CHAPTER TEN

The Popularization of Art and Visual Culture in France during the July Monarchy (1830–1848)

Delacroix's *Liberty Leading the People (The 28th of July)* (FIG. 10-1), one of the highlights of the Salon of 1831, commemorates the three-day revolution in July 1830 that led to the overthrow of the Restoration government in France. A national icon in France, the painting shows the allegorical figure of Liberty carrying a musket in her left hand and the tricolor (the red, white, and blue revolutionary flag) in her right. She leads a motley group of revolutionaries, composed of factory workers, artisans, peasants, and students, through the streets of Paris. Climbing over the remainders of a barricade (a barrier built by the revolutionaries to halt government troops), they encounter the bodies of a member of the royal guard and a worker–rebel—two opponents who have both become victims of the revolution.

Liberty Leading the People occupies a singular position in Delacroix's oeuvre (the total body of an artist's work) not only because it depicts a contemporary event, but also, and more remarkably, because it combines images of real people with an allegorical figure. Delacroix has successfully blended reality with allegory by depicting Liberty as a flesh-and-blood woman, with red cheeks, powerful arms, and large breasts. While some of his contemporaries were shocked by the figure, calling her a fishwife or a whore, others praised the artist for having invented a "new allegorical language."

Eugène Delacroix, *Liberty Leading the People (The 28th of July)*, 1830 (Salon of 1831). (Detail of FIG. 10-1.)

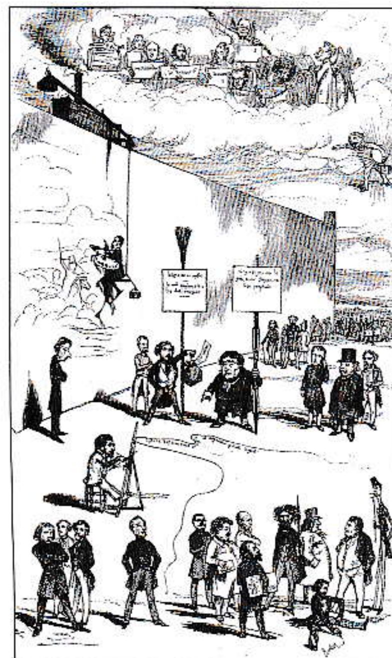
The vigor and enthusiasm of Delacroix's painting capture the excitement of "the three glorious days" that marked the overthrow of the Bourbon monarchy and the beginning of a new political era. Charles X was replaced by Louis-Philippe, from the ducal Orléans family (r. 1830–1848). His 18-year reign, the "July Monarchy," was an important phase in French history since it saw the rise and expansion of the middle class and the beginning of socialism, a political ideology that, in its initial stages, focused on the poverty brought about by the Industrial Revolution and the capitalist system it entailed.

Louis-Philippe became "king of the French" in the summer of 1830. The title signaled that he governed not by divine right but by popular acclaim, his powers circumscribed by a constitution. Building on the support of a newly rich middle class, Louis-Philippe steered a middle road between the supporters of the Bourbons (the so-called Legitimists) and the liberal republicans, all the while trying to be on good terms with the Bonapartists. It was a compromise policy referred to at the time as the *juste milieu* (the happy mean). Louis-Philippe's eventual downfall was caused by his government's failure to attend to the needs of the lower classes, most notably the growing urban proletariat. It was this group that, aided by middle-class intellectuals, would bring about the notorious revolution of 1848.

The July Monarchy was a crucial period for French culture and art. It started with the dialectic between Classicism and Romanticism and witnessed the eventual synthesis between the two. It saw the resurgence of landscape painting and a

10-1 Eugène Delacroix, *Liberty Leading the People (The 28th of July)*, 1830 (Salon of 1831). Oil on canvas, 8'6" × 10'8" (2.6 × 3.25 m). Musée du Louvre, Paris.

vogue for historical and Orientalist genre scenes. Most importantly, it was witness to the rapid popularization of "high art" (painting and sculpture) and a simultaneous explosion of printed images in books, newspapers, and magazines. This led, perhaps for the first time in European history, to a popular visual culture that was shared by a considerable segment of the French population.



10-2 Bertall (Albert d'Arnoux), *"Music, Painting, Sculpture."* Illustration in George Sand, P.J. Stahl, and others, *Le Diable à Paris* (vol. 2), 1846. Brown University, John Hay Library, Providence, Rhode Island.

Classicism, Romanticism, and the *Juste Milieu*

Toward the end of the July Monarchy, the French critic Charles Baudelaire (1821–1867) jokingly suggested that the artists of the period comprised three groups, which he labeled "linearists, colorists, and doubters." To Baudelaire, the art of the period was marked by the tension between Classicism (linearists), promoted by Ingres and the French Academy, and Romanticism (colorists), embodied in the works of Delacroix. In the space between these two movements operated the doubters, those who were hesitant to go to

extremes and preferred to take a safe middle course. Their artistic eclecticism, that is their selective appropriation of what appeared best in both styles, seemed to parallel the *juste milieu* policy of the July Monarchy government. Both artistic eclecticism and *juste milieu* politics have been related to the philosophy of Victor Cousin.

Baudelaire's view of the contemporary art scene reflected popular opinion. A cartoon of 1846 (FIG. 10-2) shows the artists and musicians of the period gathered around Delacroix and Ingres. Delacroix, on the left, holds up a huge pig bladder filled with color, labeled "color law." Behind him, a giant paintbrush carries a placard reading: "Line is a myth." Next to Delacroix stands Ingres, the linearist, with a placard saying: "There is only gray, nothing but gray, and Mr Ingres is its prophet." With his hand he points to a long sinuous line on the ground, along which is written: "line of Raphael ... augmented by Mr Ingres." While Delacroix and Ingres each has a small camp of supporters, most artists have wandered off, forming two large clusters that represent the artistic *juste milieu*. Only a few artists are detached from any of the groups. Among them is Horace Vernet (see page 207) who, seated in a movable chair that hangs from a pulley, is busy painting a gigantic battle scene. This artist's journalistic approach to art apparently made him difficult to categorize.

Louis-Philippe and the Museum of the History of France

Like Napoleon and the Bourbon kings before him, Louis-Philippe was keenly aware of the propagandist power of art. Yet while his predecessors had used art for self-promotion or to glorify their dynasty, Louis-Philippe saw it as a means to unite his divided country and, in so doing, to strengthen his own legitimacy.

In the knowledge that all French citizens were bound by a common history, Louis-Philippe conceived the Museum of the History of France, for the public teaching of history. Located inside the former royal palace of Versailles, the museum was dedicated to "all the glories of France," suggesting that each period in French history—royalist, revolutionary, and imperial—had had its own glorious moments. Unlike modern history museums, the Museum of the History of France was not a repository of objects from the past. Instead, it was a gallery of paintings of historical events, beginning with the reign of the historic founder of France, the Merovingian king Clovis I (r. 481–511), and ending with the regime of Louis-Philippe himself. At its height, the museum contained several hundred monumental paintings. Nearly all had been commissioned by the king from leading contemporary artists. In addition, the museum featured numerous full-length sculptures and portrait busts of major figures in French history.

The most important room in the museum was the Gallery of Battles, still intact today (FIG. 10-3). It featured 33 battle scenes, ranging in time from the Battle of Tolbiac in 496 CE to Napoleon's victory at Wagram in 1809. Other rooms were dedicated to the Crusades, the revolutionary wars of 1792, the Napoleonic era, the revolution of 1830, and the French colonization of Africa. These rooms drew an emphatic connection between France's past and its present.

10-3 Modern view of the Gallery of Battles at the palace of Versailles, opened 1837. Versailles.

10-4 Ary Scheffer, *The Battle of Tolbiac*, 1836. Oil on canvas, 13′7″ × 15′3″ (4.15 × 4.65 m). Musée National du Château de Versailles, Versailles.

The Battle of Tolbiac (FIG. 10-4), by Ary Scheffer (1795–1858), is characteristic of the *juste milieu* art of the time. Its author was Dutch, but he had studied with the Neoclassical painter Pierre-Narcisse Guérin and had then become an admirer of Delacroix. With its medieval subject matter and dynamic composition, *The Battle of Tolbiac* has a Romantic side. Yet its linearity and subdued colors are more closely related to the Classical tradition that Scheffer had absorbed in Guérin's studio.

Horace Vernet's anecdotal, detail-oriented mode of representation lent itself well to the "storytelling" that was the history museum's chief purpose. Not surprisingly, Vernet was asked to paint four monumental battle scenes, as well as several smaller works for other rooms. Among the latter was *The Duc d'Orléans on his Way to the Hôtel de Ville, July 31, 1830* (FIG. 10-5), which represents an episode during the days immediately following the revolution. The painting shows the future king, preceded by a revolutionary brandishing the tricolor, riding toward the town hall to accept the kingship. From atop his horse, he greets the crowd that has come out to welcome him. It is interesting to compare this painting with the Napoleonic history scenes of David and Gros. While the primary purpose of these artists had been to glorify a ruler, Vernet's was to record an important historical event. This does not mean the painting is

10-5 Horace Vernet, *The Duc d'Orléans on his Way to the Hôtel de Ville, July 31, 1830*, Salon of 1833. Oil on canvas, 7'8" × 8'6" (2.28 × 2.58 m). Musée National du Château de Versailles, Versailles.

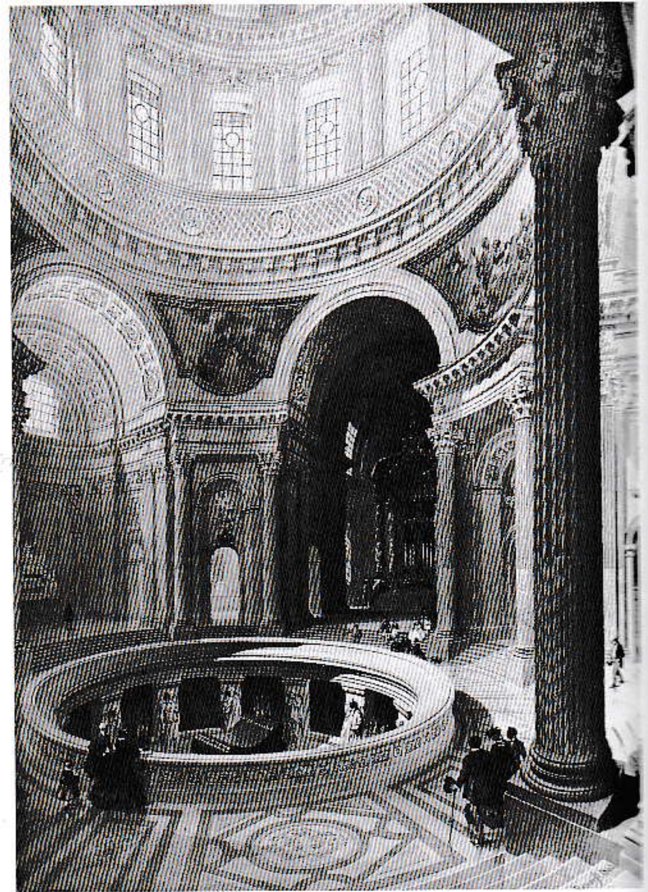
ideologically neutral; but the message is more subtle, the propaganda less blatant. Unlike Napoleon, Louis-Philippe wanted to be seen as a "citizen–king," a leader among equals. That explains why his likeness is shown in the background while the central element in the painting is the tricolor, emblem of the revolution and of the French people.

Monumentalizing Napoleon

Besides founding the Museum of the History of France, Louis-Philippe completed a number of monuments that had been begun by Napoleon. While his preoccupation with Napoleon may seem surprising, it is not hard to understand its centrality to his middle-of-the-road political strategy. After Napoleon's death in 1821, a flood of biographies, historic novels, poems, and illustrated books had turned the emperor into a legendary figure, even something of a secular saint. The Napoleon cult had strengthened the Bonapartist movement. By joining in the veneration for Napoleon, Louis-Philippe hoped to harness the support of this important opposition group to his regime.

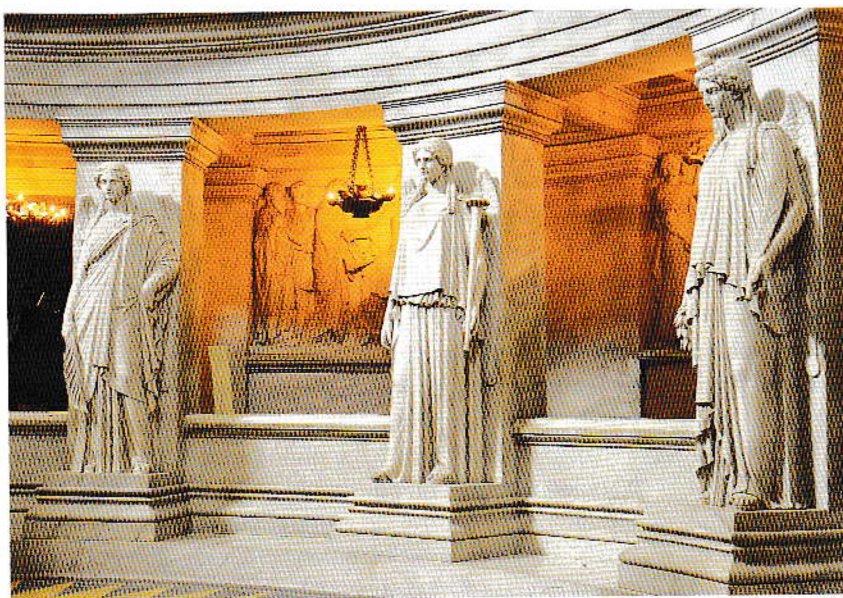
The completion of Napoleon's Arc de Triomphe (see page 119 and FIG. 5-5), which had been left unfinished in

10-6 François Rude, *The Departure of the Volunteers of 1792*, 1833–36. Limestone, ca. 42' (12.8 m). Arc de Triomphe, Paris.



10-7 Louis Visconti, Tomb of Napoleon, 1840–61. Les Invalides, Paris. Lithograph by P. Benoist, 1864. Bibliothèque Nationale, Paris.

1815, was one of the leading sculptural projects of the July Monarchy. Between 1832 and 1835 the government commissioned several huge sculptures to decorate the arch's monumental pillars. One of them, *The Departure of the Volunteers of 1792* (FIG. 10-6), by François Rude (1784–1855), evokes the nationalistic spirit of the men who volunteered to defend their country against the Austro-Prussian invaders immediately after the French Revolution. Following the example of Neoclassical monuments, the sculpture does not represent the scene as it may have happened. Instead, it shows the allegorical figure of Liberty–France rousing six ancient warriors to battle. Their abundant hair growth and rugged



10-8 James Pradier, *Victory Figures: The Italian Campaign*, completed by the artist's assistants in 1853. Tomb of Napoleon. Marble, height 5'9" (1.78 m). Les Invalides, Paris.

features, however, characterize them not as Greeks or Romans but as Gauls, the ancient inhabitants of France.

What also sets this work apart from earlier monumental sculpture is the energy and enthusiasm that pervade all the figures. The female figure of France is particularly striking for the animated pose of her body and her dramatic facial expression. This work is a far cry from the belated Classicism that continued to be the norm throughout most of the nineteenth century (see, for example, figure 10-8). Indeed, Rude's work was one of the rare examples of true Romanticism in monumental sculpture of the first half of the nineteenth century.

Louis-Philippe also called for the construction of a monumental tomb to house Napoleon's ashes, which he had shipped back from St Helena to France. It was decided to place the ashes in the church of the Hôtel des Invalides, the seventeenth-century veterans' hospital in Paris. The architect Louis Visconti (1791–1853) designed a round funeral chamber underneath the church's dome (FIG. 10-7) to house a colossal porphyry sarcophagus. The circular wall of the chamber was decorated with sculptural allegories of victory, each one corresponding to a specific Napoleonic success (FIG. 10-8), and with reliefs that illustrated Napoleon's contributions to French society. The tomb typifies the conservatism of nineteenth-century monumental art, which would remain mired in Neoclassicism, the style promoted by the Academy. Only a handful of sculptors—Rude, Carpeaux, Dalou, and Rodin—would dare to explore new artistic possibilities.

The Revival of Religious Mural Painting

During the July Monarchy the church re-emerged as a major art patron. The Revolution of 1830 had brought about a definitive separation of church and state. Roman Catholicism was henceforth declared the religion "of the majority of Frenchmen." A powerful religious revival among middle-class citizens led to the building or restoration of many churches and to new commissions for religious paintings and sculptures. Among these was a large number of mural paintings, that is, paintings that were painted directly on a wall, dome, or ceiling.

Christ's Entry into Jerusalem (FIG. 10-9), a mural in the refurbished medieval church of Saint-Germain-des-Prés in Paris, is typical of a new, abstract style of mural painting that developed in France during the July Monarchy. It was to survive for several decades until it was assimilated and ultimately transformed by late nineteenth-century modernist artists. *Christ's Entry* was painted by Hippolyte Flandrin (1809–1864),

10-9 Hippolyte Flandrin, *Christ's Entry into Jerusalem*, 1842–44. Fresco. Church of Saint-Germain-des-Prés, Paris.

10-10 Eugène Delacroix, *Pietà*, 1844. Oil and wax medium on wall, 11′7″ × 15′7″ (3.55 × 4.75 m). Church of Saint-Denis-du-Saint-Sacrement, Paris.

a student of Ingres. As a student in Rome in the early 1830s, he had become interested in Early Christian and Byzantine art, which, to him and other Romantics, expressed the pure and uncorrupted faith of primitive Christianity.

Flandrin's fresco represents the biblical episode of Christ's triumphant entry into Jerusalem. A cheering crowd has carpeted the road with cloaks to welcome him as he rides into the city on a donkey. Unlike earlier representations of the scene, Flandrin's painting is not turbulent and action-packed; instead, the figures seem frozen in time. Their hieratic poses as well as the golden backdrop against which they are set recall early Byzantine mosaics, although the figures themselves are inspired by Italian Renaissance painting. Their friezelike arrangement in a shallow space is part of a new mural aesthetic that was gaining ground at the time. Unlike easel paintings, which were expected to be illusionistic (resembling three-dimensional reality), wallpaintings, according to this aesthetic, should be decorative, that is, flat and stylized. Decorative muralists were expected not to deny the wall surface but rather to work with it.

Flandrin's was not the only approach to religious mural painting during the July Monarchy. An entirely different mode is seen in Delacroix's *Pietà* (FIG. 10-10), a mural in the Parisian church of Saint-Denis-du-Saint-Sacrement that is exactly contemporary with Flandrin's *Christ's Entry into Jerusalem*. In this dramatic work the Virgin and followers of Christ hold up his body as if they want to show it to the faithful in the church. Delacroix's emphatic use of perspective creates the illusion of a spatial recession, quite contrary to the shallow space of Flandrin's mural. The powerful gestures of Christ's companions express their profound grief, in which the viewer is invited to share.

It is common to explain the differences between Flandrin and Delacroix by calling the first Classical and the second Romantic. These terms, as we have seen, must be used with a certain reservation. It is important to keep in mind that Delacroix called himself a Classicist, and that he referred to Flandrin's murals as "Gothic smears." This clearly demonstrates that cultural categories such as Classical and Romantic are problematic and offer only an imperfect way to understanding history.

The Salon during the July Monarchy

During the July Monarchy, the Salon turned from an elite into a popular event. Previously held every two years, it was made annual from 1833. At the same time, the number of

10-11 François-Auguste Biard, *Four O'Clock at the Salon*, Salon of 1847. Oil on canvas, $22\frac{5}{8} \times 26\frac{9}{16}$" (57.5 × 67.5 cm). Musée du Louvre, Paris.

submissions increased dramatically. While during the Restoration period the Salon had peaked at 2,180 works (see *Paris Salons*, page 204), in the first years of the July Monarchy that number climbed to 3,318, before going back down to a median of 2,200. Both the number of works exhibited and the number of visitors increased. While no adequate statistics are available, contemporary images and descriptions of the Salon suggest that it was a crowded affair. A painting by the little-known artist François-Auguste Biard (1798/99–1882), *Four O'Clock at the Salon* (FIG. 10-11), gives us an idea of the throngs that flocked to the Salons to see and be seen.

Every self-respecting newspaper and journal (including art journals, ladies' journals, and family journals) featured a lengthy Salon review each year, often extending over many issues. Papers competed for intelligent reviewers, such as Théophile Gautier (1811–1872), who wrote for *La Presse*, Gustave Planche (1808–1857), a contributor to the periodical *Revue des Deux Mondes*, and Théophile Thoré (1807–1869), who was attached to *Le Constitutionnel*. Art criticism became an important literary genre and it was not unusual for critics to republish their reviews in book form after they had appeared in the papers. Many influential critics of the July Monarchy were important authors in their own right. Gautier was known for his poetry and novels and Charles Baudelaire, who made his debut as a critic in 1846, was one of the greatest poets of the nineteenth century.

While *grandes machines* (see page 204) continued to dominate the Salons of the 1830s and 1840s, the numbers of small and mid-size works were on the rise. As the middle class prospered, its members became interested in purchasing art for the home. Together with their *grandes machines*, artists began sending smaller works to the Salon in the hope of finding buyers. Thus the Salon increasingly became a marketplace, a function that was the more important since commercial contemporary art galleries were still a rarity in Paris at the time. Although Salon catalogs did not list the prices of the works that were exhibited at the Salon, they did provide artists' addresses. Interested customers could thus visit artists in their studios and buy works from them directly. A number of subjects enjoyed a particular popularity at the Salon. These included historical genre paintings, Orientalist scenes, landscapes, and portraits.

10-12 Paul Delaroche, *The Children of Edward: Edward V, King of England, and Richard, Duke of York, in the Tower of London,* 1830. Oil on canvas, 5'9" × 7'1" (1.81 × 2.15 m). Musée du Louvre, Paris.

Historical Genre and Orientalist Painting

The July Monarchy witnessed the triumph of the so-called *genre historique.* Historical genre paintings had enjoyed a vogue among an elite group of collectors during the Napoleonic period, when they were labeled "troubadour" (see page 139). But while they had then constituted a minor subset of history painting, in the course of the Restoration period and especially during the July Monarchy they became its mainstay. Historical genre painting focused not on the moral lessons of history, as did traditional history painting, but rather on the way history affected the people who lived and experienced it. Historical genre paintings thus had a more intimate, descriptive, and genrelike character. Their popularity grew apace with the growing success of historical novels, represented in France by such classics as Victor Hugo's *The Hunchback of Notre-Dame* (1831) and Alexandre Dumas's *Three Musketeers* (1841).

As historical genre paintings increased in importance, they grew in size and their subjects gained in dramatic intensity and psychological depth. *The Children of Edward: Edward V, King of England, and Richard, Duke of York, in the Tower of London* (FIG. 10-12), by Paul Delaroche (1797–1856), exhibited at the Salon of 1831, exemplifies the full-blown *genre historique* of the July Monarchy. Measuring 5 by 7 feet to accommodate life-size figures, it represents the 12-year-old king of England, Edward V, and his younger brother Richard, duke of York, locked up in the Tower of London by their jealous uncle, the future Richard III. Richard is seated on the bed, while Edward, clasping a book of hours, has risen from a prayer bench. Both the princes and their little dog seem scared because they perceive light through the crack beneath the door. Edward moves closer to his brother while Richard folds his hands in prayer, fighting back tears.

As characters in Shakespeare's *Richard III*, the "princes in the tower" had frequently been represented in earlier art, invariably when they were being murdered by order of Richard III. Delaroche changed the dynamic by representing

10-13 Eugène Delacroix, *Women of Algiers in their Harem*, 1834. Oil on canvas, 5′9″ × 7′6″ (1.8 × 2.29 m). Musée du Louvre, Paris.

the moment before the killers enter the room. Instead of showing a sensationally evil deed, he presents the viewer with suspense and psychological intensity. *The Children of Edward* is based on meticulous historical research. It was important to Delaroche that every detail be as authentic as possible and painted in the most meticulous way, so that the viewer would be convinced of the "truth" of his historical reconstruction.

Delaroche was instrumental in creating a large market for historical genre paintings (and reproductions thereof), of which nearly all figure painters of the period took advantage. Both Ingres and Delacroix supplemented their incomes from official commissions by selling such paintings to private collectors. Delacroix, in addition, helped to popularize Orientalist painting. As we have seen in Chapter 9, Napoleon's Egyptian campaign had led to a new fascination with the Arab world. The French colonization of North Africa, pursued by Louis-Philippe from the early 1830s, added further fuel to this interest, but it also changed it. As travel to North Africa, Egypt, and the Near East became ever easier, Orientalism—the representation of the Orient in Western art and literature—was increasingly informed by reality rather than fantasy. This did not mean, however, that Western preconceptions and prejudices were erased. Instead, in visual and literary representations of the Orient, real life observations were grafted upon a deeply rooted concept of the Orient as the abiding obverse of the Occident.

Delacroix's important role in the popularization of Orientalist subject matter is directly related to the fact that he was one of the first French artists to travel to North Africa. In 1832–33 he was asked to accompany the Count de Mornay on a diplomatic mission to Morocco. The duke had been charged with negotiating a treaty with that country's sultan, to ensure the safety of its neighbor Algeria, colonized by France in 1830. Today it may seem strange that an artist would join a diplomatic mission, but it was common practice in the days before photography, when artists were needed to record the experiences of the journey. In Morocco, Delacroix executed hundreds of watercolors, feverishly documenting the country's landscape, architecture, people, and local customs. To an artist who loved color, Morocco must have seemed a paradise. Brightly lit by an ever-present sun, which heightened the shades of exotic buildings, costumes, and vegetation, the country was a far cry from gray and overcast Paris.

Upon his return to France, Delacroix painted numerous Oriental scenes. One of these, *Women of Algiers in their Harem* (FIG. 10-13), was exhibited at the Salon of 1834. Three odalisques, or harem women, are seated within the secluded

10-14 Eugène Delacroix, *Moroccans Conducting Military Exercises* (Fantasia), 1832. Oil on canvas, 23⅝ × 28⅞" (60 × 73.2 cm). Musée Fabre, Montpellier.

interior of a North African house, smoking a water pipe. A black servant woman, on the right, seems about to leave the room. The sparsely furnished, tile-clad room is dimly lit by an invisible window, causing dramatic *chiaroscuro* effects throughout.

Westerners had long been fascinated with the harem, the women's quarter of a wealthy Muslim household, which seemed to epitomize Oriental culture and society. Harems exemplified the moral corruption of the East. They spoke of the absolutist powers of Oriental potentates, who were thought to maintain harems purely for voluptuous pleasure. At the same time, they connoted sexual excess and depravity, while the odalisques, waiting passively for their masters, illustrated the proverbial laziness that Europeans attributed to nearly all the foreign cultures they encountered. Despite this negative view of harems, they were also Western men's ultimate sexual fantasy, the more so as access to them was generally forbidden.

Delacroix's *Women of Algiers in their Harem* was of special interest to the public of the 1834 Salon, as it was claimed to be based on direct observation. During his visit to North Africa, the artist had received special permission to visit a harem, and his painting, therefore, was seen as a revelation of a scene not meant to be seen by Western eyes. But though surely many of its details were based on actual observation, the painting as a whole still appears informed by the stereotype Western view of the harem as a site of indolence and voluptuousness. Contemporary critics, while recognizing it as a "fragment of a journey," saw all their traditional preconceptions about the Orient confirmed in the painting. The critic Gustave Planche wrote that the attitudes of the women were marked by "laxity and indifference."

Orientalism not only encompassed feminine subjects, such as odalisques, harems, and women's baths, all charged with latent sexuality, but also masculine ones such as hunts and skirmishes. Delacroix's *Moroccans Conducting Military Exercises* (Fantasia) may serve as an example (FIG. 10-14). The painting depicts a typically North African custom called *fantasia*, a powder play in which Arab tribesmen show off their equestrian ability by wildly firing their guns as they

spur their horses on to breakneck speed. Delacroix witnessed several of these powder plays in 1832, as he traveled with the Count de Mornay from Tangier to Meknes. Deeply impressed, he described one of them in his diary: ". . . the horses in the dust, the sun behind. Sleeves rolled up as they rush forward." Painted shortly after his return, *Moroccans Conducting Military Exercises* shows an aspect of Orientalism quite distinct from the languid sensuality of his harem scenes. Here the emphasis is on furious action and unbridled passion. The painting conveys a powerful sense of the excitement of the moment: the noise of the hooves, the shouts, and the gunshots; the smell of dust and gunpowder; and the sight of fast moving, colorfully dressed riders set off against the backdrop of a setting sun.

Landscape Painting: Corot and the Historical Landscape Tradition

Of all the genres, landscape painting was the one best represented at the Salon, constituting some 25 to 30 percent of all exhibited paintings. Landscapes were in strong demand. Indeed, as cities grew bigger and the countryside became ever more remote, people increasingly sought landscape paintings to decorate their homes. They were sold not only through the Salon but also in curio shops and home furnishing stores.

Three principal trends of landscape painting stood out during the July Monarchy. One was the historical landscape tradition that was upheld by the Academy. While this was represented for the most part by conservative artists, it also attracted some innovative talents. Among them was Jean-Baptiste-Camille Corot (1796–1875), whose *Hagar in the Wilderness* (FIG. 10-15), submitted to the Salon of 1835, established his reputation as the greatest landscape painter of his time. The painting represents an episode from the biblical book of Genesis (16:1 to 21:21). Abraham's wife, Sarah, is unable to conceive and encourages Abraham to sleep with her faithful servant Hagar. When Hagar becomes pregnant, Sarah is jealous and sees to it that Hagar and her son Ishmael are banished to the wilderness of Beersheba. In Corot's painting, we see Hagar kneeling in despair beside the body of her child. All around her the wilderness stretches out as far as the eye can see. Corot's contemporaries

10-15 Jean-Baptiste-Camille Corot, *Hagar in the Wilderness*, 1835. Oil on canvas, 5'9" × 8'1" (1.8 × 2.47 m). Metropolitan Museum of Art, New York.

10-16 Jean-Baptiste-Camille Corot, *Bridge at Narni*, 1826. Oil on paper mounted on canvas, 13⅜ × 18⅞" (34 × 48 cm). Musée du Louvre, Paris.

admired the painting because they felt it surpassed ordinary historical landscapes in two respects. One was that Corot had established a perfect harmony between Hagar's desperate state and the desolate landscape. Or, as one critic wrote: "Monsieur Corot's landscape contains something that grips your heart even before you become aware of the subject matter." The other was that the landscape was based on personal observation, and had a sense of freshness and immediacy that was convincing.

Indeed, the earlier part of Corot's career had been largely devoted to the direct study of nature. In the late 1820s he had spent two and a half years in Italy, where, like Valenciennes before him, he had sketched outdoors, in oils, "from the motif." This taught him to represent light and atmospheric effects with great mastery. *Bridge at Narni* (FIG. 10-16) is an early oil study, executed on paper, which conveys a convincing impression of a vast panoramic landscape. With only a limited palette, Corot has suggested the atmosphere of an early morning, when the rising sun emits a soft light and causes people and objects to cast long, trembling shadows. Small dabs of color suggest the sandy surface of a towpath and the shrubbery by the roadside.

In Corot's time these sketches were never publicly shown and remained, for the most part, in his studio. The artist did, however, produce a category of paintings that were less formal than *Hagar in the Wilderness*. These were mid-size paintings, mostly of French scenes, that he sold to collectors. Corot would, on occasion, exhibit such works at the Salon, to bring them to the attention of potential buyers, or he might show them in smaller art exhibitions in Paris or the provinces. *Fishing with Nets, Evening* (FIG. 10-17) may serve as an example of works he produced for the market. The painting depicts a simple landscape scene, with water, trees, and a few figures. The use of fresh greens and a light, feathery touch for the rendering of foliage suggests springtime. Resembling the landscapes of the artists of the Barbizon School in their naturalism (see page 238), they differ from them through their wistful, poetic quality. It is this characteristic that made Corot the most popular and best-selling landscapist of the nineteenth century.

Landscape: The Picturesque Tradition

After the historical landscape tradition, a second major trend in July Monarchy landscape painting was the picturesque. It owed much to practices that had been brought to France by several British watercolorists, who traveled to France

10-17 Jean-Baptiste-Camille Corot, *Fishing with Nets, Evening*, 1847. Oil on canvas, 13 × 9 5/8" (33 × 24.5 cm). Musée Fabre, Montpellier.

10-18 Eugène Isabey, *Château de Pont-Gibaud, Auvergne*, 1830. Plate 72 from vol. 4 of *Voyages Pittoresques et Romantiques dans l'Ancienne France* (1833). Lithograph. University of Michigan Museum of Art, Ann Arbor.

during the Restoration period. As in Britain, the French interest in picturesque landscapes was closely related to a new vogue for travel, which began in the wake of the fall of Napoleon and became ever more widespread. While picturesque landscapes were exhibited at the Salon, the demand for such scenery was met primarily by printmakers. These produced etchings and lithographs for picture albums and travel books that were immensely popular during the July Monarchy period. The most famous among them was a series of travel books published under the supervision of Baron Isidore Taylor (1789–1879). This amateur artist, art administrator, and art entrepreneur began a serial publication called *Voyages Pittoresques et Romantiques dans l'Ancienne France* (Picturesque and Romantic Voyages in Ancient France; 1820–1878), in which each volume was to describe a region of France. The success of Taylor's publication, 24 volumes in all, was due to the involvement of Charles Nodier (1780–1844), a well-known Romantic writer who wrote the text and helped attract excellent artists to the project. Indeed, nearly all the major landscape artists of the period contributed to the publication, producing drawings that skillful lithographers turned into prints. *Château de Pont-Gibaud, Auvergne* (FIG. 10-18), after a drawing by Eugène Isabey (1803–1886), is typical of the illustrations in *Voyages Pittoresques et Romantiques*. This image of a medieval castle, towering over a rustic village, continues the picturesque tradition of eighteenth-century Britain (see page 180). This is evident in the strong contrast between light and dark, caused by the peculiar light fall before a thunderstorm, and in the irregular, worn surfaces of the castle and the old, tired houses of the village.

Landscape Painting: The Barbizon School and Naturalism

The third and most important trend in July Monarchy landscape painting was the naturalist trend. Influenced by the work of the English painter Constable, this focused on the faithful depiction of the French countryside. Naturalist landscapists were not interested in the medieval castles and ruins shown in Baron Taylor's *Voyages Pittoresques et Romantiques*. They preferred to depict the woods and fields of France, occasionally enlivened by a small cottage, some cows, a shepherd, or a farmer. The chief proponent of this trend was Théodore Rousseau (1812–1867). Born in Paris, he sought the motifs for his landscapes close to home, especially in the extensive forest of Fontainebleau, just outside Paris. Enamored of the woods and clearings of the forest, Rousseau spent long periods in the small village of Barbizon, where, eventually, he settled permanently. Owing, in part, to his presence there, Barbizon became a center of landscape painting, attracting many other artists, some of whom also came to live there. The term "Barbizon School" is commonly applied to these painters, and is often extended to all French landscape painters who embraced a naturalist landscape style during the July Monarchy. It is noteworthy, however, that the term was not coined until the late nineteenth century. In their own time, these artists were referred to as the School of 1830.

Although Rousseau was the leading painter of the Barbizon School, his works were rarely seen at the July Monarchy Salons. Between 1836 and 1841 his submissions were consistently refused by the Salon jury. This so disturbed the artist that from 1842 he stopped sending works to the exhibition altogether, resuming only after the revolution of 1848. Despite, or perhaps because of, his absence from the Salon, Rousseau managed to build an almost legendary reputation. This reputation was due to several art critics who discussed his works in their Salon reviews, even though they were not actually on exhibit. Rousseau's staunchest supporter was Théophile Thoré, who began his review of the Salon of 1844 with a "Letter to Rousseau," in which he called the artist a "poet . . . looking at the great outdoors, at the fair weather and the rain, and at thousand things imperceptible to the common eye." To Thoré, Rousseau was able to see "mystic beauties" in commonplace landscapes—beauties that he was able to "lovingly reproduce" and thus make visible to "ordinary" viewers.

Rousseau's *Heath* (FIG. 10-19), painted in the early 1840s, exemplifies Barbizon School painting in its focus on a quiet corner of France devoid of ruins or other picturesque structures. The elements of nature themselves—sky, trees, terrain, water—were his subjects. Rousseau, indeed, was a painter of nature rather than a landscape painter. He was less interested in capturing effects of light and atmosphere than in representing nature and natural processes such as birth, growth, and decay. He concentrated on the tangible

10-19 Théodore Rousseau, *Heath*, 1842–43. Oil on canvas, $16\frac{3}{8} \times 24\frac{13}{16}$" (41.5 × 63 cm). Musée Saint-Denis, Reims.

aspects of nature, such as the dense foliage of trees, rugged moorland, and the mirror-smooth surface of water. He spent much time drawing and sketching outdoors, to acquire an intimate knowledge of nature. His preoccupation with detail and his tendency to work on his paintings for months, even years, grew from his profound respect for creation. It is not surprising that Rousseau was an early conservationist who was involved in an effort to prevent developers destroying the forest of Fontainebleau.

Rousseau's preoccupation with nature's enduring cycle of life and death found masterful expression in *The Forest in Winter at Sunset* (FIG. 10-20), a work that has been called his

10-20 Théodore Rousseau, *The Forest in Winter at Sunset*, 1845–67. Oil on canvas, 5'4" × 8'6" (1.63 × 2.6 m). Metropolitan Museum of Art, New York.

10-21 Jules Dupré, *Crossing the Bridge*, 1838. Oil on canvas, 19¹¹/₁₆ × 25⁵/₈" (50 × 65 cm). Wallace Collection, London.

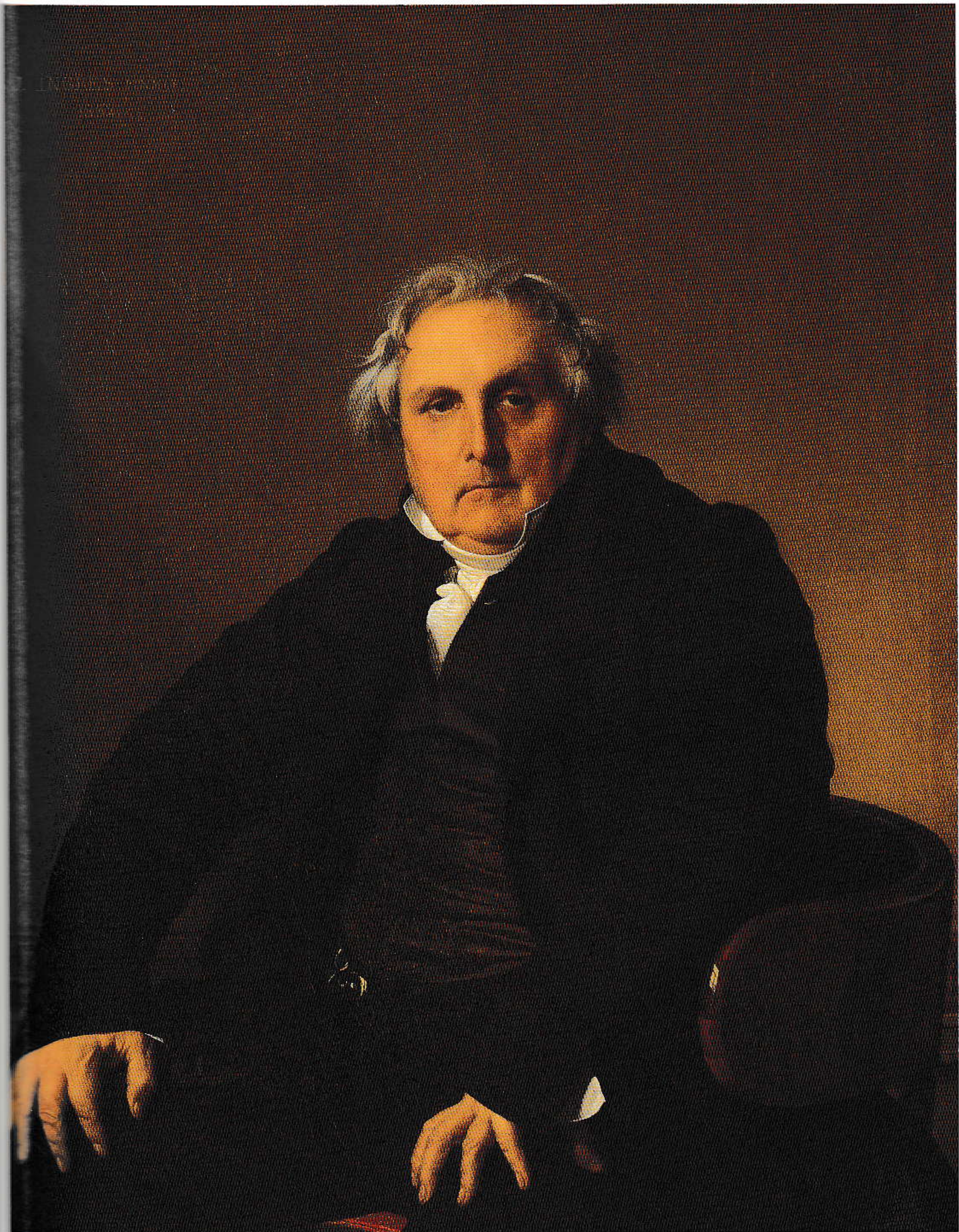
"artistic testament." Rousseau worked on it, at intervals, for over 20 years, from 1845 until his death. It presents a powerful vision of the vitality of nature, even in the dead of winter. The dense entanglement of gnarled tree trunks and branches, seen against the red of the evening sky, is a testament to Rousseau's profound belief in the indestructibility of nature and its enduring potential for regeneration.

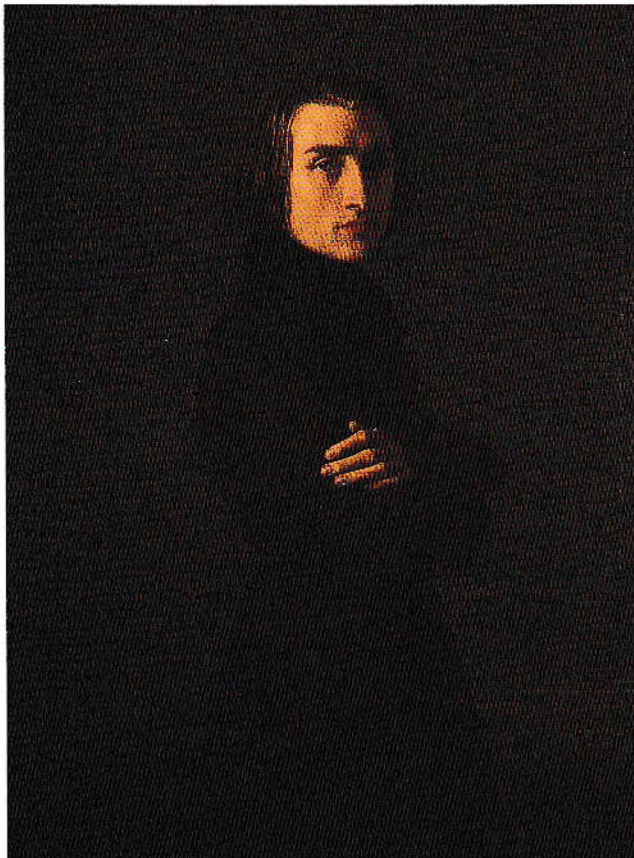
No other Barbizon School artist achieved the raw intensity of Rousseau's work. Perhaps for that very reason, their works were more popular with collectors. Both Jules Dupré (1811–1889) and Narcisse Diaz (1808–1876) produced paintings that had a lyrical, pastoral quality that was often absent from Rousseau's works, and hence were more inviting to look at. Dupré's *Crossing the Bridge* (FIG. 10-21), for example, exhibited at the Salon of 1838, has a pleasant rustic quality that greatly appealed to city dwellers. Indeed, as Paris and other urban centers expanded at a frightening speed, a growing nostalgia for the countryside ensured a market for his paintings.

Portraiture

Portrait painting continued to be lucrative for artists as middle-class patrons saw in portraiture an art form that could bolster their status and prestige. Ingres, recently returned from Italy, set the tone for much of the portraiture that was done during the July Monarchy. His portrait of Louis-François Bertin (FIG. 10-22), a prominent newspaperman, epitomizes the prosperity and self-confidence of the French middle class in this period. Compared with his earlier works

10-22 (opposite) **Jean-Auguste-Dominique Ingres**, *Portrait of Louis-François Bertin*, 1832. Oil on canvas, 45 × 37³/₈" (1.16 m × 95 cm). Musée du Louvre, Paris.





10-23 Henri Lehmann, *Portrait of Franz Liszt*, 1840. Oil on canvas, 44½ × 34" (113 × 86 cm). Musée Carnavalet, Paris.

10-24 (above) **Pierre-Jean David**, known as David d'Angers, *Honoré de Balzac*, 1843. Bronze medallion, diameter 7" (18.4 cm). Musée du Louvre, Paris.

10-25 Achille Devéria, *Portrait of Victor Hugo*, 1829. Lithograph, 14⅛ × 11⅝" (35.9 × 29.5 cm). Rutgers University, Jane Voorhees Zimmerli Art Museum, New Brunswick, New Jersey.

(see FIG. 5-32), this portrait shows a new degree of realism and psychological insight.

An interest in the character of the sitter and an emphasis on his or her emotional state mark Romantic portraiture. These characteristics are seen most explicitly in the portraits of contemporary writers, artists, and musicians. The *Portrait of Franz Liszt* (FIG. 10-23) by Ingres's student Henri Lehmann (1814–1882), for example, shows the well-known Hungarian pianist and composer posed to impress. Standing upright, his arms folded across his chest, he turns toward the viewer as if startled. The *chiaroscuro* of the face and the unkempt long hair suggest the subject has been wrenched from a moment of intense inspiration by an intruding spectator.

Portraits of musicians, artists, and writers were popular among the Salon public. This had much to do with the "Romantic cult of personality"—or, to use present-day terminology, the fascination with stardom. A similar impulse that today leads us to buy *People Magazine* led the public of the July Monarchy to acquire images of nineteenth-century celebrities. Many artists of the period saw a marketing opportunity here. The sculptor Pierre-Jean David, known as David d'Angers (1788–1856) produced plaster models for more than 700 portrait medallions of well-known people of his time. These were cast in bronze and sold to collectors. His medallion of the novelist Honoré de Balzac (FIG. 10-24) is typical of these small-scale relief portraits.

which show the profile of the sitter next to his signature. Achille Devéria (1800–1857) made something of a specialty of the portrait lithograph. His numerous lithographs of celebrities, such as the *Portrait of Victor Hugo* (FIG. 10-25), were widely known and distributed during the July Monarchy.

Sculpture in the Salon

Nineteenth-century Salons not only featured paintings and other two-dimensional works, such as drawings, pastels, watercolors, and prints; they also assigned a prominent place to sculptures. The exhibition of these presented special problems for their authors, related both to the size and weight of the works, and to the expenses involved in producing finished pieces, whether in marble or bronze (see *The Techniques of Sculpture*, page 490). The costs were so high that most sculptors were not able to produce large-scale works in marble or bronze unless they had received a commission. Commissioned sculptures, however, could not always be shown easily. Many of them were large urban monuments or architectural sculptures (see FIGS. 10-6 and 10-8), which could not be placed inside an exhibition building. Sculptors, therefore, had adopted the habit of exhibiting either their clay sketches for such monuments, fired for greater durability (terra cotta), or full-scale models cast in plaster, which was much less expensive and also lighter than bronze. Most of the time these plaster casts were left untreated, so that their white appearance approached marble; in some cases, however, they were painted to resemble bronze. Only small commissioned works, such as portrait busts, were generally exhibited in their finished form in marble or bronze.

Among the commissioned works that were shown, in one preliminary state or another, at the Salons of the July Monarchy, were many related to Louis-Philippe's project for the Musée Historique in Versailles (see page 225). The museum featured not only history paintings but also numerous three-dimensional portraits (full-size or bust-length) of important historical figures. Like the paintings in the museum, these were commissioned from many different artists. *Joan of Arc at Prayer*, by Marie, Princesse d'Orléans (1813–1839), may serve as an example of the sculptures produced for the museum. Its author was the daughter of Louis-Philippe, who had studied painting and drawing with Ary Scheffer and turned to sculpture at the end of her short life. A terra cotta model for the sculpture was shown at the Salon of 1834, where it was generally admired (FIG. 10-26). The king immediately ordered a marble copy for the Versailles museum, and several bronze copies were produced as well. These found their way into public buildings, such as the town hall of Orléans, the city Joan of Arc had relieved from a siege by the English.

Marie's sculpture shows Joan of Arc neither as a young girl listening to voices nor as a warrior leading the royal troops. Although she is wearing armor, she folds her hands in prayer, clutching the sword as if it were a cross. (Her gauntlets, placed together with her helmet on a tree stump behind her, repeat the prayer gesture.) Her belligerence thus softened by religion, her masculinity "feminized" by her slender figure and long soft hair, this work was the perfect *juste milieu* interpretation of the sometimes controversial medieval heroine. The sculpture's style reflected this eclectic approach. Neither as exuberantly dynamic as Rude's Romantic *The Departure of the Volunteers* nor as static and idealized as Pradier's classicist *Victory* (see FIGS. 10-6 and 10-8), *Joan of Arc at Prayer*—sweet, pious, and modest—was perfectly suited to the taste of the July Monarchy bourgeoisie. A considerable number of reduced copies of the sculpture were produced for sale to private collectors.

In the course of the July Monarchy small bronzes became a popular form of home decoration. Promoted by sculptors as well as by fashionable shops selling home furnishings, such as the Bazar Bonne Nouvelle in Paris, the demand for them soared, prompting several foundries to specialize in this genre. The foundry of Ferdinand Barbedienne (1810–1892) took the lead among them. In 1838 Barbedienne, a farmer's son, had started a partnership with Achille Collas

10-26 Marie, Princesse d'Orléans, *Joan of Arc at Prayer*, Salon of 1834. Terra cotta, height 16⅛" (41 cm). Dordrechts Museum, Dordrecht.

(1795–1859), who had invented a process for making reduced copies of sculptures. Before long the firm of Barbedienne and Collas was producing hundreds of small bronze copies of historical as well as contemporary works. At its height, in the 1840s, the firm employed some 300 workers. The two men eventually went their separate ways but Barbedienne continued the business until his death in 1892, after which it was taken over by his nephew.

Among the sculptors who became especially interested in the marketing possibilities of small bronzes was Antoine-Louis Barye (1796–1875). Trained first as a goldsmith, then as a sculptor at the Ecole des Beaux-Arts, Barye was attracted from an early age to animal themes. In the zoo of the Jardin des Plantes (Botanical Garden) in Paris, he observed and drew live animals; he also studied animal anatomy and attended animal dissections. At the Salon of 1830 he earned great success with *Tiger Devouring a Gavial Crocodile of the Ganges* (Paris, Musée du Louvre), but this was topped three years later by *Lion Crushing a Serpent* (Paris, Musée du Louvre), exhibited in the form of a plaster cast at the Salon of 1833. Barye made it known that the sculpture was an allegory of Louis-Philippe crushing evil, which so flattered the king that he commissioned a copy in bronze, which was exhibited at the Salon of 1836. Although Barye received a number of important commissions, his favorite medium was the small bronze, for which he found there to be a steady demand. In 1845 he formed his own company, Barye and Co., which marketed his sculptures to luxury stores, dealers, and individuals.

Tiger Seizing a Gazelle (FIG. 10-27) is a typical example of Barye's small bronzes, which often pair two animals engaged in a deadly struggle. Barye's work illustrates the complexity of the Romantic view of nature, which was not all idealistic but acknowledged its violence and cruelty. Romantics were fascinated by animal instinct unfettered by reason or conscience. In *Tiger Seizing a Gazelle* they saw the operation of the laws of nature, so different from those in human society. At the same time they were reminded how often those laws are broken as the strong and powerful take advantage of the weak and innocent.

The Explosion of the Press and the Rise of Popular Culture

During the revolution of 1830 press censorship was eliminated: newspaper editors were allowed to publish almost anything

10-27 Antoine-Louis Barye, *Tiger Seizing a Gazelle*, 1834. Bronze, $13\frac{3}{4} \times 21\frac{15}{16} \times 9''$ (34.9 × 55.8 × 22.9 cm). National Gallery of Art, Washington, DC.

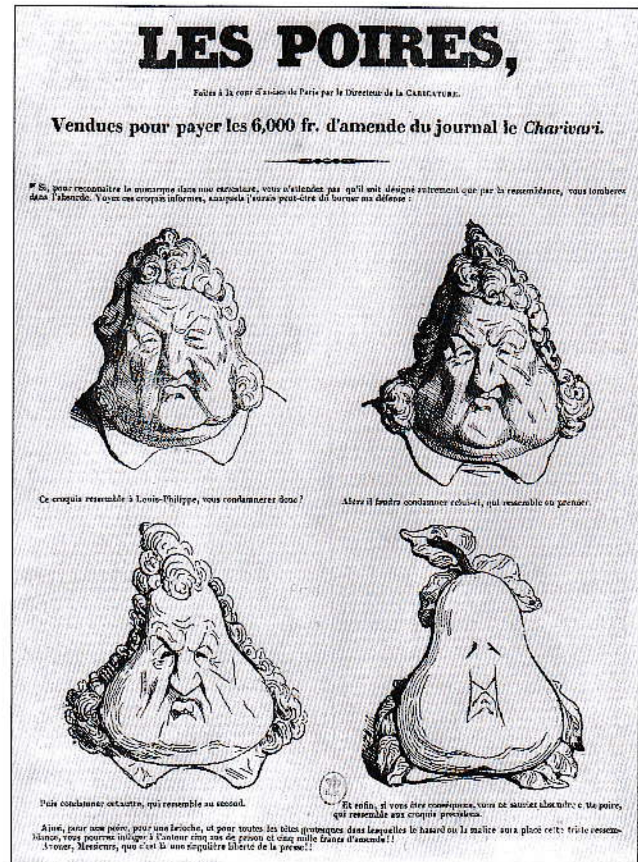
they saw fit, except libel. This unprecedented freedom of the press helped to foster a dramatic expansion of print media, especially newspapers and magazines. While newspapers had existed in France since the seventeenth century, their real importance dates from the time of the French Revolution, when their propaganda value was first realized. Until about 1830 they were read primarily by the well-to-do, not only because they were expensive, but also because the lower classes were largely illiterate. By the early 1830s, however, a dramatic rise in literacy rates coincided with considerable improvements in papermaking and printing, which made newspapers easier and cheaper to produce. The introduction of advertising, which shifted part of a paper's cost from subscribers to advertisers, was another cause of the veritable media explosion during the 1830s and 1840s.

The expansion of the media led to the rise of a popular culture, that is, a culture shared by several classes at once. By 1840 a paper such as *La Presse* had a readership that ranged from aristocrats and wealthy professionals to shopkeepers and working-class artisans. It is important to realize that this popular culture was not yet a mass culture, for it was by no means universal. Most peasants and the vast underclass of the urban poor did not share in it.

Thanks to the vast increase, in the early 1830s, of papers and magazines that were enhanced by illustrations, the new popular culture had a strong visual component. Two newly invented printmaking techniques, wood engraving (see *Wood Engraving*, right) and lithography (see *Lithography*, page 212), enabled the mass reproduction of images. The advantage of images as a way to boost the sales of papers was quickly realized by several entrepreneurial publishers. Among them was Charles Philipon (1802–1862), who published humorous journals featuring political caricatures and social satire. The first two, *La Caricature*, founded in 1830, and *Le Charivari*, founded in 1832, enjoyed considerable success at first. Both journals ran into trouble, however, when Louis-Philippe, tired of the unrelenting criticism of his government in the opposition press, reintroduced censorship through the September laws of 1835. *La Caricature* was forced out of business, and *Le Charivari* was strictly censored.

Honoré Daumier

Although himself a caricaturist of some merit, Charles Philipon's real strength was as a talent scout. To his various journals he attracted gifted draftsmen, including Honoré Daumier (1808–1879), a cutting political caricaturist. Together, Philipon and Daumier developed the most famous satirical emblem of the July Monarchy: *la poire* (the pear). It began as a caricature of Louis-Philippe that accented his heavy jowls; through a series of adjustments the king's face was metamorphosed into a full-blown pear (FIG. 10-28). The image of the pear, which owed its potency to the slang meaning of the French *poire* (moron) immediately caught



LES POIRES,

Vendues pour payer les 6,000 fr. d'amende du journal le *Charivari*.

Ce croquis ressemble à Louis-Philippe, vous condamnerez donc?

Alors il faudra condamner celui-ci, qui ressemble au premier.

Puis condamner cet autre, qui ressemble au second.

10-28 Charles Philipon, *Les Poires* (The Pears). Illustration in *Le Charivari*, January 17, 1831. Wood engraving. Bibliothèque Nationale, Département des Estampes et de la Photographie, Paris.

Wood Engraving

The most common printing technique of the nineteenth century, wood engraving was used to illustrate books, newspapers, and magazines. Unlike the related woodcut, which had been in use in the West since the late fourteenth century, wood engraving was not known until the eighteenth. The Englishman Thomas Bewick (1753–1828) has often been credited with its invention, but he did little more than improve on and popularize a technique that had already been in sporadic use.

The main difference between woodcut and wood engraving lies in the materials used. While the first is printed from a block of soft wood, cut along the grain—the second derives its special effects from the use of a hard boxwood, cut across the grain, that is, carved with an engraver's burin (a chisel with a lozenge-shaped cutting edge). Wood engravings allow for fine detail. Especially well suited to translate the effect of pen drawings, they can also be used to convey the effects of *chiaroscuro*.

10-29 Honoré Daumier, *Masks of 1831*. Illustration in *La Caricature*, no. 71, March 8, 1832. Lithograph, 8³/₈ × 11″ (21.2 × 29 cm). Bibliothèque Nationale, Département des Estampes et de la Photographie, Paris.

Physiognomy and Phrenology

The caricaturists of the first half of the nineteenth century were intimately familiar with physiognomy and phrenology, two forms of science since discredited, which were developed by the Swiss Protestant minister Kaspar Lavater (1741–1801) and the Austrian physician Franz-Joseph Gall (1758–1828) respectively. Each one had established a set of systematic relationships between the appearance of human heads on the one hand, and character and intelligence on the other. In analyzing the shape of the human head, they attached great importance to facial angles, proportions, and measurements. The angle of the nose, the height of the forehead in relation to the total height of the head, and the circumference of the skull were all important indicators of characteristic human traits.

Both systems relied loosely on the resemblance of certain human faces to specific animals, the characteristics of which were frequently assigned to the humans who looked like them. Such resemblances acquired a whole new meaning after the publication of *On the Origin of Species* by Charles Darwin in 1850. All of a sudden, they raised the specter of degeneration—the possibility that the human race would not progress to a higher state but instead regress to a less advanced stage in the evolutionary process. Degeneration was especially feared at the end of the nineteenth century and the beginning of the twentieth and led to the concept of eugenics—the deliberate attempt to improve the human race.

10-30 **Honoré Daumier**, *Count de Kératry*, 1832. Unbaked clay, painted, height 5" (12.9 cm). Musée d'Orsay, Paris.

on. In a caricature by Daumier, *Masks of 1831* (FIG. 10-29), a phantom *poire* appears among a group of masks—caricatures of Louis-Philippe's ministers. The message is multi-layered. Not only are we to understand that Louis-Philippe is nothing but a figurehead, faceless and voiceless, outruled by his ministers, but by drawing the countenances of the ministers as masks (which hide their true selves), Daumier has also emphasized the hypocrisy and deceitfulness of the men who ruled in the name of the king.

Masks of 1831 is typical of Daumier's early work, which is composed almost exclusively of portrait caricatures. To advertise Philipon's *La Caricature* in which they were published, Daumier produced a series of clay caricature busts that were displayed in the shop window of Philipon's publishing house. Clay was an ideal medium to develop exaggerated likenesses. Its easy malleability enabled Daumier to tweak the faces of his "models" to experiment with their characterization. His *Count de Kératry* (FIG. 10-30), with its reduced cranium and wide mouth, gives the count an almost apelike appearance, suggesting that he has some of the characteristics of that animal. This was a common tactic in Daumier's portrait caricatures, which often owe much of their powerful impact to visual association (see *Physiognomy and Phrenology*, opposite).

In addition to portrait caricatures, Daumier also made political cartoons for Philipon's papers. Most of these were so virulent that Philipon (and, on occasion, Daumier himself) was repeatedly accused of libel and summoned to appear in court, even before the reintroduction of censorship in 1835. A cartoon titled *Gargantua* (FIG. 10-31), in fact, led to

10-31 Honoré Daumier, *Gargantua*, 1831. Lithograph, 8 × 12" (21.4 × 30.5 cm). Bibliothèque Nationale, Département des Estampes et de la Photographie, Paris.

10-32 Honoré Daumier, *Rue Transnonain, April 15, 1834.* Illustration in *L'Association Mensuelle*, July 1834. Lithograph, 17 × 11" (44.5 × 29 cm). Private Collection, London.

the two men's imprisonment and to a ban on the publication in which it appeared. It shows a pear-headed Louis-Philippe in the guise of the giant Gargantua, a character invented by the medieval French writer François Rabelais (ca. 1494–1553). Gargantua is seated on a nineteenth-century john (a chair with a hole in the seat), devouring baskets full of gold that are brought up to his mouth by an army of carriers. Thanks to an excellent digestion, Gargantua immediately expels a mound of paper documents, which, inscriptions tell us, are letters of nomination and appointment to special government positions and court honors.

With cruel sarcasm, Daumier criticized a government that levied taxes not to improve the lives of the common people (represented in *Gargantua* by the group of men and women on the right) but to fatten up that government by giving special honors to tax collectors and other reprehensible types. In Daumier's scatological caricature, the body of the king is a metaphor for the government. "The State, it is I," Louis XIV had boasted in the seventeenth century. Here Daumier gives a negative meaning to that royal proclamation by representing the king as a grossly overweight creature, engaged in a foul-smelling bodily function.

Not all Daumier's political lithographs are in a satirical vein. One of his best-known images, *Rue Transnonain, April 15, 1834* (FIG. 10-32), is a dramatic recreation of an actual event. Because it was not libelous, the government was unable to bar its publication even though it contained an implicit critique of its actions. In the spring of 1834 there was great unrest in Paris, fueled by secret republican and socialist societies that opposed the July Monarchy regime. The government sent in troops to end riots that had broken out in the poorer sections of Paris. On April 15 a rioter hiding in a tenement house on Transnonain Street shot a popular army officer. To avenge him, his soldiers went through each house on the street and killed everyone. Twenty innocent men, women, and children were slaughtered in a night that became known as the Transnonain Massacre.

Daumier's print shows the bedroom in one of the workers' apartments, its floor covered with corpses. A man wearing a nightshirt and nightcap lies beside the bed from which he has been dragged. His dead body crushes that of his baby, who lies in a puddle of blood. Like *Gargantua*, *Rue Transnonain* is a politically subversive image, although it operates in a very different way. Comedy and satire have been replaced by stark, explicit imagery to make a dramatic point. Daumier's lithograph may be compared with twentieth-century photojournalistic images, such as Ronald Haeberle's *My Lai Massacre Scene* (FIG. 10-33), which shows the bodies of women and children lying on a road in South Vietnam. Just as the American government dreaded such images for their potential to arouse antiwar protests, so the July Monarchy government feared Daumier's lithograph. Unable to bar Philipon from

10-33 Ronald Haeberle, *My Lai Massacre Scene*, 1968. Gelatin silver print. Timepix, New York.

publishing it, they purchased as many of the newspapers in which it appeared as possible, and destroyed them.

The realization of the dangerous power of images led Louis-Philippe's government, in September 1835, to introduce strict censorship laws that made the publication of politically subversive imagery very difficult. Henceforth, Philipon and his illustrators were forced to concentrate on social rather than political satire. The new imagery focused on specific urban locales, such as the streets of Paris, the theater, the bathhouse, or the Salon, as well as on various groups, such as lawyers, doctors, artists, or, as in England, "blue stockings" (see page 94) The last group, comprising the feminists of the day, was the target of a comprehensive series of caricatures, published in *Le Charivari* in 1844. *Good-bye My Dear, I Am Going to My Editors* (FIG. 10-34) is one of the prints in this series. It shows a woman leaving the house to take a literary manuscript to an editor, while her husband stays at home to watch the baby. Caricatures such as this made fun of the ambitions of contemporary women—such as Madame de Staël or George Sand (1804–1876)—to become poets or novelists. Their humor depended on their visual presentation of an "upside-down world," in which gender roles were switched.

10-34 Honoré Daumier, *Good-bye My Dear, I Am Going to My Editors*. From the series *Les Bas Bleus* (The Blue Stockings). Illustration in *Le Charivari*, February 8, 1844. Lithograph, 11 × 7" (27.8 × 17.9 cm). Bibliothèque Nationale, Département des Estampes et de la Photographie, Paris.

Gavarni and Grandville

In the realm of social satire Daumier had to compete with many other draftsmen, including Paul Gavarni (1804–1866) and J.J. Grandville (1803–1847), who were also employed by Philipon. Unlike Daumier, both these artists not only contributed to humorous journals but also made drawings for fashion magazines and family journals and, on occasion, illustrated books. Both Gavarni and Grandville (whose real name was Jean-Ignace-Isidore Gérard) produced special albums with reproductions of their drawings, for direct sale to admirers of their work.

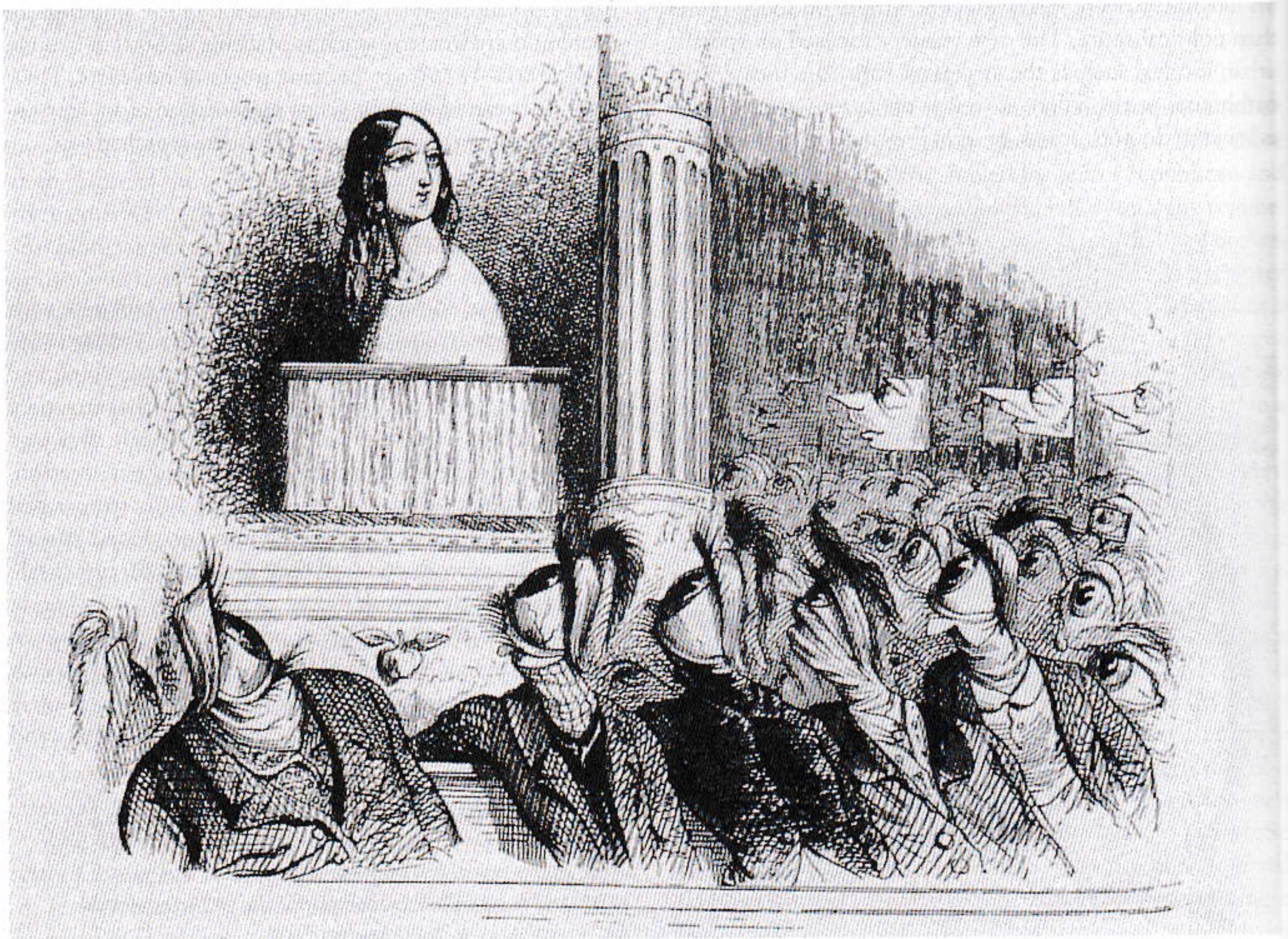
Gavarni began as an illustrator for *La Mode*, a well-known fashion magazine. He earned his reputation, however, with his drawings of *lorettes*, young working-class girls of loose morals who were the favored companions of students and

artists. (Musette and Mimi, in Puccini's famous opera *La Bohème*, of 1896, are outstanding examples of *lorettes*.) The lithograph reproduced in figure 10-35 appeared in *Le Charivari* in 1843 and was part of a series of 79 prints that appeared in that journal between 1841 and 1843. It shows two *lorettes* in a room, one reading on the bed, the other putting a comb in her hair. The caption records the following conversation: "What are you reading?"—"*The Virtue of Women*"—"Are you sick?"

Grandville, who began as a political caricaturist and social satirist, eventually became best known for his fantastic drawings. The most interesting of these are contained in his album *Un Autre Monde* (Another World), published in 1844, not long before his death. *Venus at the Opera* (FIG. 10-36) is from the album. It mocks the ambiance of the nineteenth-century theater, in which spectators were more interested in each other than in the drama that was performed on stage.

10-35 Paul Gavarni, What are you reading?—*The Virtue of Women*—Are you sick? Illustration in *Le Charivari*, January 29, 1843. Lithograph. British Library, London.

10-36 (below) **J.J. Grandville**, *Venus at the Opera*. Illustration in *Un Autre Monde* (Another World), Paris, 1844. Wood engraving, 5¼ × 4" (2 × 1.6 cm). Private Collection, Paris.



We see a crowd of male spectators craning their necks to see a beautiful woman on the balcony. She feigns to ignore their gazes, even though her whole reason for being in the theater is to be on display. The special interest of Grandville's caricature lies, of course, in the metamorphosis of the men's heads into eyes (visually to express the notion that they are "all eyes") and of the woman into a bust placed on a podium (illustrating the idea of placing a person "on a pedestal"). This transformation of reality gives to Grandville's prints a surreal quality that anticipates the works of Salvador Dalí and René Magritte in the twentieth century.

Louis Daguerre and the Beginnings of Photography in France

In addition to the printing techniques of lithography and wood engraving, a new process of chemical printing was developed in the 1830s by Louis-Jacques-Mandé Daguerre (1787–1851). One of the most inventive men of his time, Daguerre was a stage designer, a painter, a printmaker, an amateur scientist, and an entrepreneur. Before he became involved with photography, he had become internationally famous as the inventor of the "diorama," a form of artistic entertainment analogous to the panorama (see *Girtin and the Vogue for the Painted Panorama*, page 184) that owed its illusionary effects to the manipulation of light.

Together with Joseph Nicéphore Niepce, Daguerre developed one of the first of the numerous photographic processes that were to be used in the nineteenth century. His "daguerreotype" differed from other processes in that it was printed not on paper but on thin silver-coated copper plates. Daguerreotypes were known for their clarity and sharpness. The disadvantage of the process was that it only allowed for a single impression.

One of Daguerre's earliest photographs, dating from 1837, is of a still life arrangement of plaster casts and other objects placed in a window embrasure in an artist's studio (FIG. 10-37). Daguerre has carefully manipulated the light in order to achieve dramatic contrasts of light and dark. Still life was a common subject in early photography. Exposure times were so long, initially 15–30 minutes, that it was impossible to photograph anything that moved. By 1842, however, the process had been improved to allow for much

10-37 Louis-Jacques-Mandé Daguerre, *The Artist's Studio*, 1837. Daguerreotype, 6 × 8" (16.5 × 21.7 cm). Société Française de Photographie, Paris.

shorter exposure times of 10–50 seconds. By the mid 1840s the daguerreotype could be used for portrait photography, as long as the model sat very still. To meet this challenge, photographers used a special apparatus that clamped and effectively immobilized the sitter's head (FIG. 10-38). This explains the stiff formality of many early portrait photographs (for example, figure 10-39), which, paradoxically, often seem less lively than painted portraits of the same period.

Portraiture was probably the most common early use of photography. The camera offered members of the middle class an opportunity to record likenesses of themselves and their loved ones without having to lay out the cash to have a portrait painted. Yet photography was also commonly used to document places, as we see in the *View of the Seine and the Louvre* (FIG. 10-40), of 1847, by Jean-Baptiste-Louis Gros (1793–1870). Such photographs were the predecessors of the picture postcard of modern times.

Daguerre's process was only one of many that were developed in various parts of Europe in the second and third quarters of the nineteenth century. Among these the calotype (Greek for beautiful print), invented in Britain by William Henry Fox Talbot (1800–1877), was the first process that made it possible to print on paper rather than a metallic surface (see page 331).

10-38 Honoré Daumier, *Photography. A New Procedure, Used To Ensure Graceful Poses.* From the series *Croquis Parisiens* (Parisian Sketches). Illustration in *Le Charivari*, 1856. Lithograph. University of California, Los Angeles, Armand Hammer Museum of Art, Los Angeles.

10-39 E. Thiesson, *Louis-Jacques-Mandé Daguerre*, 1844. Daguerreotype. Musée Carnavalet, Paris.

10-40 (below) **Jean-Baptiste-Louis Gros**, *View of the Seine and the Louvre*, 1847. Daguerreotype. George Eastman House, Rochester, New York.