



*The Talisman of  
Napoleon Bonaparte*

*by G. Randall Jensen*

# The Napoleon Bonaparte Crystal Talisman Summary

- Napoleon Bonaparte's personal good luck charm
- Inspired by the original signet ring of Napoleon's hero, Emperor Augustus Caesar, whose stamp displayed the image of a sphinx
- Commissioned by Napoleon after his return from his historic Egyptian campaign
- The 114 precious jewels are arranged in a secret code to reflect both Napoleon's successful military & political career and his love for Josephine
- The initials of "Napoleon Bonaparte" and "Josephine Bonaparte" are coded into the design
- The encoded date, August 15, 1802, commemorated the simultaneous nationwide celebration of Napoleon's 33<sup>rd</sup> birthday, his elevation to Lifetime Consulate status, and the one-year anniversary of the signing of the Concordat
- The face of the crystal sphinx is that of Josephine sculpted into the pose of one of Napoleon's favorite paintings: The Mona Lisa
- Quartz crystal was a material incorporated into the design of ancient Egyptian temples and pyramids
- Few objects outside of Egypt had ever been sculpted from quartz crystal
- Lost for nearly 200 years
- A complex treasure of significant historical importance



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As a means of introducing this interesting and complex piece, let us first take a brief look at the background of Napoleon Bonaparte, the famous Emperor of the French. Napoleon Bonaparte was considered by many to be the most influential figure in European history. Currently, descendants of Napoleon's wife, Josephine, include the Royal families of Sweden, Denmark, Belgium, Norway, and Luxembourg.

# NAPOLEON TIMELINE

1769	Born
1793	Promoted to Brigadier General
1796	Married Josephine de Beauharnais
1798-1799	Egyptian expedition
1799	Assumed provisional control of France
1802	Elected to Lifetime Consulate status
1804	Crowned Emperor
1815	Defeat at Waterloo
1821	Dies in exile

After Napoleon returned from Egypt in 1799, he commissioned this spectacular sculpted and jeweled piece of artwork. This was Napoleon's "talisman" or "good luck charm" as we might call it today. Napoleon spent a considerable amount of time planning the intricate design of the jewels that compose the base of this sphinx. The jewels are arranged in a secret code that reflects Napoleon's love for his wife, Josephine, and his successful military and political career.

## DECODING THE SPHINX

This clear quartz crystal sphinx sets upon a silver base containing 114 precious stones. These stones are arranged in a specific way to produce an ancient code. The key to unlocking the code of this artifact is the distinct pattern of rubies. There are two hinged panels on the silver base below the sphinx, one on either side. Each panel contains a pattern of rubies that are positioned on either side of a vertical row of four emeralds. This makes four patterns of rubies. Three of the patterns have 21 rubies but the fourth pattern has what appears to be a missing

ruby. Instead of having 20 rubies in this pattern as you would expect, it also has 21 rubies just like the other patterns. Upon close examination, it is evident that the empty hole never held a ruby at all. The metal was not crafted to hold a stone. It was intentionally left blank.



**The missing ruby in the left panel of rubies is the key to unlocking the secret code.**

This pattern of 21 rubies and a blank hole correlates perfectly to the Tarot code. The Tarot code can trace its roots back to the Egyptian mystery schools of approximately 1500 BC [1]. The Tarot code was based on a numbered system of 21 pictorial cards and a blank card that covertly recorded the ancient knowledge of the Egyptian mystery schools on an ordinary deck of “playing cards.” Each card was numbered and themed (“4” = Emperor, “6” = love, “13” = death, etc.) and, further, each card had symbols that represented different esoteric information. This information could convey very specific meanings to the initiate who understood the system. It was not until the 1700s in France, that information about this ancient system of preserving esoteric knowledge was published by several notable researchers [2].

There is a remarkable complexity to the intricate patterns of the stones and each pattern has meaning. The pattern of four stones repeats exactly 21 times, the same as the number of pictorial cards in a Tarot deck. “Four,” as stated previously, stood specifically for “Emperor” in the Tarot coding [3]. There are four patterns of rubies; the rubies are arranged mostly in rows

of four across; there are four vertical emeralds on each side; there are four sapphires aligned along each side of the front; and there are four larger sapphires with the rest being significantly smaller. This pattern of “four” (Emperor) is the dominant coding within the jeweled sphinx.



**Empress Josephine Bonaparte**

There are several examples of coded jewelry commissioned by Napoleon Bonaparte [4], the ruler of France in the early 1800s. In these pieces, Napoleon coded his initials, “NB,” into the design. Napoleon’s wife, Josephine, used her initials “JB,” on many of her personal items [5]. This sphinx talisman has both Napoleon Bonaparte’s and Josephine Bonaparte’s initials coded into the design. “Josephine” is actually coded into the design twice: first, in a cryptogram within the sculpted quartz crystal sphinx itself where “her” headdress has “ten” indentations or folds, with the tenth letter of the alphabet being “J,” for “Josephine.” Additionally, the body of the sphinx has “three” ribs showing on each side: “three” being the Tarot code for “Empress.” So, the sculpted quartz crystal sphinx is coded “Empress Josephine.”

Secondly, the shingles that run along the front edge of the silver base as you are looking directly at the face and into the eyes of “Josephine” as the Sphinx also reveal a cipher. Here, the design of the shingles forms a half circle (in the photo below, the shingles are directly below the flat base that the sphinx is set upon). Of course, a circle is a feminine symbol. This half circle has ten shingles. Again, the tenth letter of the alphabet is “J” for “Josephine.” Additionally, there are two shingles facing forward that are not part of the semi-circle. There is one forward facing shingle on each side of the half circle. This can be expressed “1-10-1.” Adding the two similar, forward facing shingles, that are not part of the “circle,” together produces “two.” This is for the second letter of the alphabet, “B” for “Bonaparte.” On each side of the silver base there are “three” remaining, but connected, shingles. “Three” is the Tarot coding for “Empress.” Thus, deciphering the coding of the shingles reveals “Empress Josephine Bonaparte.”



Overall, there are 114 precious stones plus the quartz crystal sphinx. This can be expressed as “114 +1.” The centered “14” represents the 14th letter of the alphabet, “N” for Napoleon. There is a “1” on either side of the “14” (1-14-1).  $1+1 = “2”$  for the second letter of the alphabet, “B” for “Bonaparte.” Thus, the sum of all the jewels in this work of art is coded “Napoleon Bonaparte.”

This is the same exact pattern of name coding as Josephine’s code (1-10-1), which has ten, centered shingles (“J” for “Josephine”) and an additional shingle on each side (“B” for “Bonaparte”).

Napoleon’s favorite color was green [6]. The vertical alignment of the four green emeralds rising to the underside of the sphinx (where a small circular attachment ring is located) can be interpreted as a phallic symbol showcasing “Emperor” Napoleon’s amorous feelings for Josephine, embodied by the sphinx.

The emeralds are surrounded by red rubies. Red is a symbol of passion and love as well as being another

connection to Josephine as she originally went by the name of “Rose.” Napoleon preferred her middle name “Josephine” which she used after their 1796 marriage. Also, the “three” side

shingles are in very close proximity to the “four” sapphires followed by “six” trailing sapphires. Again, this is Tarot coding for “Empress,” “Emperor,” and “Lovers.”

The right rear ruby pattern (see the photo below) has the date August 15, 1802 coded into the design. That date commemorated Napoleon’s 33<sup>rd</sup> birthday, the one-year anniversary of the signing of the Concordat, and Napoleon’s Life Consulship which was celebrated that day in Paris with fireworks, dancing, and a massive 35 foot tall star made of candles that burned through the night. The actual coding involves eight horizontal rows for the eighth month, August; 15 rubies before a blank area for the 15<sup>th</sup> day of the month; and the blank spot followed by two rubies for ’02 or 1802.

The right rear ruby pattern also has “three” rubies across instead of four like the other three patterns. This “Empress” pattern has the eight vertical rows of rubies that in the Tarot represent the female figure of “Justice,” who is seated upon a throne. This card contains the reminder that a man’s or woman’s actions can be the cause of their own undoing [7] and this could certainly be applied to Josephine’s behavior at this period of time in her relationship with Napoleon. Also, “three” (Empress) repeats four times within the arrangement of rubies indicating that the “Empress” is governed by the “Emperor.”



**The ruby pattern on the left has the date August 15, 1802 coded into the design.**

The other three (“Emperor”) ruby patterns have seven vertical rows of rubies, instead of eight like the pattern with the date coded into it. The “seven” in the seven rows of rubies corresponds to the Tarot “Chariot” representing the victorious warrior, which certainly Napoleon was at this time.

Each of the seven rows of rubies in the remaining three patterns are arranged in rows across of 4, 4, 4, 4, 3, 1, and 1; adding up, of course, to 21—the number of face cards in the Tarot. The “blank” ruby hole in the left front pattern of rubies is placed just before the last two rubies, showcasing “02” (for 1802) again.

There are also two pearls; “two” was the code for “Divine Wisdom.” Thus the saying, “Pearls of Wisdom” is symbolized here.

There are a total of “ten” sapphires on each side of the base, forming a partial circle directly below the sphinx; “ten” was coding for the “Wheel of Fate” which, in the Tarot deck, was depicted as a position directly below a recumbent sphinx. This is a particularly striking Tarot coding with both the shape of the “wheel,” and the location of it under a reposing sphinx both accurately represented by the position of the sapphires and the crystal sphinx. Overall, six materials (again, six is Tarot for “Lovers”) comprise the makeup of the talisman: emeralds, rubies, sapphires, pearls, silver, and quartz crystal.

### COMPOSITION OF THE SPHINX

The sphinx of Josephine is composed of clear quartz or “rock” crystal. Crystal is formed by the heat and pressures that silicon dioxide endures over many years. The beautiful, translucent qualities of clear rock crystal have been highly prized through the centuries, especially in the East. The Fatamid dynasty (969-1171), centered in Cairo, Egypt, was renowned for their spectacular objects sculpted from rock crystal.



Crystal, originally thought to be permanently frozen ice, has been considered magical from time immemorial. Although it is made of matter, it is transparent, representing an intermediary state between what is visible and what is not. It has been a major symbol of wisdom and divination throughout the ages.

Crystal shares its translucent quality with ice and water, and just as water has been shown to be able to be “programmed” by our thoughts [8], occultists

believed that crystal could be programmed by our thoughts as well. This made crystal a natural choice of material by Napoleon for a “good luck” or “love” talisman. Crystal, of course, also has a natural vibration, just like the human body. This characteristic has made it a valuable material in modern electronics.



The Josephine sphinx sits on a base of silver. Silver has been long associated with health and healing because of its strong anti-microbial and anti-bacterial qualities. This is another good association for a “good luck charm.” The silver base features a fleur-de-lis pattern. The fleur-de-lis is the symbol for a water-rose or lily representing the ongoing, regenerative nature of life. This symbol had been used by the French monarchy since at least the time of Charles the Second in 869 whose scepter had terminated in a fleur-de-lis. This fleur-de-lis pattern signified royal property and was used on the French coat of arms against a blue

background. The “blue” background signified the water in which the lily grew. Significantly, there are ten blue sapphires on each side of the silver base that is marked with the fleur-de-lis.

### **SYMBOLISM OF THE SPHINX**

The distinctly Egyptian symbolism of the sphinx is, on the surface, one of ancient mystery--- combining the body of a lion and the head of a human. Yet the sphinx represents several distinct things: wisdom and strength, life and death, and the duality inherent in our world. The human head represents the species in our realm with the most “intellect” and the lion represents the creature with the most “power,” the “King of the Jungle.” Melded together, this symbolism of “wisdom and strength,” represents an unbeatable military combination (currently, the U.S. Army Military Intelligence division uses the sphinx as their official emblem). The powerful lion, capable of killing in an instant, also symbolized “death” while a woman, with her procreative potential, symbolized “life.” Thus the sphinx, as a symbol of power, represented control over both “life and death” just as Napoleon, as a military commander, frequently exercised his control over both life and death. The duality of the sphinx parallels the duality of our world: the human and the divine, the good and the evil, and our everyday choices that create the direction of our very existence. Additionally, Napoleon’s astrological sign was Leo the lion, and in this sculpted sphinx, we have Napoleon’s symbolic lion body

merging with Josephine's breast and head representing Napoleon's passion and love for his future Empress [9]. As noted by Las Cases in 1816, Napoleon took pleasure in pointing out that his name, "Napoleon," meant "desert lion."

## **NAPOLEON IN EGYPT**

Napoleon had long made Egypt a subject of his study [10] and in 1798 at the age of 28, he was not only France's top general, but he had also been elected to membership in the prestigious National Institute, the foremost scientific society in France, and was a Master of a Rosicrucian Order jurisdiction in Paris as well as a member of the Freemasons [11]. Indeed, the side panels on the base of the sphinx are hinged so that they may be raised to reveal the shape of a "red cross" when viewed from above. This red cross represented the Rosicrucians whose name means "the Brotherhood of the Red Cross," a secret society (hence the "secret" raised panels) of which Napoleon was a prominent member (and whose history can be traced back to the Knights Templar who also used the symbol of a large red cross on their tunics).

It was at this time that Napoleon convinced France's ruling body not to attempt the extremely risky invasion of Britain that they wanted, but rather to go to Egypt to cut off Britain's vital supply line to India, their most prized possession. With a dual agenda, Napoleon set sail in May of 1798 for Egypt on this "military" expedition with 500 civilians including over 160 scholars and scientists.

Egypt was a land of mystery; little explored by the Western world and even less understood. In stark contrast, the 18th century in France was an age of intellectual enlightenment with luminaries including the Count of St. Germain who spoke 11 languages with total fluency [12], Jean-Baptiste Alliette or Etteilla (real last name backwards) as he was known, who declared that the Tarot cards contained the secrets of all the wisdom of the ancients [13], Count Cagliostro who introduced his Egyptian Rite of Freemasonry in Paris in 1777, and Court de Gebelin who published Le Monde Primitif claiming Egyptian origin of the Tarot as a book of wisdom in 1781. De Gebelin also wrote that "Tarot" was an abbreviation for "The Book of Thoth" and meant "Royal Road to Wisdom" [14]. With the beginning of the French Revolution in 1789 and the ultimate fall of the French monarchy, the intellectual climate was ripe for Napoleon Bonaparte to uncover the arcane knowledge that was waiting to be discovered in Egypt.

During the course of his year in Egypt, Napoleon and his team of scholars and scientists discovered the Rosetta Stone, made extensive studies of the ancient architecture and hieroglyphics, and generally recorded all aspects of Egyptian life, past and present. Napoleon spent time alone inside the King's chamber of the Great Pyramid and with the Sphinx. Years later, Jean Leon Gerome captured one of these iconic moments with his famous painting

“Napoleon and the Sphinx.” These studies and their subsequent elaborate publication [15] are the basis of modern Egyptology. The “Empire Style” of art and architecture which would dominate Europe during Napoleon’s rule and for years after he was gone would have its beginnings at this time in Egypt [16]. Napoleon would later remark to Madame de Remusat that the years 1798-99 were the best of his life [17].



**"Napoleon and the Sphinx" by Jean Leon Gerome**

### **THE CREATION OF NAPOLEON’S SPHINX**

When Napoleon returned to France in 1799, he assumed provisional control of the government. In 1802 he was made a consul for life. He would crown himself Emperor in 1804 which is year AN 13 in the French calendar of the time. This refers to the 13th year of the new French Constitution (starting on September 22, 1792). This is another Tarot-significant number: “13” or “death”---meaning “death” to the old regime and rebirth of the new Empire; the same symbolism used earlier by the Masons in the United States with their “13” original colonies alluding to the “death” of the old English rule and rebirth of the new republic. The next full year, Napoleon reverted to traditional dating so that a coin of 1804 was dated “AN 13” and a coin of 1806 was dated “1806.” The time frame 1800-1802 is when the planning and production of this crystal sphinx took place.



**Tarot coding of an 1804 Napoleonic gold coin with the symbolic “AN 13” date**

The sculptor of the crystal sphinx was perhaps Antonio Canova, the famed Italian sculptor (1757-1822). Napoleon brought Canova to Paris in 1802 to do several pieces of sculpture including the famous “Napoleon as Mars the Peacemaker” as well as busts of his mother and sister. Canova is known to have sculpted in quartz crystal. Two small busts of clear quartz crystal, similar in size to the sphinx, were done by Canova in the mid-1790s, and are on display in the Louvre in Paris, France.

Jean-Antoine Houdon is known to have done busts of Napoleon in 1800 and 1802 (now lost). He later sculpted another bust of Napoleon in 1806. Houdon was famous for creating a distinctive look to his sculpted eyes (using a small hole in the pupil of the eye--- which the sphinx has). This technique was also used by some of his students and other contemporaries.

Napoleon was a great patron of the arts and both Charles-Louis Corbet and Antoine-Denis Chaudet also produced impressive sculptures of Napoleon during this period of time.

The sphinx almost certainly had design input from fellow Masons Gaspard Monge and Dominique Vivant Denon [18], both of whom had accompanied Napoleon to Egypt. Denon would be appointed by Napoleon to head the new “Musee Napoleon,” which later transitioned into what is known today as the Louvre.

Monge, 23 years senior to Napoleon, was a brilliant mathematician and inventor of descriptive geometry. One of Napoleon's closest associates, Monge was so fond of Napoleon that he considered him an adopted son. Napoleon would name Monge the President of the Egyptian Commission on their return from Egypt.

### **PARIS, ISIS, AND JOSEPHINE**

Historical evidence reveals that Paris was named after the Egyptian goddess Isis [19]. Drawings from the early 1400s depict Isis, Queen of the Egyptians, arriving by boat in Paris. In fact, the original city of Paris is actually a small island in the shape of a boat in the middle of the Seine River. Napoleon commissioned the research of these connections and with the verification that this was indeed the case, he produced a coat-of-arms for the city of Paris featuring Isis seated on the front bow of an Egyptian boat.



In Napoleon's coat-of-arms, pictured above, note the striking similarity between the shape of the ends of the boat of Isis and the same shape on the ends of the base of the sphinx. If the base of the sphinx is turned upside down, it is quite similar to the Egyptian boat of Isis.

On file in the Biblioteque Nationale de Paris are these words of Napoleon: "We have previously authorized and do also authorize now by these present signed documents by our hand, that our good city of Paris will bear the coat-of-arms as shown and colored on the attached drawing, at the front of the ancient ship, the prow loaded with a statue of Isis, seated, in silver on a sea of the same, and lead by a star also of silver." Of course, the Josephine sphinx also sits on a base of silver just as Isis does.

It is noteworthy to see the same Tarot coding in Napoleon's coat-of-arms for Paris as we see in the sphinx. There are two groups of three "circles" on the outside of the boat. "Three" is

coding for “Empress” or “Queen” for Queen Isis. And “two” is coding for “Wisdom.” There are six “circles” in total as well as six mast attachments for the sail. “Six” is Tarot coding for “Love.” There are seven wave tips; “seven” is “victorious warrior.” And there are four (“Emperor”) ropes that secure the mast, just as Napoleon secures Paris and France. Thus, the Tarot coding on the Parisian coat-of-arms can be interpreted: our victorious Emperor honors the wise Queen Isis who has founded the city we love.

In a comparison of the crystal sphinx with the Parisian coat-of-arms, both female figures rest on a silver platform or boat (the Egyptians valued silver more than gold). And just as Isis was the Egyptian goddess who embodied the ideal mother and wife and was the patron of nature and magic, Josephine was Napoleon’s embodiment of this goddess who represented these same things to him on a very personal level.

Indeed, Josephine had strong Masonic ties before she ever met Napoleon. She had long been a Mason and her first husband, executed during the French Revolution, was a prominent Freemason from a family of Masons. Josephine was elected in 1804 as the Grand Mistress and Patroness of women’s Freemasonry in Paris [20].

In their exceptional book, Talisman, Graham Hancock and Robert Bauval state (page 410), “...he (Napoleon) remained all his life a very superstitious man, and considered Josephine to be his ‘lucky charm,’ a sort of human talisman.”



Empress Josephine

## THE MONA LISA CONNECTION

The Mona Lisa, painted by Leonardo da Vinci (1452-1519), is the world's most famous painting. But it hasn't always been that way. In fact, the Mona Lisa spent many years in obscurity before it achieved the fame that it enjoys today.



Da Vinci started painting the Mona Lisa in Florence, Italy, in 1503 and modified it over the years until his death in France when it passed to King Francis I. The Mona Lisa was just another painting at the Royal Palace in Versailles for over 200 years. When the French Revolution eliminated the monarchy, the Mona Lisa was moved the short distance to the warehouse building that is today the Louvre.

At this time, Leonardo da Vinci was not commonly recognized as the genius he is known as today, and the Mona Lisa was not considered an important painting. It was only later, in the mid-1800s, when da Vinci's notebooks had been deciphered, that his genius was universally recognized. And it was not until the theft of the Mona Lisa from the Louvre in 1911 and its subsequent retrieval in 1913 that the resulting publicity made the Mona Lisa the most famous painting in the world.

Like Napoleon, Leonardo da Vinci possessed an amazing array of talents: scientist, mathematician, engineer, inventor, anatomist, architect, musician, writer, cartographer, geologist and sculptor as well as a painter. He is considered to be one of the most brilliant individuals of the last millennium. In addition, da Vinci was associated with the Rosicrucians, just as Napoleon was.

The world-famous movie "The Da Vinci Code" is based upon a symbolic reading of his famous fresco "The Last Supper." Da Vinci seemingly makes the glaring omission of the "Holy Grail" (chalice) in his painting. But is the Holy Grail actually missing? The words "holy grail" are actually derived from the French word "sangreal" which means "royal blood," and perhaps Leonardo is telling us that the "Holy Grail" is not just a mere chalice, but the bloodline of Jesus and Mary Magdalene, seated to the right of Jesus. Other symbolism, of an astro-theological nature, is present in "The Last Supper" as well.

These strong esoteric and intellectual leanings would have attracted Napoleon to all things da Vinci. And shortly after Napoleon returned from Egypt, he spotted the Mona Lisa, which bears a striking resemblance to Josephine, and was so enamored with the painting that he decided to put it in his bedroom at the Tuileries Palace, adjacent to the Louvre building at the time.

The Mona Lisa resided in Napoleon's bedroom from 1800-1804, during the time that Napoleon's crystal sphinx was produced. In fact, Napoleon referred to the Mona Lisa as "the sphinx of the Occident."

Careful examination of the Mona Lisa and the crystal sphinx reveal some remarkable similarities. The captivating, yet enigmatic "smile" of the Mona Lisa was produced by subtle shadowing at the corners of the mouth that make it impossible to discern the intent of the Mona Lisa "smile." This shadowing at the corners of the mouth appears to go both up and down and this enchanting look is brilliantly duplicated by the sculptor of the crystal sphinx in three dimensions [21].

Also, the Mona Lisa has her hair draped over her shoulders in a very similar manner to the sphinx sculpture (as seen below); and the Mona Lisa has her left eye appear higher than her right eye, even though her head is level, and the crystal sphinx has copied this same look with the left eye slightly higher than the right eye.

So it appears Napoleon used the Mona Lisa as the model for the facial expression on his crystal "Josephine" sphinx, and when the sphinx was completed, he returned the Mona Lisa to the Louvre, where it resides today.



## NAPOLEONIC ITEMS RELATED TO THE SPHINX



The Pavillon Josephine in the Parc de l'Orangerie in Strasbourg, France has a female sphinx in a recumbent position also commissioned during Napoleon's reign that has striking similarities to this crystal sphinx. Josephine had stayed in Strasbourg a number of times including an extended stay in 1805 when Napoleon was marching to Austerlitz.

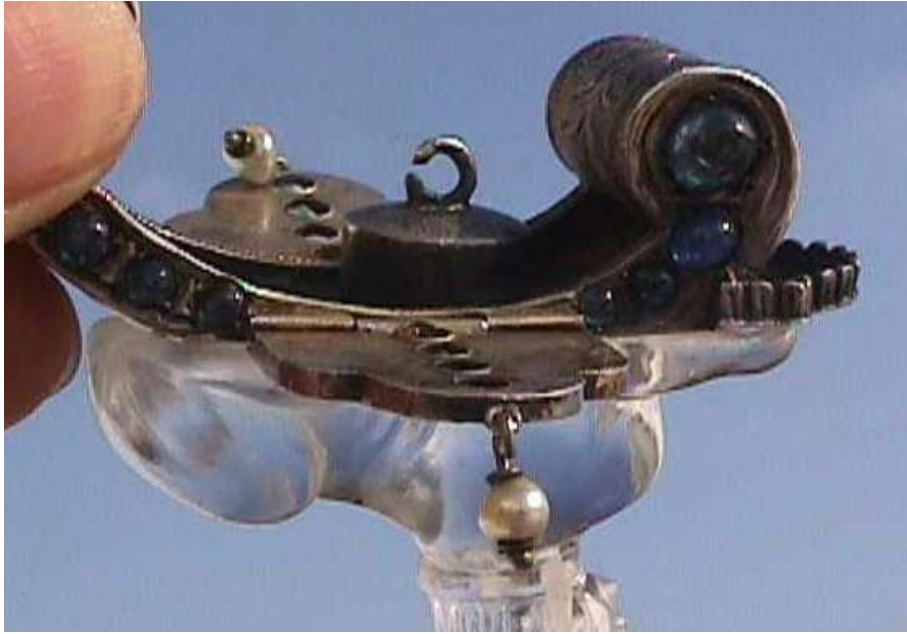
It is also very interesting to note that among the swords that Napoleon commissioned for his coronation was a rock crystal sword that had all the names of the previous rulers of France inscribed on the blade.

## USE OF THE SPHINX TALISMAN

There is a cone at the tail end of the silver base of the sphinx that is held on by a small screw. The cone is designed to hold an object by slightly crimping the metal of the cone. From what is already known, it would be logical to speculate that this cone held a lock of Josephine's hair.



**This cone was crimped to perhaps hold a lock of Josephine's hair.**



A chain most likely attached to the circular ring on the underside of the sphinx in the manner that a modern pocket watch is attached both to the watch itself as well as to the pocket or belt of the wearer in order for the chain to prevent the watch from being damaged if it is dropped.

The sphinx also has two small pinholes in the top. This would have provided attachment positions for a loop to use as a handle so the sphinx could be held in its upright position and easily viewed.



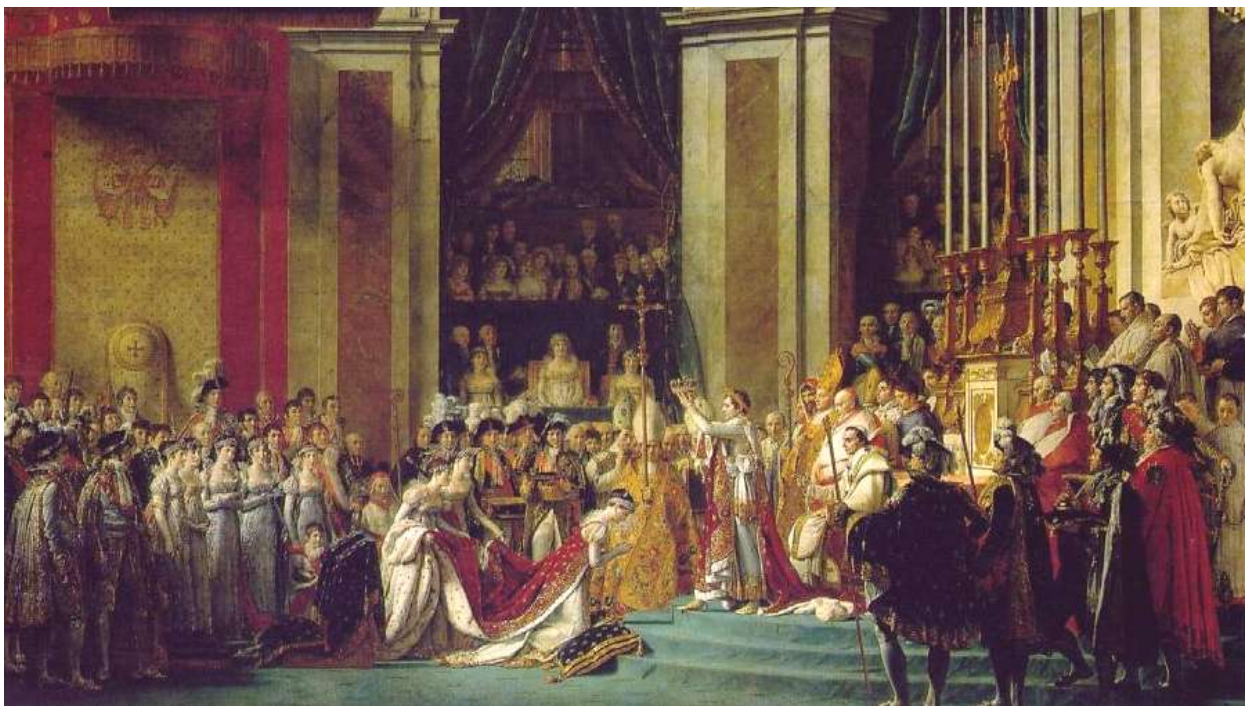
**A handle could be attached to the two pinholes in the top of the sphinx.  
Note the "secret" raised panels.**

## ROOTS OF THE TALISMAN

The word “talisman” has its roots in the Arabic “tilasm” and the Greek “talein” which both translate to “initiation into the mysteries.” This is very appropriate considering the Tarot coding of this particular talisman. Many kings and queens had a favorite talisman that they relied upon for good fortune. So enamored was Napoleon of his talisman that, in the summer of 1804, he gifted Josephine with a talisman of her own. Josephine was visiting Aix-la Chapelle to take the waters and to see the tomb of Charlemagne (the legendary French king who died in 814). When Napoleon joined her, he bestowed on her several relics from the tomb including Charlemagne’s sapphire talisman which contained 49 jewels and, as legend had it, was responsible for Charlemagne’s success as a ruler of France and for his successful relationship with his wife. Josephine wore Charlemagne’s talisman at her coronation later that year.

## GOOD LUCK OF THE TALISMAN

Indeed this talisman did bring Napoleon good luck. With Josephine at his side, Napoleon became the most influential figure in European history. He was a ruler of enormous power and wealth who controlled nearly all of continental Europe. Not since the Caesars of Rome had the world seen one man control so much. His relationship with Josephine was legendary as well, and their love story has become an iconic part of our culture. This talisman was Napoleon’s highly personal connection to Josephine at those times when they were apart.



**The 1804 Coronation of Napoleon & Josephine at Notre Dame**

## LOSS OF THE TALISMAN

It is possible that the crystal sphinx was lost in the battle of Waterloo. During Napoleon's hasty retreat from the battlefield, his abandoned personal carriage was captured in Genappe by a Prussian major. Many of the diamonds captured became part of King Friedrich Wilhelm of Prussia's crown jewels.

Another scenario centers on the fact that Napoleon had appointed his brother, Louis, and Josephine's daughter, Hortense, as the King and Queen of the Netherlands. And it is known that Hortense had acquired some of her mother's jewelry before she abdicated the throne in the Netherlands. It is possible that with Napoleon's divorce of Josephine and his remarriage, he may have gifted Hortense with the crystal sphinx.

Perhaps the most likely scenario for the loss of Napoleon's talisman involves Napoleon's political associate, Jean Jacques Regis de Cambaceres (1753-1824). Cambaceres became Second Consul in 1799 and was the interim head of the government on the numerous occasions when Napoleon was leading his troops in battle. After his defeat at Waterloo, Napoleon had some time in Paris to make last minute arrangements before his surrender to the British. After Napoleon's exile to St. Helena, Cambaceres moved briefly to Amsterdam. Napoleon was treated poorly in exile and in an attempt to locate any treasure that Napoleon may have hidden away, the British began charging Napoleon for anything more than the amount of food and water that would keep him alive, even though he had few assets with him at St. Helena. With Cambaceres return to Paris in 1818, it is known that he made three trips to the Netherlands over the next two and a half years, ostensibly to "take the waters" for his health, but actually to covertly send money to Napoleon at St. Helena via a Dutch bank. It would be very possible that Cambaceres, a high-ranking Freemason, sold the talisman in the Netherlands to help fund Napoleon in exile or buried it to prevent it from getting into the hands of Napoleon's enemies.

In any case, the crystal sphinx was unearthed in Noordwijk, Netherlands in the 1940s [22] and has remained in private hands since that time.

It is interesting to note what Napoleon had to say about his supposedly "hidden" treasure:

"You wish to know Napoleon's treasures? They are immense, you are right, but they are in the open for everyone to see. Here is their list: the great basins of Antwerp and Flushing, which are capable of accommodating whole fleets and of sheltering them when the sea freezes over; the hydraulic installations at Dunkirk, Le Havre, and Nice; the gigantic basin of Cherbourg; the naval installations at Venice; the fine roads from Antwerp to Amsterdam, from Mainz to Metz, from Bordeaux to Bayonne; the carriage roads over the Simplon, Mont-Cenis, and Mont-Genève

passes and the Corniche road, which open the Alps to access from four sides—this alone represents more than eight hundred million francs.”

“As for the mountain roads, they surpass all the Roman monuments in boldness, grandeur, labor, and ingenuity. The roads linking the Pyrenees with the Alps, Parma with La Spezia, Savona with Piedmont; the Pont d’Iena, Pont d’Austerlitz and Pont des Arts (three bridges in Paris); the bridges at Sevres, Tours, Roanne, Lyons, Turin, Bordeaux, Rouen; the bridges across the Isere and the Durance, etc.; the canal joining the Rhine to the Rhone by way of the Doubs, which links the Dutch ports with the Mediterranean; the Scheldt-Somme canal, linking Amsterdam and Paris; the Rance-Vilaine canal; the Arles canal; the Pavia canal and the Rhine canal; the draining of the swamps of Bourgoin, of the Cotentin peninsula, and of Rochefort; the restoration of most of the churches destroyed in the Revolution and the building of new ones; the creation of numerous industrial establishments to wipe out begging; the enlargement of the Louvre and the construction of public granaries, of the Bank of France, of the Ourcq canal; the municipal water system in Paris; the numerous drains, quays, embellishments, and monuments of that great capital; his labors in embellishing Rome; the revival of the Lyons manufactures; the creation of several hundred cotton-spinning and weaving plants employing several million workers; the accumulation of funds intended for the creation of four hundred beet-sugar factories; fifty million francs spent on repairing and embellishing the palaces of the Crown; sixty millions’ worth of furnishings in the Crown’s palaces in France, Holland, Turin, and Rome; sixty millions’ worth of crown diamonds, all bought with Napoleon’s money, including even the “Regent,” which he recovered from the Jews of Berlin, to whom it had been pawned for three millions; the Musee Napoleon (the Louvre), whose worth is estimated at more than four hundred million francs and which contains nothing but objects legitimately acquired, either by purchase or by virtue of peace treaties; several millions economized (to constitute a fund) for the encouragement of agriculture, which is the primary wealth of France; the institution of horse races; the introduction of Merino sheep; etc. All this constitutes a treasure of several billions that will endure for centuries.”

An impressive list of accomplishments for less than 20 years of work!

## **CONCLUSION**

And so, with the crystal sphinx, we see, in miniature, the results of a creative genius and organizational brilliance that defined an era. From the tour de force of intricate sculpture to the complex array of jewels in a secret code, this most personal talisman of Napoleon Bonaparte truly reflects this unique man and his world in grand Empire style.



Napoleon's famous "hand in the jacket" pose was actually a sign of Masonic membership seen in many portraits of Masonic members from this era. The Tarot coding of the clock in the background, "4:13" (Emperor, Death), translates to "Napoleon, the Emperor who changed France." What is in Napoleon's left hand?

## NOTES

1. Knight, Christopher and Robert Lomas The Hiram Key Beverly, Massachusetts: Fair Winds Press 1996 This conclusion is presented on pages 321-322.
2. Hall, Manley P. The Secret Teachings of All Ages Los Angeles: The Philosophical Research Society, Inc. 1988 pages 129-130
3. Hall, page 130; also Wasserman, James. The Mystery Traditions Rochester, Vermont: Destiny Books 2005 pages 124-125 (pictures the Marseilles Tarot Deck from 1748 France)
4. These pieces of coded jewelry are pictured at [www.sentimentaljewelry.blogspot.com](http://www.sentimentaljewelry.blogspot.com) ; Napoleon also used Tarot coding in a ceremonial collar he wore while serving as Master of a Rosicrucian Order jurisdiction in Paris. See the collar at: [www.en.wikipedia.org/wiki/Ancient\\_Mystical\\_Order\\_Rosae\\_Crucis](http://www.en.wikipedia.org/wiki/Ancient_Mystical_Order_Rosae_Crucis) ; the coding of “two”, “four”, and “eight” represents that Napoleon rules with Justice and Wisdom. The connection between Tarot and the Rosicrucians is explored by Manly P. Hall in The Secret Teachings of All Ages. On page 129, he states, “The Tarot is undoubtedly a vital element in Rosicrucian symbolism, possibly the very book of universal knowledge which the members of the order claimed to possess.” As an interesting side note, Napoleon appointed his four brothers to prominent Masonic positions.
5. DeLorme, Eleanor P. Josephine as Patroness of the Arts September 2002 Home and Garden Publications  
[www.findarticles.com/p/articles/mi\\_m1026/is\\_3\\_162/ai\\_91088121/print?tag=artBody;coll](http://www.findarticles.com/p/articles/mi_m1026/is_3_162/ai_91088121/print?tag=artBody;coll)
6. Schom, Alan. Napoleon Bonaparte New York: HarperCollins Publishers 1998 page 261
7. Hall, page 131; Wasserman, James. Instructions for Aleister Crowley’s Thoth Tarot Deck Stamford, Connecticut: U.S. Games Systems, Inc. 1983 page 8
8. Emoto, Masaru. The Hidden Messages in Water Hillsboro, Oregon: Beyond Words Publishing 2004
9. Napoleon’s last words were “France, the Army, the Head of the Army, Josephine.”
10. Bourrienne, Louis Antoine Fauvelet de. Memoirs of Napoleon Bonaparte Four Volumes New York: Charles Scribner’s Sons 1912 page 158
11. Many of the founders of the United States, including George Washington and Benjamin Franklin, were members of the Masonic Order. Thomas Jefferson was the Imperator of the

Rosicrucian Order before his presidency and also a high level Mason. Jefferson had spent the years 1785-1789 as minister to France before he was President. As President, Jefferson acquired the "Louisiana Purchase" from Napoleon in 1803. Jefferson's famous home, the Monticello, was coded with the same Tarot coding as the Sphinx. As an example, the front of Jefferson's home has six steps leading up to the porch supported by four large pillars. "Six" is Tarot for "Love" and "four" is Tarot for "Emperor" or leader. The rear has seven steps leading up to a porch with six pillars. "Seven" is Tarot for "victorious warrior" and again, "six" is Tarot for "Love." Also, there are 13 total steps (even though the ground and floor heights are the same at the front and rear of the home!); "13" is Tarot for "Death"--- death of the old regime (English rule) and hence, rebirth of the new---in this case the United States of America! There were 13 original states in part because this was an important Masonic symbol. The highest level of Masonry is the 33rd degree and Jefferson's Monticello is 33 yards wide. Jefferson is saying to the astute visitor of his home that here resides a man with vast knowledge, a victorious leader who loves his home and country and who has helped to "birth" or create a new nation.

12. Hall, page 199
13. Huson, Paul. Mystical Origins of the Tarot Rochester, Vermont: Destiny Books 2004 page 55
14. Gebelin, Antoine Court de. Le Monde Primitif Paris: l'Auteur 1779
15. The massive Description de l'Egypte was published in 23 volumes between the years 1809-1828 by the French Government.
16. Nouvel-Kammerer, Odile. Symbols of Power: Napoleon and the Art of the Empire Style 1800-1815 New York: Abrams 2007
17. McLynn, Frank. Napoleon New York: Arcade Publishing, Inc. 2002 page 290
18. Dominique Vivant Denon acted as Napoleon's art advisor. Marie-Etienne Nitot was Napoleon's official jeweler. His son, Francois Regnault Nitot, produced several other pieces of coded, "acrostic" jewelry for Napoleon. Martin-Guillaume Biennais was Napoleon's official silversmith.
19. Hancock, Graham and Robert Bauval. Talisman London: Element/HarperCollins 2004 pages 412-413
20. Hancock, Graham and Robert Bauval. Talisman page 402

21. In a New York Times article Rome Enjoys Two Gatherings of Masterworks, by Canova and Bernini, January 8, 2008, critic Roderick Conway Morris states “Canova was inspired as much by painting as by previous sculpture, and applied his genius to emulating the painter’s illusionist effects in stone.”
22. Pieter Hegeman of Lancaster, Pennsylvania states that his deceased father, a landscape gardener, dug this item up at a depth of approximately 15 feet in Noordwijk, Netherlands in the 1940s. The Waterloo Battlefield is a little over 120 miles from Noordwijk; the Royal Palace in Amsterdam, occupied by Louis Napoleon and Hortense from 1808-1810, is about four miles from Noordwijk.

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For more information, contact [napoleonsphinx@gmail.com](mailto:napoleonsphinx@gmail.com)

The Emperor said that the desert had always held a special attraction for him. He had never crossed it without a certain emotion. To him, it was the symbol of immensity, he said. It showed no limits, it had neither beginning nor end: it was a motionless ocean. This spectacle was pleasing to his imagination. And he took pleasure in pointing out that Napoleon means "desert lion."  
--Las Cases, 1816

## IN THE WORDS OF NAPOLEON...

“Nobody is so stupid as not to be good for something.”

“I defy anyone to trick me. Men would have to be exceptional rascals to be as bad as I assume them to be.”

“I start out by believing the worst.”

“Be successful! I judge men only by the results of their actions.”

“Men are moved by two levers only: fear and self-interest.”

“Love should be a pleasure, not a torment.”

“The gentle emotions of love, Cupid’s treacherous arrows, are poisoned, it is said, but we take pleasure in pain, we do not want to be cured. Indeed, having tasted the sensations, the drunkenness of love, we dread the horrible solitude of the heart, the emptiness of feeling.”

“Women are always much better or much worse than men.”

“Marriage should be forbidden to individuals who have known each other for less than six months.”

“Show a watch to a savage, and he will think it has a soul.”

“Wanting to be an atheist does not make you one.”

“If I had to have a religion, I should adore the sun, for it is the sun that fertilizes everything; it is the true god of the earth.”

“We are born for the enjoyment of life. Happiness is merely the enjoyment of life in the manner that conforms best to our nature. We are born, then, to be happy.”

“Everything on earth is soon forgotten, except the opinion we leave imprinted on history.”

“Men of genius are meteors destined to be consumed in lighting up their century.”

“What I am, I owe to strength of will, character, application, and daring.”

“The greater one is, the less will he must have. He depends on events and circumstances.”

“All great events hang by a single thread. The clever man takes advantage of everything, neglects nothing that may give him some added opportunity; the less clever man, by neglecting one thing, sometimes misses everything.”

“He who fears to lose his reputation is sure to lose it.”

“Imagination rules the world.”

“We have been guided at all times by this great truth: that the sovereignty resides in the French people in the sense that everything, everything without exception, must be done for its best interests, for its well-being, and for its glory.”

“My motto has always been: A career open to all talents, without distinctions of birth.”

“Do you know what I admire most in this world? It’s the total inability of force to organize anything. There are only two powers in the world—the sword and the spirit. By spirit I understand the civil and religious institutions... In the long run, the sword is always beaten by the spirit.”

“The English constitution is merely a charter of privileges.”

“Nothing should be made into a general rule unless it conforms to the public interest; whatever serves mere private interest should be permitted only by an exceptional decision of the public authority.”

“We shall face the crisis without resorting to a loan, which would consume the future, and without paper money, which is the greatest enemy of the social order.”

“Man is entitled by birthright to a share of the earth’s produce sufficient to fill the needs of his existence.”

“Avoid everything that might give false ideas of the truth.”

“Public opinion is an invisible power, mysterious and irresistible. Nothing is more mobile, nothing vaguer, nothing stronger. No matter how capricious, it nonetheless is truthful, reasonable, and just, far more often than one would think.”

“Absolute power has no need to lie: it is silent. Responsible government, on the other hand, being obliged to speak, dissimulates and lies shamelessly.”

“The true conquests, the only ones that leave no regret, are those that have been won from ignorance.”

“In my opinion, physicians kill as many people as we generals. When they dispatch a number of souls to the other world through ignorance, mistake, or not having properly examined their complaints, they are just as cool and insouciant as a general of my acquaintance, who lost three thousand men in storming a hill. Having succeeded, after several desperate attempts, he observed, with great sangfroid, ‘Oh! It wasn’t this hill I meant to take, it was another. This one’s of no use’—and returned to his former position.”

“One never must judge a man by his physiognomy. Men must be tested to be known. How many faces I had to judge in my life! What opportunities for acquiring experience! How many denunciations, how many reports have I listened to! And indeed I made it a fixed rule never to allow myself to be influenced either by facial traits or by words.”

“Of all the arts, music has the most influence on the passions; it is the art which a legislator should encourage most. A piece of moral music, composed by a master, cannot fail to affect the listener’s feelings and has much more influence than a good treatise of morals, which convinces our reason without changing our habits.”

“Good God! How stupid men of letters are! A fellow who is capable of translating a poem is incapable of leading fifteen men.”

“The policies of all the powers are inherent in their geography.”

“Governments keep their promises only when they are forced or when it is to their advantage to do so.”

“Men who have changed the world never achieved their success by winning the chief citizens to their side, but always by stirring the masses. The first method is that of a schemer and leads only to mediocre results; the other method is the path of genius and changes the face of the world.”

“The art of choosing men is not nearly so difficult as the art of enabling those one has chosen to attain their full worth.”

“I must say this to Your Majesty: war shall never be of my doing, for if it were, I should look upon myself as a criminal. Criminal is what I call a sovereign who, for a whim, undertakes a war which the policy of his country does not justify.”

“What my enemies call a general peace is my destruction. What I call peace is merely the disarmament of my enemies. Am I not more moderate than they?”

“It was part of my ceaseless dreams to make Paris the true capital of Europe. At times, for instance, I wanted it to become a city of two, three, or four million inhabitants—in a word, something fabulous, something colossal and unprecedented, with public establishments commensurate with its population.”

“I want to find my glory and my happiness in the happiness of the present generation. Within the limits of my influence, I want our century to be characterized by humanitarian and generous ideas.”

“When I took power, people would have liked me to be another Washington. Words come cheap, and no doubt those who made such glib statements were doing so in ignorance of the time and place, of men and things. If I had been in America, I would gladly have been a Washington, and without deserving much credit for it; indeed, I don’t see how it could have been reasonably possible to act otherwise. But if Washington had been a Frenchman, at a time when France was crumbling inside and invaded from outside, I would have dared him to be himself; or, if he had persisted in being himself, he would merely have been a fool and would have prolonged his country’s misfortunes. As for me, I could only be a crowned Washington. And I could become that only at a congress of kings, surrounded by sovereigns whom I had either persuaded or mastered. Then, and only then, could I have profitably displayed Washington’s moderation, disinterestedness, and wisdom.”

“I have closed the gaping abyss of anarchy, and I have unscrambled chaos. I have cleansed the Revolution, ennobled the common people, and restored the authority of kings. I have stirred all men to competition, I have rewarded merit wherever I found it, I have pushed back the boundaries of greatness. All this, you must admit, is something. Is there any point on which I could be attacked and on which a historian could not take up my defense? My intentions, perhaps? He has evidence enough to clear me. My despotism? He can prove that dictatorship was absolutely necessary. Will it be said that I restricted freedom? He will be able to prove that licence, anarchy, and general disorder were still on our door-step. Shall I be accused of having loved war too much? He will show that I was always on the defensive. That I wanted to set up a universal monarchy? He will explain that it was merely the fortuitous result of circumstances and that I was led to it step by step by our very enemies. My ambition? Ah, no doubt he will find that I had ambition, a great deal of it—but the grandest and noblest, perhaps, that ever was: the ambition of establishing and consecrating at last the kingdom of reason and the full exercise, the complete enjoyment, of all human capabilities! And in this respect the historian will perhaps find himself forced to regret that such ambition has not been fulfilled.”

## JOHN S. C. ABBOTT on NAPOLEON...

The history of Napoleon has often been written by his enemies. This narrative is from the pen of one who reveres and loves the Emperor. The writer admires Napoleon because he abhorred war, and did everything in his power to avert that dire calamity; because he merited the sovereignty to which the suffrages of a grateful nation elevated him; because he consecrated the most extraordinary energies ever conferred upon a mortal to promote the prosperity of his country; because he was regardless of luxury, and cheerfully endured all toil and all hardships that he might elevate and bless the masses of mankind; because he had a high sense of honor, revered religion, respected the rights of conscience, and nobly advocated equality of privileges and the universal brotherhood of man. Such was the true character of Napoleon Bonaparte. The narrative contained in these pages is offered as a demonstration of the truth of this assertion.

The world has been bewildered by the contradictory views which have been presented of Napoleon. Hostile historians have stigmatized him as a usurper, while admitting that the suffrages of the nation placed him on the throne; they have denounced him a tyrant inexorable as Nero, while admitting that he won the adoring love of his subjects; he is called a bloodthirsty monster, delighting in war, yet it is confessed that he was, in almost every conflict, struggling in self-defense and imploring peace; it is said that his insatiable ambition led him to trample remorselessly upon the rights of other nations, while it is confessed that Europe was astonished by his moderation and generosity in every treaty which he made with his vanquished foes; he is described as a human butcher, reckless of suffering, who regarded his soldiers merely as food for powder, and yet, on the same page, we are told that he wept over the carnage of the battlefield, tenderly pressed the hand of the dying, and won from those soldiers who laid down their lives in his service a fervor of love which earth has never seen paralleled; it is recorded that France at last became weary of him and drove him from the throne, and in the next paragraph we are informed that, as soon as the bayonets of the Allies had disappeared from France, the whole nation rose to call him back from his exile, with unanimity so unprecedented, that without the shedding of one drop of blood he traversed the whole of France, entered Paris, and re-ascended the throne; it is affirmed that a second time France, weary of his despotism, expelled him, and yet it is at the same time recorded that this same France demanded of his executioners his beloved remains, received them with national enthusiasm, consigned them to a tomb in the very bosom of its capital, and has reared over them such a mausoleum as honors the grave of no other mortal. Such is Napoleon as described by his enemies.

