

HOW THE PLATES ARE PRESENTED

The uniform plates in this bound collection are presented on the right-hand page, with accompanying text on the left page opposite. Each image in the *Freiberg* section is shown at its full original size. Some of the original *Freiberg* paintings have pencil notes in German such as that on Plate 6 (*Freiberg* I, 43). We do not know who made these notes on the Winkler drawings. It was possibly Richard Knötel or J. P. Zarn (one of the collectors who owned the originals). However, we are certain it was not Winkler as it does not match examples of his handwriting. Some of the images in the *Dresden* section are shown slightly reduced from their original size in order to be shown in their entirety.

THE PLATES

Underneath each color plate is our plate number followed by the original title of the illustration (for example, “55 – Franz: Husaren Officier”). Beneath that is the identifying Arabic numeral used by the original artist for his plate number, preceded by the manuscript name and a Roman numeral indicating the manuscript part or volume in which the original plate was located (for example, “Brun N° 12” or “*Freiberg* I, 45”). On *Freiberg Manuscript* plates, Winkler’s identifying Arabic numeral also appears at the top of his original illustration.

Note that the original illustration numbers on Winkler’s *Freiberg* paintings appear very close to the top edge of the paper in our presentation. This is because the original illustrations, after being removed from the manuscript, were trimmed close to the number in order to fit into an unknown collector’s bound portfolio. Often wrinkles appeared in the paper of the *Freiberg* drawings from age and have been duplicated here. We decided to leave these small imperfections so as to maintain the historical integrity of the plates rather than “correct” them using current digital technology.

The illustration titles on Charles Brun’s originals appeared far below the figures he depicted, thereby occupying a substantially larger page than could be shown at full size in this collection. These hand-written titles were digitally relocated on the Brun plates in this collection in order to show Brun’s original title with the appropriate plate.

THE ORDERING AND NUMBERING OF THE PLATES

This collection presents the *Freiberg Manuscript* beginning on page 17, followed by the *Dresden Manuscript* beginning on page 249. Where there is a Brun copy of an original *Freiberg* illustration, the Brun plate immediately follows Winkler’s plate.

The plates of each manuscript are presented in an order using the current international convention devised by Eugene Louis Bucquoy (1879–1958), who is considered the founding father of French uniform research. This organizing principle first appeared in his *Bréviaire du Collectionneur d’uniformes renseignements — Conseils — Souvenirs* (1953), a small booklet with many useful ideas for both the beginner and expert on how to conduct research and collect materials.

Bucquoy was an officer of the *Gendarmerie Nationale*, who, in 1920, founded and became President of the *Société d’Étude des Uniformes de France*. He included the foremost military artists (such as Richard Knötel) in the largest work ever compiled exclusively on Napoleonic uniforms, his famous *Les uniformes du 1^{er} Empire* collection. This series consisted of more than 3,000 hand-colored postcards covering most of the French army, using all available sources. He continued to work on this subject until his death.

Therefore, while the original illustration numbers of all the images are retained, we have renumbered all of the plates (1 through 148) for their presentation here using Bucquoy’s system. This is why, for example, the original *Freiberg* painting I, 15 is our Plate 1, and Brun illustration N° 23 is our Plate 40. Both manuscripts present their subjects in the following order:

- General Officers, ADCs, Staff Personnel
- Guard Infantry, Guard Cavalry
- Line and Light Infantry
- Cavalry: Cuirassiers, Dragoons, Hussars, Chasseurs, Lancers
- Technical Troops: Foot Artillery, Horse Artillery, Engineers
- Foreign Troops in French Service (Swiss, Croatians)
- Auxiliary Troops (Naval Artillery)
- Allied Troops (Italy, Naples, Westphalia, Duchy of Warsaw)

For example, the Polish lancers of the Imperial Guard appear under Guard Cavalry into which they had been incorporated. Likewise, the Polish Light Horse Lancers became French numbered regiments and therefore are categorized as French cavalry. However, the Swiss and Illyrian infantry in French service appear under Foreign Troops, while Polish troops of the Duchy of Warsaw are categorized as Allied Troops.

Within each section, the subjects are placed by the precedence of their regimental number, if known. For example, the trooper of the 1st Lancers (Plate 63) precedes the officer of the 5th Lancers (Plate 64). Plates are then arranged by the hierarchy of their status: elites precede non-elites, grenadiers precede light-company figures, officers precede enlisted men, and so forth.

Napoleon’s *Laot Grande Armée* plate number, original artist’s name and his title for that plate.



Inset of a comparison plate. When the main plate is a Brun illustration, the inset is a reduced image of a Winkler plate, and/or Brun’s tracing used to prepare his final illustration. When the main plate is a Winkler illustration, the inset is a reduced image of a Brun plate. The inset is captioned for clarity.

Our plate number followed by the original title of the illustration.

The top caption identifies the illustration’s original number as well as the manuscript and manuscript-part in which it appeared. For Brun plates, information includes reference to the *Freiberg* or *Dresden* (Bommer) original.

The manuscript name and Roman numeral indicating the manuscript part or volume in which the original plate was located, followed by the identifying Arabic numeral used by the original artist for his plate number

THE TEXT

The text accompanying each plate is on the left page opposite the plate. At the top left on the text page is our collection’s plate number, followed by the original artist’s name and his title for that plate. For example, “Plate 1 Winkler — Franz: General.” If the original plate title is in error, it is followed by “(sic)” and the mistake is explained in the text below. (As Elting noted in his *Napoleonic Uniforms*, “...language difficulties occasionally caused mistakes concerning the identity of [the] subject’s [unit].”)

The accompanying text for each plate begins with the correct English-language title for the plate shown. For example, Plate 30 is noted as a “Line Infantry, Grenadier” and not a “French: Old Guard” soldier as per Winkler’s original title. The text following the title explains the reasons for any differences between this title and the artist’s original title, offers observations about details of the plate’s figure, and explores any relation to other plates.

Where a figure’s unit can be identified, the text often includes data about that unit’s place in the order of battle of Napoleon’s last *Grande Armée*, its strength, its significant actions in 1813, and officer casualties.

In the right margin of the page, near the top, appears a caption with a stylized arrowhead pointing to its plate. The caption identifies the illustration’s original number as well as the manuscript and manuscript-part in which it appeared (for example, “*Freiberg* I, 45”). For Brun plates, information includes reference to the *Freiberg* or *Dresden* (Bommer) original. For example, the caption for Plate 2 reads, “Brun N° 1 from *Freiberg* IIIA, 141 (2),” which indicates that it is the second figure (2), left to right, in the original Winkler plate Nr. (number) 141 of Part IIIA of the *Freiberg Manuscript*. Another example: Plate 115 is identified as “Brun N° 4 from Bommer I, 6 and I, 7” denoting that Brun made a composite plate using two of Bommer’s original illustrations from the first volume of the *Dresden Manuscript*.

Below this text-page caption, an inset of a comparison plate and/or a Brun tracing of the plate appears in the right margin. For example, Plate 40 includes both a reduced image of the original Winkler illustration (Plate 39) and a reduced image of Brun’s tracing used to prepare his final illustration (N° 23).

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