

1-1-1989

The arts, literature, and music of the Napoleonic Age

Anne Elizabeth Schneider

Follow this and additional works at: <https://huskiecommons.lib.niu.edu/studentengagement-honorscapstones>

Recommended Citation

Schneider, Anne Elizabeth, "The arts, literature, and music of the Napoleonic Age" (1989). *Honors Capstones*. 1111.

<https://huskiecommons.lib.niu.edu/studentengagement-honorscapstones/1111>

This Dissertation/Thesis is brought to you for free and open access by the Undergraduate Research & Artistry at Huskie Commons. It has been accepted for inclusion in Honors Capstones by an authorized administrator of Huskie Commons. For more information, please contact jschumacher@niu.edu.

NORTHERN ILLINOIS UNIVERSITY

The Arts, Literature, and Music of the Napoleonic Age

A Thesis submitted to the
University Honors Program
in Partial Fulfillment of the
Requirements of the Baccalaureate Degree
With Upper Division Honors

Department of History

by

Anne Elizabeth Schneider

DeKalb, Illinois

December, 1989

Approved: William H. Bair

Department of: History

Date: Dec 4, 1789

JOURNAL OF THESIS ABSTRACTS

THESIS SUBMISSION FORM

AUTHOR: Anne Elizabeth Schneider
THESIS TITLE: The Arts, Literature, and music of the Napoleonic Age
THESIS ADVISOR: Dr. William Beik
ADVISOR'S DEPT: Department of History
DATE: Fall, 1989
HONORS PROGRAM: Upper Division Honors
NAME OF COLLEGE: College of Liberal Arts
PAGE LENGTH: 29
BIBLIOGRAPHY (YES OR NO): yes
ILLUSTRATED (YES OR NO): yes
COPIES AVAILABLE (HARD COPY, MICROFILM, DISKETTE): hard copy
IS YOUR THESIS OR ANY PART BEING SUBMITTED FOR PUBLICATION? YES NO
IF ANY PART HAS BEEN ACCEPTED FOR PUBLICATION, PLEASE INDICATE WHERE _____
SUBJECT HEADINGS: (CHOOSE FIVE KEY WORDS) France, Napoleon, art, music,
literature
ABSTRACT (100-200 words):
In this thesis, I have attempted to describe the arts, music, and
literature of the Napoleonic Age. In doing so, I have included
England, France, and Germany. In order to understand the mind
and manner of Napoleon, I have included historical background and
pre-existing styles of this age. In order to fully understand the
the Napoleonic Age, I found it necessary to include important
information about Corsica, Napoleon's birthplace, Josephine and
Marie Louise, Napoleon's wives, and Napoleon himself. This information
helps to give the reader a common reference point concerning why
Napoleon would act in a certain way. My research included extensive
bibliography, listening to The Eroica, and reviewing museum guide
books. I studied works by famous persons of the Napoleonic Era
including David, Chateaubriand, Wordsworth, Goethe, Paisiello
and Beethoven. I concluded that the characteristics of the
Napoleonic Age closely resemble and imitate those of the co-existing
For Office Use: Romantic period.
THESIS NUMBER: _____

I would like to dedicate this paper to
Blanche Whitney Klowan
and
Toni Mathis
for all of their help, suggestions,
and friendship.

The Arts, Literature, and Music of the Napoleonic Age

Corsica, even the name of this small Mediterranean island evokes an almost mystical sentiment. Who would have guessed that she would produce a man capable of introducing an age that would be later named after him? Rousseau, the author of Du Contrat Social, had a premonition of someone great to come from this island, but not even he could predict the influence that Napoleon Bonaparte would have over the entire world, even two centuries after his death. "J'ai quelque pr ssentiment qu'un jour cette petite  le  tonnera l'Europe (Rousseau, p.58)." In order to understand how this should come about, one must consider the previous

social and political conditions of the contributing countries.

The island of Corsica has been seen as a "symbol of resistance to the oppressor (Tulard, p.22)." In 1729, revolts and uprisings were staged by the Corsicans against the Genoese for their rights of liberty. In 1732, The Treaty of Corte was formed between Corsica and Genoa. This temporarily brought about a truce; but two years later, Genoa recanted her promises and fighting recommenced. The Corsicans chose Pascal Paoli, the son of one of the heroes in the 1729 revolts, to be their commander. Paoli drove the Genoese from Corsica and reorganized the government of Corsica. In 1755, he held a Constituent Assembly in Corte which established a council elected by universal suffrage to be in charge of legislative powers. Paoli was to be the holder of executive legislation and presider over a nine member council of state.

On August 14, 1756 under the Treaty of Compiegne, French troops occupied Corsica, but quickly withdrew their troops because they were needed to fight in the war on the mainland. In 1764, another Treaty of Compiegne was formed and Corsica was once again occupied by France. On May 15,

1768, with Treaty of Versailles, Genoa gave the ownership of Corsica to France until Genoa could repay her debt to France. However, since the Corsicans had not been consulted in the formation of this treaty, Paoli refused to accept the treaty. War ensued. On May 8, 1769, Paoli was defeated and he fled to England. Corsica has remained in French control ever since this date.

On August 15, 1769, just after Corsica's annexation to France, Napoleone Buonaparte was born at Ajaccio, Corsica. There has been some controversy about his actual date of birth. Some historians say that Napoleon was really born on February 5, 1768 while Corsica was still under Italian control, but the generally accepted date is August 15, 1769, when Corsica was under French control.

Napoleon was born a nobleman. "As early as 1616, a Bonaparte is recorded as a member of the Council of Ancients of Ajaccio. Subsequently, in the 17th and 18th centuries, several Bonapartes were members of the council... this status was seen as the equivalent of a French title (Tulard, p.24)." His family, at the time of his birth, owned three houses and lands, a vineyard, a mill, and the Milelli Estates. However, after the change in control of Corsica, "Charles Bonaparte was obliged to solicit for position and

favours in order to maintain his rank and support for his ever growing family (Tulard, p.25)."

Although not much money remained in the Bonaparte coffers, the children were all able to go to school in France on a royal scholarship. Marbeuf, the French president of Corsica told Charles of "an arrangement whereby the children of impoverished French noblemen might receive free education. Boys destined for the army could go to military academy...(Cronin, p.27)." It was through this arrangement that Napoleon was able to attend military school at Brienne from 1779 to 1784. After graduation, he studied at the Ecole Militaire where he graduated after only one year. Following this, he became an officer of the King in La Fere regiment, stationed in Valence, the town closest to Ajaccio.

In France, in the years prior to Napoleon's emergence into French society, "the climate was one of revolution (Ruskin, p.174)." Social conditions, art, and literature were in the process of change. A demand for reform and renovation was evident, especially in art work. Jean Antoine Houdon, a French artist capable of painting in the delicate and exquisite Rococo style, started painting and sculpting in accord with the characteristics of the revolutionary period. The "lightness, elegance, and gaiety

(Ruskin, p.157)" of the Rococo style are in direct contrast to the "cool and hard (Ruskin, p.179)" lines dictated by the revolutionary style that "prompted a return to the austere principles of the Roman republic in dress, art, and architecture as well as sculpture (Ruskin, p.170)."

In literature, the Romantic period was in progress. Revolutionary ideas of intuition, imagination, and individualism in writing were a direct contrast from the preceding Classical period's ideas of order, clarity, restraint, and harmony of form.

Jean-Jacques Rousseau revolutionized the thinking of the 18th century with the publication of his book Du Contrat Social. In this book, he introduced some of the ideas of the Enlightenment through his views of "La Volonte Generale" and "Du Pacte Social (Rousseau, p.29)."

The music from the 17th century was in the process of changing from the Baroque, to the Classical, and finally to the Romantic age. The Baroque counterpoint evolved into the Classical style of having one hand play a melody with the other hand playing an accompaniment. The Classical period overlapped the Romantic period. The style of the Romantic

period was a romantic, expressive, and one could even say empathetic melody line that flowed over the keyboard.

Across the channel in England, Hogarth, an English painter, showed Englishmen a new style of painting; the dramatic narrative. Hogarth captured the "simpler and often seamy side of life (Ruskin, p.141)" in contrast to the accepted Palladian style of "harmonic proportions and classical symmetry (Concord, p.924)." Hogarth was the "alternative, new,... and British style (Ruskin, p.141)."

William Wordsworth, the great English poet and head of the Romantic movement in English literature, helped ease other English authors and poets into Romantic writing. Wordsworth, having been to France during the French Revolution, used revolution as one of his dominant themes for his writing. His influence on the other English poets was greatly evident for "the age of English Romanticism is an age of revolution (Jonathan Wordsworth, p.1)."

Across the continent in Germany, art and architecture had evolved only slightly since the Baroque Era. This style of architecture in Germany, called Rococo, consisted of "simpler more restrained lines in the general structure (Ruskin, p.118)." Germany, compared to France and England

at the same date, is much more Baroque than either of them. The harsh interplay between light and dark, the continuance of highly vaulted ceilings, and a highly ornate style of new architectural works are mainly Baroque qualities not found in France or England of the same epoch.

Although Germany retained many Baroque qualities, even she could not resist the influence of France, for she was the center of civilization in Europe. "French culture has had worldwide influence on social intercourse, diplomacy, arts, crafts, and architecture since the Middle Ages (Concord, p.483)." In the Nymphenburg Palace, there is a room on the lower floor whose "blue-and-white Delft tiles were doubtless influenced by Louis XIV's Trianon de Porcelaine on the grounds of Versailles (Ruskin, p.120)."

German literature in the 18th century had just entered into the Age of Enlightenment. Literature in Germany was no exception from French influence. "The imitation and reception of the French models led to the new German style of wit and good taste (Rose, p.136)." Christian Thomasius, a German author, was the first to publish German magazines to help the values of the Enlightenment be known to all Germans.

Thomasius, also a law professor, was the first to discontinue teaching in Latin and commence teaching in German so that the middle class could be educated also. Until this point, all education had been carried out in Latin. This practice automatically ruled out all middle class from the chance of becoming educated because they could not understand the language in which classes were conducted.

Famous Austrian composers (whose styles matched those of the German composers of the same era) from the years immediately preceding Napoleon include Franz Joseph Hayden and Wolfgang Amadeus Mozart. Mozart's Piano Sonatina K.545 follows the strict, formal pattern of an introduction, a development, and a recapitulation dictated by the Classical period that all sonatas and sonatinas must follow. Hayden was the composer who was instrumental in creating these standards.

Thus, these pre-existing conditions in England, France, and Germany were to greatly influence the personality of Napoleon Bonaparte. In turn, the mind and man of Napoleon were to further usher art, literature, and music into the Napoleonic Age. No area was excluded from his far reaching direction and impact.

After being assigned to Valence, Napoleon quickly moved up in rank. In January, 1786, Napoleon began his duties as a second lieutenant. He became fascinated by artillery and wanted to learn everything about the subject. It was here at Valence that Napoleon learned about how to maneuver and aim guns, about trajectory, and about firing range. This knowledge would prove beneficial during his years as a general and a commander.

During his free time, Napoleon read many books. He had an exceptional memory. He was known to be able to dictate three or four separate letters, paragraph by paragraph at the same time, never losing his place or train of thought on any of them. It was as if he had a great computer in his head in which he could file away anything that he had ever read or anything that was ever told to him, being able to access this information at any hour of the day or night.

Napoleon had incredible energy and stamina, an excellent pairing with his military genius. He was able to compress fifty years of events into his short period of reign because he was willing and able to work at any hour for any length of time. He would make his secretaries be available at any hour to transcribe what he would dictate, for his ideas flowed so quickly that Napoleon himself could

not write fast enough to keep up with his thoughts. Napoleon found that anything that he himself wrote was later found to be indecipherable.

Napoleon's secretaries, Bourienne, who served from 1797 until 1802, and Méneval, who served from 1802 until 1813, were quite worn out from Napoleon's incredibly quick pace. Bourienne, luckily, knew a method of short hand and was able to keep Napoleon's pace. Méneval, however, knew no short hand and worked so hard that Napoleon was forced to send him for a short period to serve as sinecure to Marie Louise in order that he regain his health.

Always feeling as if he were in a hurry, it was a normal reaction for Napoleon to be short tempered. "He became impatient with contradiction, tardiness, incompetence, or stupidity (Durant, p.243)." When his temper flared, it was wise to not be there. Although he was quick to apologize, his temper was violent while it lasted. No one escaped his wrath.

Napoleon found it hard to have time for friends, casual talk, or entertainment. He himself stated that he had no one whom he could call a true friend. He had many devoted servants and companions, many of whom gave their lives for

Napoleon, but none of them ever called him a friend. This is a curious thought because so many instances have been recorded of Napoleon's consoling fallen and injured soldiers, and Napoleon's many acts of kindness towards others.

Because Napoleon was so well versed on a multitude of different subjects, his dinner guests always found him charming and knowledgeable. Napoleon always would rather speak than write because he could develop his thoughts much faster verbally than on paper. Perhaps this is why his dinner guests found that conversation with him was quite enjoyable.

His soldiers and aides found him to be a rule abider, but always fair. He forever told his men what they had done wrong and how they should improve. He was slow to praise. However, if he thought a job was completed exceptionally well with valor above the expected work, he would reward generously. If one were an aide to Napoleon, he could expect to be worked harder than he had ever been worked before for a master who would expect no less than the absolute best.

In spite of being so demanding, Napoleon was also very considerate to those who worked for him. On nights that he would keep Méneval up early into the morning, he would order sweets and ices in flavors that he knew Méneval preferred. Also, when Napoleon saw that Méneval was becoming exhausted, "he would interrupt dictation and tell him to have a bath, himself giving the order for the bath water to be run (Cronin, p.184)." Napoleon believed that one hour in a hot bath was worth four hours of sleep.

One of the habits that Napoleon had inherited from his mother, Letizia, was his love of hot baths and being clean. An average bath would last at least one hour during which his valet, Constant, would read him the newspaper. After bathing, he would don a dressing gown and would shave himself with a razor blade imported from England. He believed English steel to be superior to French steel. After shaving, even though he had just left the bath tub, he would wash his face, neck, and hands. Next to be cleaned were the teeth, which were brushed twice, once with toothpaste, and once with crushed coral. After brushing his teeth, he would rinse his mouth with a brandy and water mixture and scrape his tongue with a piece of tortoise shell. Finally, he would have Constant pour perfumed water

over his head. Only after all of this had been completed would he start to dress.

Napoleon hated waste, especially in clothing. "He made shoes last two years, uniforms and breeches three years, linens six years (Cronin, p.187)." Josephine's frivolity always bothered him. "Napoleon's thrift was outraged by Josephine's extravagance (Cronin, p.187)." He liked simple things. His dress was simple, just white breeches with suspenders, white stockings, a linen shirt, a long waist coat, and a simple frockcoat. "The frockcoat, the tail-coat, and the straight waistcoat lent the false impression of a uniform (Tulard, p.221)."

His taste for simplicity in clothes followed suit for his love of simple meals. He hated fancy and complicated meals. Unfortunately, his chef, Dunan, the former chef of the Duc De Bourbon, loved to cook fancy, large, and complicated dishes. This would lead Napoleon and Dunan into heated arguments. Fortunately, family members could calm both of them down. Napoleon ate quite quickly, often consuming an entire meal with twenty minutes. However, this would sometimes leave him with some very bad cases of indigestion.

For a man who overworked himself as his doctors frequently told him, Napoleon stayed remarkably healthy. He suffered briefly from hemorrhoids, but soon rid himself of them by applying leaches. On one of his campaigns, he contracted the most painful of all his ailments, intermittent dysuria, a bladder ailment which causes difficulty in passing water. This ailment remained with Napoleon for quite a while.

Napoleon suffered from convulsive like fits mistakenly thought to be epilepsy, but later diagnosed as nerves. It seems that his nerves would become so wound up that they caused him to have convulsions.

Bourienne has written that Napoleon would suffer from terrible pains in the stomach, and that often he would have to help him to bed. Méneval, however, wrote that he had never heard Napoleon complain of having stomach pains. In any case, violent stomach pains plagued him from midlife until his death. Once, after an extremely painful bout with stomach pains, Napoleon predicted that he would die in the same manner in which his father died -- of a cancerous stomach. The results of an autopsy performed after his death showed that he did indeed have cancer of the stomach.

A general mistrust of doctors was Napoleon's main opinion on that subject throughout his entire life. While he believed that surgeons were necessary for operations, and military medicine advanced a great deal while he was Emperor of the French, Napoleon believed that doctors did more harm than they did good to sick or injured people. "He refused to treat his ailments with medicines (Durant, p.238)." Napoleon did not believe in taking powders or concoctions to cure what could be cured in a natural way. Just before his death, he managed to persuade his doctor to agree that "in all, drugs had done him more harm than good (Durant, p.239)." Despite his previously mentioned illnesses, and his mistrust of doctors, Napoleon lived a relatively doctor free life.

In 1795, at a mutual friend's home, Napoleon met Rose Beauharnais, know later as Josephine. This odd general, who did not resemble a general, and whose life had had as many interesting excitements as did hers piqued her interest. She soon became intrigued by Napoleon as he was by her.

Josephine, a Creole from Martinique born in 1763, was well brought up with French culture. When she was 16, she sailed from Martinique to France to marry a man whom her father had chosen for her, Alexandre de Beauharnais, an

educated well to do Frenchman. After fathering two children, M. Beauharnais left Rose, as she was called then, for another woman. In spite of this, Josephine still loved him and tried valiantly to obtain his release from prison during the Revolution, only to get herself imprisoned. After Robespierre's and her husband's executions, Josephine was released.

Although she was not a beautiful woman, Josephine knew how to make herself appear more beautiful to men. Because of her yellow decaying teeth, Josephine never laughed much, always letting the laugh die in her throat. Her quaint Creole accent made her voice irresistible to Napoleon's ears. She had a kind heart and could never refuse anything. This last trait made her an easy target for greedy merchants who would show her their very expensive wares and clothes. She would always buy anything brought to her, regardless of the price. For this, Napoleon would scold her constantly.

On March 9, 1796, in a civil service, Josephine and Napoleon were married. True to form, Napoleon was in a hurry even at his own wedding. " 'Come on...Marry us quickly' (Cronin, p.109)," he said to the registrar.

In 1809, after fourteen years together, Napoleon divorced Josephine so that he secure peace between France and Austria by marrying the Austrian princess, Marie Louise. To Josephine he left the title of empress and the house at Malmaison. Napoleon's marriage of state did more than procure peace between two feuding nations. It produced Napoleon's first heir, the Prince of Rome, born in 1811. Now, with a proper heir, Napoleon was sure that he could mold Europe to his specifications, of which Napoleon had many.

Napoleon's influence was felt even in the world of art. Will Durant in his book on Napoleon observes that "His own taste was not of the best, as one becomes bred and bound to soldiering, but he did what he could to provide the artists of France with historic originals and personal stimulus (Durant, p.279)." Through his military conquests, Napoleon laid claim to the artwork of those locations and brought them back as testimonials of victories. It was in this manner that Napoleon furnished the many museums all over France that opened during his reign. The Musée Central Des Arts, later to be called Le Musée Napoléon, decorated its walls with the works of art that Napoleon had looted from his European conquests. These art works served as models and examples for museum students,

so the Venus de' Medici came from the Vatican, Correggio's lissome saints from Parma, Vermeer's Marriage of Cara from Venice, Ruben's Descent From the Cross from Antwerp, Murrillo's Assumption of the Virgin from Madrid...; even the bronze horses of St. Mark's made their perilous way to Paris (Durant, p.279).

Napoleon appreciated hard work and good results in any field. Believing that competition helped to promote hard work and good results, he reinstated competitions such as the Prix de Rome, reestablished the French Academy, and offered prizes for exceptional works of art. Of course, he always preferred and aided the painters and sculptors who could best represent his military successes and help Paris to become an elegant and beautiful city.

During the Revolution, the fine arts such as jewelry, figurines, porcelain, pottery, needlepoint, and tapestry had almost died out. After Napoleon came into power, the fine arts made a dramatic comeback. This is due in part to Napoleon's renewal of the styles in dress and speech of the ancien regime.

The painters and sculptors who served under Napoleon were trained by the French Academy, one of the institutions reinstated by Napoleon. Most of these artist were not just

novices, but already had well established careers that had survived the art-deprived Revolution. Of these painters and sculptors, Napoleon had his favorites. Heroes and heroic deeds were best represented by David, more feminine works by Prudon, and for portraits, Gerard and Isabey.

Napoleon was quite interested in the interior decoration of the Imperial Palace. In order to help the French silk industry, he ordered the walls of the Imperial Palace to be cloaked with silks from Lyon. In addition, Napoleon decreed that all ladies' gowns and shawls must be fabricated with French made materials. It is interesting to note, however, that Josephine and Napoleon's sisters wore imported cashmere. In draping his palace with silks, Napoleon's large order placed with the silk manufacturers in Lyon, coupled with the restrictions placed upon ladies' dresses, caused the silk business in Lyon to boom.

The quality of Lyon's silk was excellent. Once, in 1796, an American chose repayment of the French Government's debt to him in Lyon silk in place of repayment in money. In accord with Napoleon's being a difficult master always expecting the absolute best, punishments for faulty or imperfect silks were quite severe. On the first offense of being an imperfect fabric, the merchandise would be hung on

a high post for 48 hours with a sign next to it announcing the name of the manufacturer. After being taken down, the fabric would be shredded or burnt. If a second offense should occur, the unfortunate merchant would be summoned before an assembled body with the faulty merchandise. In the unlikely event of a third offense, the merchant would be placed in the stocks for two hours with his damaged fabric displayed beside him. If three offenses did happen, one could hazard a guess that the manufacturer should find another profession, as the fine arts were difficult under Napoleon.

In the years surrounding Napoleon's reign, painter Jacques-Louis David (1748- 1825) was to play a major role in the advancement of the neo-classic movement in painting. Born in France but trained in Italy, David believed that the subject of painting should include high moral values, demonstrate lofty inspirations, and involve matter from the classical literature. Although trained in the Rococo style, David much preferred the classical form. Already well established before his twin imprisonments after the fall of Robespierre, David quickly reestablished his career under Napoleon.

Overtures from Napoleon were not lacking. On 18

December 1803 and on 13 December 1804, a proclamation went out from the Tuileries: 'Nous avons nommé et nommons M. David notre premier peintre.' The wheel had come full circle; the office of 'premier peintre du roi' had been the most coveted honour under the old regime (Brookner, p.148).

Thus he was commissioned to paint the Coronation, the Enthronement, the Distribution of Eagle Standards, and the Reception following.

The well known painting, Napoleon Crossing Mount St. Bernard, was well received by Napoleon. David portrayed Napoleon's crossing of the Alps not seated on a mule behind all of his troops (as occurred in reality), but leading his troops while seated on a exuberant, fiery-eyed horse. At his first viewing of this work, Napoleon was "delighted with the painting. 'You have guessed my thoughts; you have made me a French knight' (Palmer, p.104)."

Meanwhile, across the channel, England was enjoying a painter of a corresponding age, John Constable (1776- 1837). He is recognized for his scientific approach using nature, reflected light, complimentary colors, and weather.

Constable's general influence on French art for subject matter and technique spread via Gericault and

Delacroix, to the other young French artists by means of the considerable number of his pictures then in France, to artists such as Paul Huet or Constant Troyon, and thus to the Barbizon painters, and from them to the young Impressionists (Cormack, p.164). Constable and J.M.W. Turner (1775- 1857) were two of England's foremost Romantic artists.

Germany, too, had its Romantic landscape artists. Caspar David Friedrich (1774- 1840) was known for his land and sea scapes in which he used rich light effects and included deep religious meaning. An example is Cross in the Mountains from 1807. Friedrich von Schlegel (1772- 1829), a German philosopher, is responsible for the term Romanticism, coined in 1798. Schlegel influenced German artists to be subjective and spiritual in art.

Authors under Napoleon's regime found it difficult to have their works published. Napoleon had strict rules concerning what could be published. Basically, if the work didn't flatter him, or the subject matter of the work did not lie in an area which interested him, Napoleon would have it censored. In 1800, censorship was expanded to include

"any criticism of monarchy, and any praise of democracy (Durant, p.287)." After this, all printing was done by the state.

Napoleon also had opinions of French Romantic authors. One in particular was Francois-Rene de Chateaubriand (1768-1848), a French writer and diplomat. Hardly enamored of Chateaubriand, Napoleon said in a conversation in 1817 "Chateaubriand is one of those cowards who would spit at a corpse (Herold, p.157)." It was Chateaubriand's individualism, his free spirit, and his rejection of French service in Spring, 1804, which incurred Napoleon's anger. In a later attempt to retrieve Chateaubriand's support, Napoleon named him to the Academie Francaise in 1814. However, Chateaubriand's scathing acceptance speech was never delivered for Napoleon objected to various criticisms of his public life. "What is unique to Chateaubriand's Romanticism is the contrast between the flowing emotional harmony of his descriptive passages and the incisive Tacitean brevity with which he delineates character (Palmer, p.821)."

Another author who incurred the wrath of Napoleon was Anne Louise Germaine de Stael (1766- 1817), who mocked the regicides. Originally supporting Napoleon, she offered her

services to him which he routinely ignored. The feud ensued. "But his resolute ignoring of her advances, his expanding censorship, his scorn of intellectuals in politics, his conception of women as breeders and charming toys not to be trusted with a thought stung her to reply in kind (Durant, p.288)." Excluding Chateaubriand, she is considered one of Europe's greatest writers of her time. With numerous books to her credit before 1800, she had a battle to have her books published under Napoleon. In 1816, when asked what he thought about de Stael's novel Corinne, Napoleon replied "that he could not finish it. Mme. de Stael had portrayed herself so faithfully in her heroine that she managed to make him detest Corinne (Herold, p.157)." In her later years, Napoleon banished her from Paris so she settled in Germany and in Italy.

England, as well as France, had her share of Romantic writers. These included works of prose and poetry from a wealth of artistic letters by authors such as Jane Austin (1775- 1817), William Blake (1757- 1827), George Byron (1788- 1824), Samuel Coleridge (1772- 1834), Percy Bysshe Shelley (1792- 1822), and William Wordsworth (1770- 1850), among others. In both prose and in poetry, these authors were to extoll Romanticism to a true fine art. What appears to be a common bond among these noted authors is the search

for truth, use of nature (both physical and spiritual), the spirit of the soul, and imagination. Percy Bysshe Shelley says in a Defence of Poetry (1821),

'The great instrument of moral good is the imagination; and poetry administers to the effect by acting upon the cause. Poetry enlarges the circumference of the imagination by replenishing it with thoughts of every new delight which have the power of attracting and assimilating to their own nature all other thoughts (Smith, p.727).

Perhaps one of the most prodigious authors of the Napoleonic Era was German born Johann Wolfgang von Goethe (1748- 1832). This well traveled noted author wrote volumes of poems, plays, books, and scientific studies. One could call him originally a Classicist. However, on a trip to Italy, he moved from Classicism to Romanticism. His novel, Wilhelm Meister Lehrjahre, published in 1795, was a major influence on German Romanticism. Other famous works include Faust, and Egmont. He had a long time correspondence with J.C. Friedrich von Schiller, another famous German author. Goethe's relationship with Napoleon was one generally of mutual admiration. After meeting Goethe at Erfurt in 1808, Napoleon said "Here's a man! (Herold, p.157)." In 1828, still having admiration for Napoleon even after his death,

Goethe said of Napoleon " 'His life was the stride of a demigod' (Palmer, p.136)."

During all of his life, Napoleon loved music. In a letter to a friend in 1797, Napoleon wrote that of all of the arts,

music has the most influence on the passion; it is the art which a legislator should encourage most. A piece of moral music, composed by a master, cannot fail to affect the listeners and has much more influence than a good treatise of morals, which convinces our reason without changing our habits (Herold, p.146).

True to form, Napoleon had his likes and dislikes of styles of music. He abhorred English music. " 'Their music is vile- the worst in the world' (Herold, p.147)."

Etienne Nicolas Mehul (1763- 1817), Napoleon's favorite French composer, composed a choral to commemorate the homecoming of La Grande Armee in 1808 and a cantata to celebrate the marriage of Napoleon and Marie Louise. The works of Mehul reflect the political mood of the time. Pieces that best show this are Chant du Depart (1794), La Prise du Pont de Lodi (1796), and Chant National du 14 Juillet, 1800.

Having said that the Italians were the only ones who could produce an opera, it is not surprising that Napoleon's favorite composer and his Director of Choral Music in Paris was an Italian, Giovanni Paisiello (1740- 1816). His operas influenced such music masters as Joseph Hayden (1732- 1809) and Wolfgang Amadeus Mozart (1756- 1791). Paisiello composed music for Napoleon's coronation. His more famous works include The Barber of Seville and Nina, the latter which Napoleon was frequently heard to have hummed his favorite parts.

Further East in Germany, Ludwig van Beethoven (1770-1827) was composing his numerous musical works. In 1803, he began work on his Symphony No. 3 in E-flat major. Because Beethoven admired Napoleon and his undertakings (he believed that Napoleon would free Europe from tyrants), he originally was going to dedicate this symphony to Napoleon. However, when Beethoven received word that Napoleon had crowned himself emperor of the French, Beethoven was outraged because Napoleon was not working for high morals, but only for his own selfish vanity. " 'He is only an ordinary man after all,' Beethoven cried out in disillusionment, 'and he will turn tyrant' (Cross, p.87)."
Beethoven quickly tore out his title page bearing Napoleon's

name and renamed his symphony The Eroica, now dedicated to the memory of a once great man.

The Eroica itself was a revolutionary composition. It harmonizes the ideals of power and reason from the Enlightenment with the ideals of the Romantic age of using the piece as an expression of the composer's innermost feelings. The entire work is almost overwhelming; everything in the piece is of a grand scale. There are three dominant themes, and in the body between the first two themes, there are three transitional passages. The use of French Horns throughout the composition commands the aura of royalty, as horns are usually associated with kings. This work was most definitely composed with Napoleon in mind.

In all subjects, be it art, literature, or music, Napoleon demanded a superb job. Everything had to be of an upward beat or positive note. Nationalism was a dominant theme in all subjects and areas of Napoleon's reign. There is an art to nationalism and being nationalistic. Napoleon worked very hard to cultivate the force of nationalism and used it to his advantage. This is one of the reasons why he preferred artists such as David, who could portray Napoleon as a dashing general leading his troops to victory. Music, too, was another tool for promoting nationalism. There are

songs incorporated with the theme of 'La Marseillaise' that promote nationalistic sentiments. Any literature that noted the French Republic in a glorified manner was well liked.

In summation, the influence of the Napoleonic Age is felt keenly and enduringly. Military and politics aside, Napoleon will be remembered for a magnitude of reasons. The influence of his mind and manner extend unto far reaching proportions of the arts, literature, and music of his age.

He remains the outstanding figure of his time, with something noble about him that survives despite his selfishness in power and his occasional descents from grandeur in defeat. He thought we should not see his likes again for five hundred years. We hope not, yet it is good- and enough- to behold and suffer, once in a millennium, the power and limits of the human mind (Durant, p.779).

For a man of such short stature, he left a long shadow in history.

BIBLIOGRAPHY

- Andrews, Wayne. Germaine
Atheneum: New York: 1963
- Breunig, Charles. The Age of Revolution and Reaction, 1789-1850
Thames and Hudson: New York: 1980
- Brookner, Anita. Jacques-Louis David
Thames and Hudson: New York: 1980
- Buxton, John. Byron and Shelly
Harcourt, Brace, and World: New York: 1968
- Concord Desk Encyclopedia Vols. 1-3
Concord Reference Books: New York: 1982
- Cormack, Malcolm. Constable
Cambridge U Press: New York: 1986
- Cronin, Vincent. Napoleon Bonaparte
William Morrow & Co.: New York: 1972
- Cross, Milton. The Milton Cross New Encyclopedia of the Great Composers and Their Music
Doubleday & Co.: New York: 1953
- Darbishire, Helen. Wordsworth
Longmans, Green, & Co.: London: 1958
- Donakowski, Conrad. A Muse For the Masses
U. of Chicago Press: Chicago: 1972
- Durant, William and Ariel. The Age of Napoleon
Simon and Schuster: New York: 1975
- Fashion Institute of Technology. Silks From the Palaces of Napoleon
Shirley Goodman Resource Center: New York: 1984
- Gardner, Stanley. Blake
Arco: New York: 1969
- Herold, Christopher. The Age of Napoleon
American Heritage Pub. Co.: New York: 1983
- Herold, Christopher. The Mind of Napoleon
Columbia U. Press: New York: 1961
- Holtman, Robert. The Napoleonic Revolution
J.B. Lippencott & Co.: Philadelphia: 1967
- Hunt, Jno. "The Keyboard Works of Giovanni Paisiello"
The Musical Quarterly : 1975: p. 212-231
- Johnson, Claudia. Jane Austin
University of Chicago Press: Chicago: 1988
- Kennedy, Emmet. A Cultural History of the French Revolution
Yale U. Press: London: 1989
- Lane, Maggie. Jane Austen's England
St. Martin's Press: New York: 1986
- Magill, C.P. German Literature
Oxford U. Press: London: 1974
- Marek, George. Beethoven, Biography of a Genius
Thomas Y. Crowell Co.: New York: 1961
- Mason, Germaine. A Concise Survey of French Literature
Littlefield, Adams, & Co.: New Jersey: 1964
- Maurois, Andre. Chateaubriand
Harper and Brothers: New York: 1938

Metropolitan Museum of Art. The Arts Under Napoleon
 Metropolitan Museum of Art: New York: 1978
 Palmer, Alan. An Encyclopedia of Napoleon's Europe
 Weidenfeld & Nicolson: London: 1984
 Putman, John. "Napoleon"
National Geographic: Feb., 1982: p.142-189
 Quincey, Thomas. Recollections of the Lakes and the
Lake Poets
 Penguin Books: New York: 1970
 Raine, Kathleen. William Blake
 Longmans, Green & Co.: London: 1965
 Rose, Ernst. A History of German Literature
 New York U. Press: New York: 1960
 Rosenthal, Michael. Constable, The Painter and His Landscape
 Yale U. Press: New Haven: 1983
 Rosentiel, Leonie (ed). Schirmer History of Music
 Schirmer Books: New York: 1982
 Rousseau, Jean-Jacques. Du Contrat Social
 Librairie Larousse: Paris: 1985
 Rushton, Julian. Classical Music
 Thames and Hudson: London: 1986
 Ruskin, Ariane. 17th and 18th Century Art
 McGraw-Hill Book Co.: New York: 1961
 Schrade, Hubert. German Romantic Painting
 Herry N. Abrams Inc.: New York: 1967
 Schirmer's Library of Musical Classics. Anthology of Italian
Song of the 17th and 18th Centuries
 Book 1: 1926
 Spondor, Stephen. Shelley
 Longmans, Green, & Co.: London: 1960
 Slonimsky, Nicolas. Bakers Biographical Dictionary of Music
 Schirmer Books: New York: 1978
 Smith, A.J.M. Seven Centuries of Verse
 Charles Scribner's Sons: New York: 1957
 Tomalin, Claire. Shelley and His World
 Charles Scribner's Sons: New York: 1980
 Tulard, Hean. Napoleon, the Myth of a Saviour
 Weidenfeld & Nicolson: London: 1977
 Warner, Sylvia Townsend. Jane Austin
 Longmans, Green, & Co.: London: 1964
 Wordsworth, Jonathan. William Wordsworth and the Age of
English Romanticism
 Rutgers U. Press: New Brunswick: 1987
 Young, Percy. A Concise History of Music
 David White Co.: New York: 1974