison cup: reference to a supposed fact: Napoleon having poisoned his soldiers in 1798 in Jaffa -> Treason, forwardness
Phrygian cap: cap worn in the Antiquity by the freed Roman slaves, also used during the French revolution by the most radical, regicide party, the Jacobins -> Liberty, French revolution, regicide.
Raven: bird often associated with sadness and death. In the Bible, messenger.
Scales of justice: often meaning judgment, moral comparison...
Scepter: commander’s stick, meaning the power of the monarch over his subjects. Topped by an eagle.
Snake: reptile associated to evil in the Occidental culture. If double-headed (amphisbaena), related to murder.

Spear: pole weapon, sometimes associated with Jupiter's lightning. In Greek and roman mythology Athena's and Minerva's weapon. → Threat, punishment

Sword: power, death, and commander of the army

Throne: official seat of the monarch. Canopy over a throne means the presence of God and thus that power is in God's name.

Trumpet (of fame): symbolizes glory / victory spread over the world. Announces peace, victories and good news.
Coronation costume
The emperor in coronation costume - De Launay, Robert - date NC - Bibliothèque Nationale, Paris.

This costume was only worn once, the day of Napoleon’s coronation as emperor of the French (December 2, 1804). It is borrowed from the kings of France coronation dress but the color here is red instead of blue; decorated with bees instead of lilies. Also, the scepter is topped by an eagle and Napoleon is crowned with laurels, as a Roman emperor.


Portrait de l’empereur Napoléon 1er - Baron Gérard - c. 1805 - Rijksmuseum

Napoleon is shown with the regalia (attributes of power): scepter meaning the right to command, hand of justice (see upper picture), and the sword meaning the right to command the armed forces, the imperial orb (taken from Charlemagne and before him the first Christian Roman emperors), the laurel crown, and the necklace of the Legion d’Honneur.

Some of these attributes shall be used in the satirical cartoons.

https://www.europeana.eu/portal/fr/record/90402/SK_C_1120.html?q=napoleon
**Official state costume**

*Kaiser Napoleon*, miniature - Jean Baptiste Isabey - 1810 - Kunsthistorisches Museum, Wien

This is the official and ceremony costume of the Emperor. Not often worn.


**Military / campaign costumes**


In 1795 and up to 1802, Napoleon was a **general**. The feathered two-pointed hat is typical of the uniform of the Revolution Generals.

http://www.europeana.eu/portal/en/record/9200365

*Keizer Napoleon I en zijn staf te paard*, Horace Vernet, Rijskmuseum

When **Emperor**, On the battlefield Napoleon would dress like as an “ordinary” officer of the imperial guard but wearing the famous **bicorn**. His green dress is the one of a Riflemen colonel (colonel des chasseurs). Sometimes in blue, as a colonel of the Imperial guard grenadier.

https://www.europeana.eu/portal/en/record/90402
Napoleon Bonaparte on Board the 'Bellerophon' in Plymouth Sound, after 1815 - Royal Museums Greenwich

https://www.europeana.eu/portal/en/record/2022362
Part of this material (doc 1 to 7) shall be given to the students in the form of reference documents *(about 4 pages)* which they can use during their group work.
Bonaparte’s Ambition is a leitmotiv. Napoleon is often pictured as a Nations Eater and at the head of a vast death entreprise. Despite the fact that he is a self-proclaimed emperor, he feels no complex attacking the European dynasties. His humble, militarist, origins and his Corsican name are very often mentioned to recall that his victories are an offense to Fate, and that Fate will end punishing him.

Allegory. Napoleon is pictured riding a fiery white horse evoking Bucephalus (Alexander the Great’s horse) or Pegasus. The sword broken in two pieces is marked “power -power”, the crown “poison”, the saddle “ambition”. The crown is surrounded with poison cup, evoking an episode of the Egyptian campaign when Napoleon served poison to his soldiers. The riding boot is made of a Devil, the riding breeches are decorated with skulls. The terrestrial globe shows at the East a burning/ devastate continental Europe whilst the sun rises on the Western side, over England.

Ambition - other documents
On the upper left side, in a dark sky, the devil watches the Imperial Eagle bringing a laurel crown marked “Victory” whilst on the right upper side we see, sitting in a white cloud, God’s eye, History writing the scene and Justice. The altar is in its upper part a tumultuous stack of monarchic, Republican, muslim trophies among which we see the Papal tiara, a bishop’s crook, the Bible, a crown, Republican fasces all burning as sacrifice offering. The lower part of the altar is decorated with two myopic owls, two skulls and two daggers pinning the oath. A grotesque sphynx with oversized breasts sits at the bottom of the altar. In the center, Napoleon is dressed as a Roman emperor (cuirass and red cape) but his military blue trousers can be seen under. He is bare-headed and stares at the pyre. His right foot rests on a red imperial orb. A snake is wrapped around his left leg. He is assisted by a grinding and gaunt Bacchus serving him the cup where is the wine to be offered. Behind, Death is ready to throw a spear. Cerberus marks the gates of Hell, at the lower left side of the scene. A gigantic demon spits fire.

[text of the oath : not that important ..]


Napoleon op een troon van mensenschedels, anonyme - 1813 - Rijksmuseum, Amsterdam

The cartoon is subtitled “the new master of the World”. The scene is on the Rhein banks. The three emperors as three imperial eagles (Russia, Prussia, Austria) are throwing lightnings at Napoleon. He sits on a throne made of skulls on which can be read names of dead generals (?) along with the names of several peace treaties (Presburg, Tilsitt, Rhyn - Verbond..). On his right, Napoleon serves his generals a drink made of his subjects tears. Bags and barrels on the ground are the forced contributions of the conquered countries. On Napoleon’s left hand side we see an Italian comedy character throwing honours (the French Légion d’honneur created by Napoleon) to three officers standing on their knees in reverence.

Questions

1) Use the chronology to tell about the context of this cartoon.
2) Which country published this cartoon?
3) Why is “Buonaparte” chosen to name Napoleon? What does it recall about his origins?
4) Give an accurate description of Napoleon’s costume (crown, coat, riding breeches, boots, stirrup)
5) Describe and explain the lower part of the drawing
6) Which feeling arises from the horse?
7) Which aspects of Napoleon are stressed here?
8) Decrypt some of the symbols / objects on the cartoon

Look for the meaning of these objects:
- a snake
- a poison cup
- daggers

9) Find more on Europeana

go online https://www.europeana.eu/portal/en
and search for answers on the following questions:

This cartoon refers to a very precise episode that took place in Jaffa (Syria) in 1799. Try to find which
Search on Europeana art with keyword “Jaffa”.

On this cartoon, Napoleon’s horse is inspired by Bucephalus and to a certain point Pegasus. Who’s horse is Bucephalus? Who rides Pegasus?
Search on Europeana with keywords:
Art + Bucephalus
Art + Pegasus

10) In one sentence, summarize the message delivered by the cartoon
The Napoleonic wars battlefields were mass graves mostly because of the intensive use of artillery. But also because The Grande Armée and the coalised armies could send dozen of thousands of men in the battle.

Titled “The big raven party in Leipzig (1813)”. Napoleon gives the crows a greeting card and an invitation for a party. At the background, we see the ruins of a village and in the very back of the image the city of Leipzig. On the ground, dead and naked soldiers lie, devoured by the ravens. Napoleon in war costume, his bodyguard Rustan, the Mameluk and two members og his staff are riding horses. The text is “Nur zu gelangt ihr schwarzen Gäste, ich wittere schon Kosaken”. A quick translation from old German would be something like “Enjoy yourselves, my guests. I (Napoleon) must quickly go because I can “smell” the Cosaks coming near”. Leipzig was a defeat for Napoleon.
Death and violence - official vision

Compare with an official painting
This painting by Gros, dated 1808, shows Napoleon consoling Russian wounded soldiers after the terrible carnage of the battle of Eylau (1807). This is the official vision of violence by the imperial propaganda. Napoleon, in reality, did not bother much about the opponent’s victims, but this painting was ordered to build the legend of a magnanimous emperor, taking care of the brave, whatever the country.
The German cartoon looks very much like a parody of this famous painting, shown to the public at the Paris painting and sculpture show in 1808.

see online https://www.histoire-image.org/etudes/bataille-eylau
NAPOLÉON SUR LE CHAMP DE BATAILLE D’EYLAU, 9 FÉVRIER 1807.
Antoine-Jean GROS (1771 - 1835) - Musée du Louvre, Paris.
Death and violence - other documents

The two kings of terror - Rowlandson, Thomas - 1813 - Rijksmuseum, Amsterdam

The two kings of terror. After the battle of Leipzig (oct 1813), Napoleon in General costume is sat on a drum in a pensive attitude. In front of him, Death is also pensive, sitting on an artillery gun. In the background, on the left, the army of the three emperors is evoked by its flags, marching towards a fleeing French army. The gun and cannonballs are here to recall the main source of mortality on the battlefields during that period. Death steps on a broken imperial scepter.


Spotprent op de val van Napoleon - Anonymous - 1813 - Rijksmuseum, Amsterdam

Bare headed Napoleon in war costume, falls from his throne into the mouth of a giant dog (English bulldog ?), yelling “Mercy”. The throne is made of a bedrock of artillery guns, on which lies a sangineous corpse pierced by two swords. Two guns also hold the throne. Death supports the back post of the throne. The canopy is made from a green cloth dripping with blood, decorated with skulls.

Questions

The big raven banquet at Leipzig - (Das grosse Rabengastmahl bei Leipzig) - Germany - 1813 - Bodleian Libraries, Oxford


1) Use the chronology to tell about the context of this cartoon.
2) What language is used? Which country published this cartoon?
3) Describe the scenery/situation beginning with foreground, ending with background
4) Which contrast can be noticed in this cartoon?
5) How death and violence are shown here?
6) Despite a macabre tone, there is humour. How do you see it?
8) Find more on Europeana
go online [https://www.europeana.eu/portal/en](https://www.europeana.eu/portal/en)and search for answers on the following questions:

*This cartoon is much inspired by an official painting by Gros showing the Eylau battlefield. Find this image on Europeana.*

*Among Napoleon’s staff, there is a Mameluk. Which one is it?*  
Art + Napoléon + Mameluk

*To ascertain that the city in the background is Leipzig, find a picture of Liepzig’s biggest church, Thomaskirche, at Napoleon’s time and compare its spear to the two towers seen on the cartoon.*  
Art + Thomaskirche Leipzig

9) In one sentence, summarize the message delivered by the cartoon

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Europe vs Napoleon

Up to seven coalitions were set against the French between 1792 and 1815, five of them against Napoleon. Many cartoons show Napoleon “alone against the whole world” and the Napoleonic wars gave the European monarchs a pretext to unite.

This cartoon is dated 1814. Titled “The European balance”. Emerging from a cloud, Themis’s hand holds the scales of justice and points its finger to Napoleon, throwing a lightning. On the hook holding the left tray, a sheet of paper is marked “One of the nations”. Under the tray, Napoleon in campaign uniform is collapsing from the tray inside a volcano mouth. A dark fume from the volcano mouth evokes a burning hell. Napoleon has lost his hat and he has in hand a blood stained sword. On the balance tray his marshal baton remains, broken in two pieces and marked “Buonaparte”. On the other tray, in much higher position, we see a crowned allegory of Europe armed with a spear (on her robe “Europa” is written), looking much like an antique goddess. At her feet, we see a trumpet of fame, the Bible and a cornucopia filled with fruits and flowers, that have fallen from the sky, from God’s hand. The allegory holds a Europe map where a bunch of lillies sprouts from Paris, allusion to the Paris peace, signed the 30th of may 1814.
Napoleon is sent to exile to the Isle of Elba under the eyes of coalised soldiers standing on a promontory and holding the flags of Russia, Prussia, Holland, England. flying above the soldiers we see an allegory of Victory, blowing a trumpet of Fame and holding in her hand a huge laurel crown.

At the front of the image, is the procession of the vanquished. The procession is led by a crowned wild boar holding a bone in his mouth and a Hand of justice. Just after him comes a dragoon in rags (general Ney). The harnessing of the imperial cart consists of four bare headed generals (Napoleon’s brothers), joined hands, with blank placards hanging on their chests, chained to the cart. The cart is driven by a winged creature half-satyre, half-devil, sat on a pile of skulls wearing a phrygian cap. He threatens the generals with a cudgel made of a wooden stick. The cart’s wheels are undershot wheels. Napoleon seats on the cart, in coronation dress. He is bare headed and his hands are bound behind his back. Behind him, the allegory of France dressed in a blue coat decorated with golden bats (instead of what would be lilies) holds under Napoleon’s nose a scent bottle and brandishes a leafless branch where two roses are attached by a pink ribbon. The allegory carries across its back a small opened box where a puppy can be seen. Following the cart and bound to it come four officers of the Imperial guards, three of them decorated with the Legion d’Honneur (the most important French decoration, created by Napoleon in 1802). One of them has a tear in the back of his vest where “TP” can be read, another one wears a phrygian cap with a long black ribbon hanging down to the ground. One the lowest part of the image, vile creatures are walking along with the procession: reptiles (frog, crocodile, snake), rats, and a dragon.

https://www.europeana.eu/portal/en/record/90402/RP_T_00_3536.html?q=napoleon
Napoleon in de pers - 1813-
Rijksmuseum, Amsterdam

The four coalised powers (England, Austria, Russia, Prussia) pictured as officers operate a press where Napoleon is layed in red-blue-yellow crowning dress, wearing a laurel crown. The pressure makes Napoleon vomit the territories formerly conquered or annexed, under the form of white sheets of paper; Wurtemberg, Spain, Holland, Prussia, .... In the background, French soldiers are fleeing, holding red-blue-yellow flags on which "Manufacture impériale", "Droit" "Réunis" can be read.

Questions

The European Balance - *Balans van Europa*, - Wart, Derk Anthony van de - Holland - (after may) 1814 - Rijksmuseum, Amsterdam


1) Use the chronology to tell about the context of this cartoon.
2) Which country published this cartoon ?
3) Who are the two characters on the balance trays ?
4) What is happening to Napoleon?, describe his attitude
5) Which details on this cartoon evoke a military defeat ?
6) God and Hell are both present on this cartoon, can you say by what means ?
8) Identify Napoleon's costume

9) Decrypt some of the symbols / objects on the cartoon
Look for the meaning of these objects:

- lightnings
- burning hell
- a trumpet

10) Find more on Europeana
go online https://www.europeana.eu/portal/en
and search for answers on the following questions:

*Themis is holding the balance. Who is Themis?*
Themis + Art + image

*Find another image where a cornucopia is associated to the allegory of Europe.*
Art + image + corne d'abondance OR cornucopia + Allegory OR allegorie OR allégorie

11) In one sentence, summarize the message delivered by the cartoon
Napoleon exiled

Napoleon - Saint Helena. French cartoon (probably) 1815 - texte written in French - Bodleian libraries - Oxford.

Description
Writing: “The Force of Habit - or the greatest of the Captains in the world visiting with Bertrand and Raccoon the fortifications of the island of Saint Helena” At the foreground, Napoleon in campaign uniform, walks of sheer habit, hands joined behind his back, escorted by a monkey in general costume and by a big rat. In a background, an arid rock, we see rats running towards the foreground and a double headed snake, creeping back in his hole. At the top of the rock, a French flag hanging on a Chappe telegraph announces to the inhabitants of the island “the arrival of the great captain”. Several rat traps are displayed in various places on the rock.


Keys to the understanding of the cartoon

Context
After the surrender of Paris (March 1814), Napoleon abdicated and in the summer, he was sent to exile on the island of Elba, in the Mediterranean Sea. But he promptly escaped and went back to France in order to set an army and recover his lost kingdom. This episode known as the “Cent jours” ends with the final defeat at the Waterloo battle (June 1815). The British then wanted absolutely to avoid a second come back and thus decided to send Napoleon on a far-off exile on the rocky island of Saint Helena, in the middle of the South Atlantic ocean, located 1 856 km west of Africa and 3 286 km East of Brazil. There he arrives on the 16 October 1815 and will remain during the six last years of his life. He will die in 1821 and his ashes shall only be carried back to France in 1840. This British cartoon is dated 1815, the first year of Napoleon’s captivity, and shows a pretty fit and active prisoner, not yet sick with depression and aimlessness.

Meaning
Here we see irony. The cartoon depicts two different situations in one. First, the Island population (mostly rats) are running down a rock to acclaim the arrival on the island of “great captain”. Why rats? The Longwood house, where Napoleon moved in December 1815, was “said to have been particularly cold, uninviting and infested with rats." Napoleon’s exile on
Saint Helena, by Lara Jacobs, historic-uk.com. Rats in their traps and cages are also used here to remind of Napoleon’s captivity. But also the French flag topping the island can be seen as a metaphoric way to tell how pathetic and derisory has now become Napoleon’s kingdom compared to what it was in 1812 (see map). Second, Napoleon is now dressed as he would have been on a battlefield, his military staff consisting in two grotesque figures. Generals Racoon and Bertrand. General Racoon is not an historical figure and here he may only be referred to as the commander of the rats. But Bertrand is a historical figure, a pretty glorious military, and he has been Napoleon’s aide de camp since 1805, faithfully remaining with him on the island until the end. Figured as a monkey, he is Napoleon’s grotesque pet. The irony comes from the fact that we see a general inspecting his own prison. He is dressed as he would have been on a battlefield and the British no longer consider him as an emperor.

Mouse traps (or cages) are here to remind that Napoleon was not only at Saint Helena as a prisoner, but he was there kept under strict control by Governor Hudson Lowe, commandant a 3,000 men garrison! This cartoon (1815)

The rats are there to remind that Longwood House, the property where Napoleon was staying was said to have been particularly cold, uninviting and infested with rats.” Napoleon’s exile on Saint Helena, by Lara Jacobs, historic-uk.com. The ironical situation here is that Napoleon is in a way inspecting his own prison. It must also be taken into account the British in general no longer called Napoleon Emperor of the French, since his abdication in 1814. General Bonaparte was used instead and the name “Greatest of the capitains” is a pitiful reminding of Napoleon’s glory as a battle strategist. In Saint Helena, about twenty persons were allowed to
Napoleon at Saint Helena - Vernet, Horace, 1829 - Bibliothèque Nationale - Paris

This drawing by the famous French painter was done eight years past Napoleon’s death on the island of Saint Helena and, thus, years after the two cartoons. It’s only shown here to show the sick, lonely, retired emperor, dressed as a civilian, lost in his thoughts. A newspaper reminds that the former Europe’s ex-dominator still keeps an eye on the continent, but with no longer a chance to rule.


Napoleon musing at Saint Helena - Engraving based on the Benjamin Haydon painting - England - 1833 - Bibliothèque Nationale, Paris

This English version of Napoleon’s posterity, painted 12 years after the captive’s death shows a typically romantic desolated landscape. Napoleon in campaign uniform meditates, contemplating a sun set. At his feet an engraved stone is marked “Thus passes Glory - Austerlitz - Friedland - Wagram - Iena - Waterloo”. The first battle listed is Napoleon’s first success against two emperors (Russian and Austrian) and the two last are deciding defeats.

Napoleon exiled - Other documents

Proposal for a constitution made to the inhabitants of Saint Helena by the ex emperor and king. - anonymous - c. 1816, Bibliothèque Nationale, Paris

Napoleon in imperial official state costume is standing on a rock promontory. His hat is decorated with oversized white feathers, his nose is ridiculously elongated, his expression in one of a clown with wide open eyes and rouged cheeks. On his uniform is the medal of Grand Maître of the Legion d’Honneur (the most important French decoration, which he created in 1802). He raises his right hand and asks the crowd “do you swear ?”. On both sides of the promontory we see two big rats. The one on the left wears the kepi of an Imperial guard officer, the one on the right a general’s hat. They both reply “We swear”. Further on the left and on the right sides of the promontory is a disorderly troop of rats, most of them standing on their two back legs in an attitude of enthusiast veneration. One rat is holding a French flag marked “Champ de mai 1816”. This inscription is a reference to the “Champ de mai” meeting, held in June 1815 in Paris, during the Cent Jours, a pompous ceremony aiming to modify the French constitution in a “liberal” way. At the rear left of the image an orderly troop of rats holds wooden sticks as guns and stands to attention by a French flag whose pole is surmounted by an owl (instead of the expected imperial eagle). On the two upper parts of the image we see, on the right an Eye of Providence watches the scene and on the right, perched on the branch of an almost dead tree, is an owl with a long nose, a dumb expression, wings wide opened.

Although not based on the same event, this cartoon is most probably a parody of the famous painting from Jacques Louis DAVID (1748 - 1825) - “The Army takes an Oath to the Emperor after the Distribution of Eagles” (1810). Musée National du Château de Versailles. Just as on the cartoon, this painting is showing the moment when the soldiers are replying “We swear” to the emperor.

see online : https://www.histoire-image.org/etudes/napoleon-sa-legituite-guerrier

Text : "The Force of Habit - or the greatest of the Captains in the world visiting with Bertrand and Racoon the fortifications of the island of Saint Helena"

1) Use the chronology to tell about the context of this cartoon.
2) How can a French cartoon be against Napoleon ?
3) Describe the scenery/situation beginning from the foreground ending with the background.
4) What are the rat traps supposed to evoke ?figured on the cartoon ?
5) Who are Napoleon’s companions ?
6) What is ironical about the expression “Grand captain” ?
7) Identify Napoleon's costume

8) Decrypt some of the symbols / objects on the cartoon
Look for the meaning of these objects:
- rats
- a snake
- a monkey
- an empire general

9) Find more on Europeana
go online https://www.europeana.eu/portal/en
and search for answers on the following questions:

Find another cartoon where Napoleon is depicted as the Commander of the rats
clue: rats is ‘rats’ in French and ‘ratten’ in German.

Identify the t-shaped object standing at the top of the rock
clue: use the keywords “Chappe”

A double headed snake is not common, but it can be found in the Greek mythology,
find its name
clue: use keywords “snake” AND “two heads” simultaneously

10) In one sentence, summarize the message delivered by the cartoon.
Satirical Portraits

The Emperor’s portraits (paintings, busts, medallions), official or emerging from popular art were widely spread and sometimes diffused in the conquered territories. The bust is the most antique form, evoking the Roman empire from which Napoleon took much inspiration.

A Gallic Idol - Boyne, John - 20 August 1803 - Bodleian Libraries, Oxford

The cartoon shows a bust of Napoleon in profile, wearing an ancient Greek style helmet whose crest is made of two figures. One is a winged demon playing violin in relaxed attitude and with a malicious expression. The other is Death pictured as a skeleton throwing an arrow while holding in its other hand a poison cup marked “Jaffa”. The helmet itself is decorated in its upper part with zodiacal symbols, then above the visor we see a withered up dark green vegetal crown seeping blood winded with a three headed snake hanging down against Napoleon’s nape and hissing “Rapine”, “Lust”, “Murder”. Napoleon’s face is enraged and the word “Invasion” comes out of his mouth. The bust’s shoulders are covered with a green cloth. The chest is shown as an écorché. We can see ribs and a white heart. This heart - supposed to be Napoleon’s heart- is bleeding and being torn apart (Egypt, Acre, Ireland) but also stabbed by a dagger marked “Wilson’s narrative” and a spear covered by what may be a blue phrygian cap marked “British press”. In the middle of the heart, some kind of disease is pictured as a green spot marked “England”. Over the heart we notice a French royal crown with a lily at the middle and two bleeding daggers. The bust is titled “A Gallic Idol” meaning “Idol of the French” (gallus, gallicus is the latin name for Gaule, the ancient name of what would become France). The bust is ironically subtitled “A stupendous monument of Human Wisdom” (the other writings are not clear on the image).
**Understanding the cartoon:** In May 1803, three months prior to this cartoon, the Treaty of Amiens was broken and England and France were at war again as the third coalition begins. Although not named Napoleon is the “idol”, and this cartoon gives a psychological view of his bellicose motivation by showing a lancinating heart pain due to checks and defeats. On the military aspect: Acre in Palestine was Bonaparte’s first defeat (1799), the Egyptian campaign (1798-1799) happened to be a military dead end where Bonaparte abandoning his army and fleeing back to France, and the French supported Irish rebellion (1798) which was a possible preliminary to the invasion of Britain, happened also to be unsuccessful. And for the reputation: Sir Robert Wilson’s Narrative published in 1802 under the title *History of the British expedition to Egypt* revealed about the poisoning of the French soldiers in Jaffa by Napoleon himself (controversial story). The British free press, not surprisingly, was also a source of worry for the Consul’s reputation.


**Satirical portraits - non satirical versions**

*Napoleon 1st bust, full-face, on the pedestal is written “Thus, this will achieve the World prosperity” - Castel (engraving), after Fragonard unknown date, Bibliothèque Nationale, Paris*

With a huge laurel tree at the background, where three crowns are hanged on a branch, a monumental bust of Napoleon stands on a massive pedestal surrounded by two allegories. Napoleon’s bust consists essentially of a gigantic face crowned by a three rows Civic crown (*Corona civica*, made of oak leaves, meaning peace). This crown is attached to the head by the means of two broad ribbons. On the pedestal is written an anagram (under the title “Anagram”): “Napoléon empereur des Français et roi d’Italie <-> Ainsi cela fera la prospérité du monde entier”. Translation: “Napoleon emperor of the French, king of Italy <-> Thus this will achieve the World prosperity”. On the right handside of the image, an antique divinity, probably the Roman Minerva, is standing still, holding her spear and showing the inscription with the other hand. The crest on here helmet is decorated with an imperial eagle. On the other side of the pedestal, a winged allegory of peace is crouching and carving a star at the bottom of the inscription while holding an olive branch in her other hand. The lower part of the pedestal is carved with an orb decorated with an olive branch and a bunch of fruits topped by an imperial eagle.

Questions

“A Gallic Idol” - Caricature of Napoleon I. (British political cartoon) - Boyne, John, 1750-1810 - 20 August 1803 - Bodleian Libraries, Oxford

Gallic means French.

1) Use the chronology to tell about the context of this cartoon.
2) Accurately describe the helmet
3) How do we see that the idol’s heart is suffering?
4) Use a dictionary and express the difference between “god” and “idol”.
5) Also give a definition of the words “rapine” and “lust”.
6) What expression can you note on the character’s face, what feeling is suggested?
7) Decrypt some of the symbols / objects on the cartoon
Look for the meaning of these objects:
- a snake or snakes
- a demon / a devil
- Death
- a poison cup
- a leaf crown
- lilies

8) Find more on Europeana
go online https://www.europeana.eu/portal/en
and search for answers on the following questions:

Type helmet + art + image and look for a helmet similar to the one on the cartoon.
Note the period, country, character.

Find what is common between Napoleon’s bust and the mythological creature named “Gorgona”
Gorgone OR Gorgon + art +image

9) In one sentence, summarize the message of this cartoon.
Napoleon the animal

The comparison with animals is an efficient means used in cartoons to transfer on a human figure the characteristics of comical or dangerous animals. Thus Napoleon can be changed into an ape, a blood-thirsty spider, a rat depending on the aspect focused by the cartoon. When addressing to a poorly educated public, it is also a quick way to criticize without using too complex references and symbols.


Napoleon is figured as a fat spider standing at the middle of its web. The web is stretched over a clear sky, only blurred with dark clouds on the upper and lower parts of the frame. Napoleon’s body is one of a spider but the head is human and Napoleon wears a general hat with a white-red feather. He is gulping down two flies marked “Spanish flies”. Around him, at various places on the web, we see numerous flies already caught by the web and waiting to be swallowed. Some are big (Prussian fly, Austrian fly, Portuguese fly), some are medium-sized (Hanoverian, Egyptian, Hamburg, Italian...), and at the top of the web we can read “Small flies inumerable” written over many small-sized flies, also caught in the web. Four flies are still not caught and flying around the web, each saying something. Down-left a Turkish fly with a sultan’s face: “I am afraid it will be my turn next”. Down right a Russian fly (curiously wearing almost the same hat as the one of the spider): “I declare I was half in the web, before I made the discovery”. Top-right: the Pope fly, with a tiara-like abdomen: “I am afraid I shall be dragged in”. Top-left: the British fly, wearing a whig: “Hey you may look Master Spider but I’m not to be caught in your web”.

Another animal cartoon about Tilsit

Mutual Honors at Tilsit or the Monkey the Bear and the Eagle: Ansell, Charles. Graveur. Bibliothèque Nationale, Paris

This British cartoon uses the same animals (bear-eagle-monkey) as the following cartoon and can be used for a comparison.


Understanding the cartoon

This British cartoon is dated July 1808, one year after the Treaties of Tilsit and three months after the beginning of the Spanish guerilla against the French. It must be kept in mind that Napoleon was much concerned with the idea of isolating the British from the continental powers, not only by the Continental blocus decided in November 1806, but also by strategic alliances.

Napoleon the animal - other documents

*The Monkey at Bay* - 1804 - Bodleian Libraries, Oxford

Cartoon titled “*The monkey at bay*”. “At bay” is an expression used in hunting for the moment when the animal is surrounded by dogs. Napoleon is pictured as a monkey scared, dressed in general uniform, surrounded with four threatening animals: a bear for Russia, a triple-headed eagle for Austria, a bull for England. The monkey says “I must mind what I am about or I shall have all the animals in the forest upon me at once”.

Understanding the cartoon: This British cartoon is dated January 1804. Eight months after, the Amiens peace treaty between France and England had been broken. The British are now seeking for allies amongst the continental powers to oppose Napoleon’s interventionism in Europe. This will lead to the Third coalition (July 1805) gathering England, Russia, Austria plus Naples and Sweden.


*De rot is in de Val*, Esser, Wijnand - 1813, Rijskmuseum - Amsterdam

Cartoon titled “*The rat is in the trap*”. Napoleon bare-headed, in campaign costume is kneeling, trapped in a rat trap. The trap itself is laid on a green ground, at the background a cloudy sky. Although trapped, Napoleon contemplates an orange marked “I was far from being lucky”.

Understanding the cartoon: This cartoon is made after the battle of Leipzig (16-19 October 1813) which was a decisive victory for the coalition against Napoleon. One year ago, in 1812, the Great Army had lost much of its power during the terrible Russian campaign, and in June 1813, England, Prussia, Russia and Austria could join in the Sixth coalition in order to give Napoleon a finishing stroke, at least in central Europe. As to the orange used
as bait we may think (because the cartoon is dutch) it is a reference to the kingdom of Holland created by Napoleon (1806), dissolved and annexed to the French Empire (1810-1813) and re-established under a Dutch monarch in November 1813. The cartoon then focuses on one of the many consequences of the aftermath of the Leipzig battle.

https://www.europeana.eu/portal/en/record/90402/RP_T_00_3633.html?q=napoleon
Questions

1) Use the chronology to tell about the context of this cartoon.
2) Quickly describe the scene
3) Describe Napoleon, what is disgusting / frightening ?
4) Why are there big, medium and small flies ?
5) Give the name of the big flies. What is the English fly saying ?
6) What is the underlying idea of using a web ?
7) Identify Napoleon’s costume

8) Find more on Europeana
   go online https://www.europeana.eu/portal/en
   and search for answers on the following questions:

   Type Napoleon with several current animal names and note the references of the
cartoons or other documents you find.
   Napoleon + (animal name)

   The same artist, Georges Moutard Woodward, celebrated seven years earlier (1801)
the negociations of peace with the French. At that time Napoleon was not yet seen as
a spider. Can you find the image?
   Woodward GM + image + art

9) In one sentence, summarize the message of this cartoon.
**Keys to the Europeana-type exercises**

The documents below are the targeted documents for the “More on europeana” questions.

**Ambition**

The cup marked “poison” on the crown refers to Napoleon ordering his own soldiers to be poisoned in Jaffa (Syria) in 1799 because they were stricken by an incurable disease, which?

Query : “Jaffa” + art

The answer is plague. This image shows a print from the famous Jean-Antoine Gros painting - *Les Pestiférés de Jaffa* (1804)

Maleri av Napoleons besök på et pestsykehus i Jaffa - Norsk Teknisk Museum.

Napoleon Bonaparte instructing the doctor to poison the plague victims at Jaffa in 1799. Coloured aquatint by G. Cruikshank, 1814. - The Wellcome Library - UK

Query : “Jaffa” + “Poison”

https://www.europeana.eu/portal/fr/record/9200105/wellcome_historical_images_V0010635.html?q=jaffa+poison
On this cartoon, Napoleon’s horse is inspired by Bucephalus and to a certain point Pegasus. Who’s horse is Bucephalus? Who rides Pegasus?
Search on Europeana with keywords:
Art + Bucephalus
Art + Pegasus

Bellerophon - Bellerophon dooit de Chimaera | Theodoor van Thulden - XVIIeme - Rijskmuseum

This image can be used to go further identifying the white horse on the main document.

Death and violence

Among Napoleon's staff, there is a Mameluk. Which one is it?
Query: Art + Napoléon + Mameluk

Napoleons Mameluk - Kupferstichkabinett, Staatliche Museen zu Berlin.

A mameluk is turko-egyptian soldier. As Napoleon would notice their courage as enemies during the Egyptian campaign, he recruited some of them for his personal guard. The most popular of them, Rustan, pictured on the cartoon, was Napoleon’s faithful bodyguard.


To ascertain that the city in the background is Leipzig, find a picture of Liepzig’s biggest church, Thomaskirche, at Napoleon’s time and compare its spear to the two towers seen on the cartoon.
Query: Art + Thomaskirche Leipzig

Napoleons Flucht durch Leipzig and Xylographie - 1813 - Stadtgeschichtliches Museum Leipzig


This cartoon is much inspired by an official painting by Gros showing the Eylau battlefield. Find this image on Europeana.

NAPOLEON EN LA BATALLA DE EYLAU GROS
[Material gráfico] | Anonymous
FEDAC: Archivo de Fotografía Histórica de Canarias (BVPB)

Europe vs Napoleon

Themis is holding the balance. Who is Themis?

Themis is a Greek mythological character related to justice and fairness. Often the scales of justice are held by Themis’s left hand, making the whole figure an allegory of justice.


Find another image where a cornucopia is associated to the allegory of Europe.

Cornucopia are linked to prosperity in general. Allegories using a cornucopia are always meaning a peaceful era, or a return to peace.

Europa - Sadeler, Johan (XVIth century) - Bibliothèque municipale de Lyon.

https://www.europeana.eu/portal/en.record/15802/
Napoleon exiled

“Find another cartoon where Napoleon is depicted as the Commander of the rats”

Query: ratte + Napoleon + art + image

Itte Liebe rostet nicht oder Beschäftigung des grössten Mannes auf der kleinen Ratten Insel Sanct Helena. Napoléon, au seuil d’une tente, commande l’attaque à une armée de rats portant des étendards où on lit : Mort aux chats : [estampe] - Bibliothèque Nationale, Paris


“Identify the t-shaped object standing at the top of the rock”

Query: Chappe + art + image

Model of an optical telegraph by Claude Chappe
Rijksmuseum - Amsterdam


“A double headed snake is not common, but it can be found in the Greek mythology, find its name”

Query: snake AND tow heads + art + image

The snake Amphisbaena with its characteristic two heads - Manuscript - National Library, Netherlands

Satirical portraits

“Type helmet + art + image and look for a helmet similar to the one on the cartoon. Note the period, country, character.”

Bust of Minerva (Athena) on base of wood. Helmet on head. Ancient Greece / Rome (? not specified) - Medelhavsmuseet - Sweden


“Find what is common between Napoleon's bust and the mythological creature named “Gorgona””

Gorgone OR Gorgon + art +image

Minerva (Pallas Athena) met Medusahoofd op schild and Goden en Godinnen | Giovanni Jacopo Caraglio - Rijskmuseum, Amsterdam

A gorgon is always pictured in a furious attitude, mouth open and its hair is made of snakes. Also it usually comes with Minerva, decorating her shield.

Minerve - Bonasone, Giulio, XVIème s. - Bibliothèque municipale de Lyon
https://www.europeana.eu/portal/en/record/15802/
Napoleon the animal

Type Napoleon with several current animal names and note the references of the cartoons or other documents you find.
Napoleon + (animal name)

We expect to find here at least the two extra-documents (Monkey at Bay and In the rat cage)

The same artist, Georges Moutard Woodward, celebrated seven years earlier (1801) the negotiations of peace with the French. At that time Napoleon was not yet seen as a spider. Can you find the image?
Woodward GM + image + art

A jig round the statue of Peace or all parties reconciled | GM Woodward, artist, William Holland (stained glass maker)
1801 - Kunstbibliothek, Staatliche Museen zu Berlin

The Peace of Amiens is not yet agreed but this image refers at the preliminaries held in London in October 1810.

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