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1. GENERAL INTRODUCTION: 19TH C. STYLE CATEGORIES, CUT OBSCURE

Is historical understanding invented or revealed? No obvious answer presents itself, of course. Well, today we will be looking at the complex nexus of tendencies that made up the art of mid-19th century France. Before we dive into specific works or specific historical events, I thought it would be worth while to check back in, and talk about the stylistic and period categories of the 19th century, and their relation to the real historical existence of those people and works to which it applies.

Just as I said in the second lecture of the course that the 18th century was aesthetically confused (in the confrontation between the new liberal ideals of the enlightenment and later the FR, and the old aristocratic vanity and venality of Rococo culture), it may be said equally that art 19th century from the thirties on, was a hotly contested field, mired in the historical and aesthetic confusion of its many differing inclinations. [SLIDE: political dudes]. No doubt the *elan* of the time, in the culture of art, was resonant with the successive waves of political tumult and discontent which characterizes the century as a whole, both intentionally and accidentally. Sometimes—say in Géricault and Delacroix, as with the David of the Jacobin Club, and even more so with Daumier and Courbet—politics became the explicit subject of works. It may be however that the deepest expressions of the political in the 19th century allude explicit problematization by artists. [SLIDE: Developmental model].

Whatever influence the social climate has (it surely is important), we tend to think of the development of art in the West as happening in neatly successive sequences, in which the Renaissance is followed by the Baroque then by Rococo, then comes the Neoclassical, the Romantic, Realism, and Modernism, each which springs to life as the one before declines. We can make political analogies to this idea of development in art, but we tend to think about these

categories and periods in rather clean aesthetic terms. What I want to say here, since I believe it can't really be stated strongly enough, such is our temptation for ordering time, is that this picture simply doesn't hold in the face of honest historical inquiry. More than this, it took a great deal of 'retrospective rationalization'—that is, a lot fabrication (of qualitative categorization, historical periodization) to pick out these tendencies in the art of the 19th c., to give them names and order their succession. This labeling and ordering was authorized by certain a theoretical commitment, namely, that those things which contribute to the 'progress' of art (whatever this means to us) is discernible in the features of the historical categories we have fit to the happenings of artists in the 19th century, and thus those features—or their historical emergence—are given a conceptual precedent over obviously concurrent historical phenomena. In other words, we talk about Realism in the 1850's, sometimes as if, in its own time, it superseded the tendencies which came before it. Certain categories, meant to discern the movement and tide of history, are given priority for their supposed importance, but this can only be done after the fact. Not only is their priority determined in light of their perceived importance, but that importance itself is established, not at the time, but only by historical inquiry and construction. "History will give the final judgement over the acts of the present", so say those responsible for the current shape of our discourse. [SLIDE: Winckelmann; de Staël; Hegel].

Moreover, this picture of how history itself develops (both art history and political history) really first began to take definitive shape in the 19th century with thinkers and scholars like de Staël, a formative thinker of Romanticism interested in the 'essence' of national cultures; in the likes of Winckelmann, who as we've seen, practically invented art history and helped to invent archeology; while thinkers like the philosopher Hegel helped define history itself as a legitimate field of knowledge, as something (so his story goes) resting on the progress of rational self-understanding. [Aside: Hegel had a theory about what he called, 'the actualization of the Idea' which for him permeated all kinds of things, including history. In a course on his philosophy of nature, where he established the properties of the proper concepts the mineral, the vegetable, and the animal he stated that vegetables didn't eat other living things—this was part of its 'concept'. In response a student asked Hegel, "what about the Venus fly trap? It eats insects so it doesn't fit into the Idea of a plant." Hegel responded by saying something to this effect: "You're right, it doesn't fit the Idea, but this is not a fault of the concept. If it doesn't fit, so much the worse for the plant."] The point here is not that Hegel was wrong (which he was) but rather, that it shows us how this theory about progress, in art history as elsewhere, operates: it's not that contingencies don't exist or are unknown, that we aren't aware of other tendencies around, but that—as Hegel says of the Venus fly trap—they don't fit into history (that is, they don't fit into

our picture of the way things are 'supposed' to go). Many people were shocked by Trump winning the Presidency in 2016, because it wasn't 'supposed' to be possible. He didn't fit into people's idea about the necessary progress of history.

That for this 19th century picture—one which obviously still operates on our expectations now-- history is going somewhere, or that it is driven by an internal reason, which is also its final aim. Commonly, for example, this was thought to be the realization of Freedom in **political** history; in pre-Darwinian evolutionary thinking, the purpose of **biological** speciation could be seen as the slow realization of Human Beings and the pinnacle of life; in **art** in the 19th c, it might be the realization of Beauty or Genius. In 19th (and 20th) century theories of so-called 'civilization' it was Christendom, and then later secular liberal bourgeois society which was seen and the 'end of history'.

What I'm trying, rather stammeringly to say is that, today, we can no longer believe in this 'internal reason' of history, in art or in anything else. But we still persistently think about history in linear and successive terms, as if such a reason existed. The idea of progress still powerfully 'makes sense' of the mess of history for us, so a necessary question is: how might we make sense of things differently? Is there anything else that allows us to speak of a universal history?

* * *

That's a mouthful, a brain-full, of abstractions though. What does this mean for our course? [slide: Ingres, Delacroix, Courbet, Daumier]. Let us take an example: One could, and many did, go on making Neoclassical-ish art, in many mediums, well into the 20th century. At the same time, Romanticism both persisted in its own pictorial tradition and merged its techniques and ideas with the trends of Modernism. One could equally argue that Modernism and Romanticism are not opposed, but rather that former is an off-shoot of the latter. Baudelaire, who we will be reading next week, is at once a Romantic, and a modernist, a thinker responsible for themes and preoccupations that will come to dominate early modern artists. Modernism is not even opposed to Realism, which we will also get to soon, despite the fact that Modernism is often defined on this basis (Modernists, we are told, are no longer concerned with representing things as they are; they freed themselves from the shackles of depiction to unleash their aesthetic proclivities upon the world as they saw fit). Nonetheless, Cezanne is obviously no Courbet. But Courbet paved the way for the Impressionists.

Finally, none of these generic terms is perfectly emblematic of the species they predicate. Each shades into others, delimited by artificial and largely retroactive boundaries, which in turn affect

our perception of the works and their respective contributions to the vast collective endeavour we call ART which try to name consistently throughout history—despite it being made up of all kinds of different practices.

Neither modernism, nor realism, nor romanticism, nor any other such field is homogeneous. There are considerable differences between any two of practitioners of a group, differences which themselves require further reflection, judgement, and ordering according to some principle or principals. And, to add insult to injury, these different actors, different groups, the different times, do not even agree on what the purpose and function of artwork should *be*, or even what factually *was* or *is*. We do not even agree about what counts as an artwork and what is, for example, a work of craft, a religious practice, and so on. And the for the 19th century, in a time when the both the religious and state functions of artworks were losing their grip, a time coinciding with the recent invention of photography, the function and value of art itself—much as it is again today—was very much up for grabs.

Now, combine all this with the fact these 19th c. French artists we study did not have the luxury of hindsight, that they were fighting amongst themselves for the meaning and future of art, and we begin to see the scope of the problem. We begin to inhabit the past, not from the lofty heights of today (where we supposedly know these works, and these people, and these ideas better than they could possibly know them themselves) but from the vantage point of real artistic, political, economic struggle. We begin, by reflection then, to see the what is at stake for us today, in our endlessly exhausting tussle of opinion, whether moral or political or aesthetic. We begin to appreciate what is at stake in our construal of the past, in our construal of the present, of our blindness to the present, in the blindness of the present, and, perhaps, of the value of those lucky enough to see something coming in moment of clarity: to understand the present's significance for the future. Perhaps we also start to become circumspect about the assignation of that value, the more aware we become about the contingency (and sometimes even the caprice) of the circumstances of historical validation. We begin to question whether history can in fact be rationally ordered, just as we begin to appreciate what that order (fabricated though it may be) allows us to do, to think, to be. What is more, we begin to appreciate just how difficult it is to know which side of history anyone, including ourselves, might actually end up on, and to appreciate that one's place in history is never guaranteed, no matter which side of it anything currently stands. The question here, for our categories of art and revolution in the 19th c must be: what motivates our evaluation of art, aesthetically and politically? What motivated theirs? One answer, the answer that we saw last week, a profound if

partial answer, was that of Marx: the economic system (the mode of production in Marxian jargon) motivates the form of life of a people, this is expressed in class relations of a society, and by extension, it motivates the ideas of art in all its dimensions, however indirectly. This framework is what is sometimes called historical-materialism. But this is only answer, one way of looking at things—and it's certainly not always the way things look at first glance, and it seems to underestimate the hold that art has had on people throughout history. Let's take this thinking with us as we think about Neoclassicism, Romanticism, and Realism in France all fighting it out for recognition, influence, and importance.

2. ARTISTIC CONTEXT OF JULY MONARCHY

I. Context of the July Monarchy (JM)

- a. Intro
 - i. 1830-1848
 - ii. Unlike the 40 years preceding it, which saw various factions battle for political supremacy amidst near constant internal conflict, the JM sought a kind of middle road between the political (as well as artistic) tendencies of the day (called in French the *juste milieu*, the 'happy medium'). However, although bringing about a peace of a kind, it wasn't to be a lasting one, leaving many people to feel as if their country, and by extension their lives, had no discernable direction.
 1. Echoed in Baudelaire's famous quote: "the linearists, the colorists, the doubters"
 - iii. Popularization of the Salon
 1. Biennial to annual
 2. Huge crowds, and more works per Salon than in the past
 3. More small-scale works, coinciding with the growing demand from the middle-class.
- b. Louis-Phillipe and The Museum of the History of France
 - i. Not made up of historical artefacts but of history paintings depicting the 'great' lives and events of France. Notably its monarchical history from Clovis I to Louis-Phillipe himself.
 - ii. Examples:
 - iii. Gallery of Battles
 1. Horace Vernet.
 - a. *The Duc d'Orléans on his Way to the Hôtel de Ville, July 31, 1830.* (Salon of '33)
 - iv. Finishing the *Arc de Triomphe*
 1. Reliefs
 - a. *The Marseillaise - Departure of the Volunteers*, F. Rude, 1833-6
 - i. Romantic/Classical blend
 - ii. Allegorical with dynamic movement
 - v. *Tomb of Napoleon*, Visconti, 1840-61
 1. Sculpture in the JM was generally dominated by conservative neo-classicism, unlike the tendencies of painting. Mostly because

usually sculpture was far more public, of portrait based, and therefore more monumental.

II. [SHORT] Mural Painting/Religious art

- a. Hippolyte Flandrin,
 - i. *Young Man Seated by the Sea*, 1836
 - ii. *Christ's Entry into Jerusalem*, 1842-44
 - iii. Stillness; fixity of the characters; serenity?
 - iv. Influenced the modernist tendencies of mural
 - v. In some ways, only a couple steps away from Art Nouveau

III. [SHORT] Historical Genre Paintings

- a. Demand for *petite genre* of history painting surpassed that of the *grande genre*, *grandes machines* of the monumental historical paintings typical of Neo-Classicism or heroic Romanticism.
 - i. Paul Delaroche
 - 1. Stylistically in the mold of Ingres
 - 2. Known for historically accurate details of real historical scenes
 - 3. *Saint Amelie, Queen of Hungary*, 1831
 - 4. *Execution of Lady Jane Grey*, 1833
 - 5. *Napoléon Crossing the Alps*, 1850

IV. Orientalism cont.

- a. Louis-Phillipe begins a campaign of colonization in N. Africa
 - i. In particular in Algeria (1830), and protectorates follow in Tunisia (1881) and Morocco (1912).
 - ii. Delacroix accompanies Count de Mornay to Morocco in 1832.
- b. Delacroix, *Women of Algiers in their Harem*, 1834
 - i. Ironically, ED's depiction of the Harem is the least sexualized depiction of women in any of his orientalist or historical pieces. Bespeaks the failure of the male fantasy of the Harem, while at the same time confirming many of the pre-existing Oriental stereotypes, such as the languidness and idleness of Arabs.
 - ii. It seems, however, that ED was more interested in the setting than the figures. Look at the attention lavished on the surroundings. Why might this be.
- c. *Studies*
 - i. Ingres, *Grande Odalisque*, 1814
 - 1. Compare the phantasmatic ideal of the sexually lascivious oriental other in the Ingres' painting of 20 years previous. Here, although lacking in authentic historical detail—the elements of the fantastical seduction are heightened in proportion to its *unreality*.
 - ii. In contrast, we find in the critics of ED's *Women of Algiers*, most likely through the disappointment of their fantasies, the confirmation of the remaining negative stereotypes about the moral and political corruption of the culture of 'orient', and of the character of its people.
 - iii. Planche remarks of the "laxity and indifference of the women".

V. [SHORT] Portraits

- a. Flourishing with the expansion of the middle class.
- b. Delacroix
 - i. *Portrait of a Woman in a Blue Turban*, 1827
 - 1. Although a non-white model, she isn't an Arab, but rather a non-Muslim; of mixed African and European decent. Some sources name her as one of D's preferred models.

ii. *Jeanne-Marie Known as Jenny Le Guillou, 1835*

1. Portrait of one of Delacroix's servants

iii. *Madame Henri François Riesener (Félicité Longrois), 1835*

iv. *Portrait of George Sand, date unknown*

v. *Study of Sand, 1838*

vi. *Study of Chopin, 1838*

1. Planned as studies for a painting that never came to fruition. D was personal friends with both, and close friends with Sand

c. **Ingres**

i. *Comtesse d'Haussonville, 1845*

ii. *Betty de Rothschild, 1848*

1. Wife of one of the wealthiest bankers in the world, and the family with the greatest private fortune in modern world history. Wealth which was not generated, at first, by heredity or by Lordship; signalling the changing importance of economic ties and global class relations.

VI. **[SHORT] Landscape**

- a. Historical – where the landscape overtakes the figures in its immensity. Speaks both allegorically and in terms of scale to the sublimity of nature in comparison to the vanity of human endeavor and human finitude.

i. **Jean-Baptiste-Camille Corot:**

1. *Hagar In the Wilderness, 1835*

2. Details the story of the infertility of Abraham's wife, Sarah, her idea that he should sire a child of their servant Hagar and her subsequent jealousy, driving Hagar out into exile to fend for herself and her child. The painting depicts the moment of her divine salvation.

3. Note the arid desert landscape

4. *A Rising Path, 1845*

- a. While studies like this weren't shown publicly, they likely would have been seen artist to artist in personal studio visits and through teaching, and thus had an indirect influence on the painterly approach of impressionism, post-impressionism.

- b. Picturesque landscape

- i. Focus on ruins and quaint medieval villages couched in the countryside

- c. Barbizon/Naturalism/School o 1830

- i. Focused on the detailed interaction of the climate, weather, and environment with the landscape.

- ii. Interested in the accurate depiction of the contents of the places they paint, but secondarily on the effects of light as they reflect times of day and the experiences they evoke in the real landscape.

iii. **Théodore Rousseau**

1. *Study of Tree Trunks, 1833*

2. *The Forest in Winter at Sunset, 1845-6*

3. *Hoarfrost, 1848*

4. *View of the Plain of Montmartre, 1848*

VII. **[KEY] Popular Media**

- a. Intro: the free press emerged as popular medium during the JM due, at first, to the elimination of the censorship laws that had come before it. This dovetailed

with various technological and economic factors, which saw the first multi-class print culture in Europe.

b. Honoré Daumier

i. **Gargantua**, 1831, litho

1. The king represented as a giant, gobbling up taxes and shitting out proclamations which continue to disadvantage those whose taxes are being levied. Giving advantage instead to the middlemen of the State, whose social value is deeply suspect.

ii. **Masks of 1831**, 1832, litho

1. Double meaning: pear, faceless and without authority, the masks show their deceitfulness in acting in the name of the king

iii. **Rue Transnonian, April 15, 1834**, 1834 litho

1. About the killing of some 20 people by the army in response to being shot at by a lone rioter who made up one of the socialist and republican societies opposed the JM.

iv. Censorship laws reintroduced in 1835 – partly due to the criticisms generated by Daumier's cartoons and other prints.

c. Photography

i. **Louis-Jacques-Mandé Daguerre (1787-1851)**

1. Together with Niepce, was inventor of one of, if not the first, photochemical printing process, known as the daguerreotype.
 - a. These were printed, not on paper, but on a silver-coated copper plate—this gave the process an unrivaled clarity of image.
 - b. It allowed only for a single image per exposure. Initially Exposure times were very long (15-30 to get an image sufficiently illuminated). The early photographs were almost entirely of inanimate objects or otherwise still subjects. Movement could not be captured except as an inchoate tonal wash with no articulation of figure.

2. **The Artist's Studio**, 1837

- c. However, already by 1842 exposure times had improved dramatically down to less than a minute. Naturally photography then took hold as the medium of portraiture par excellence, because of its incomparable verisimilitude and, in comparison to the expertise and labor needed for a painting, its affordability.
- d. One way among many, that we begin to see the revolutionary impact of technology on modernity—coming in tandem with the Industrial revolution, which by the 1840's had completely shifted the economic landscape of western Europe toward urban industrial manufacturing and away from rural agricultural labor. Something we will talk a lot more about next week.

ii. **Hippolyte Bayard (1801-1887)**

1. Other early inventors of photography included Hippolyte Bayard, and Henry Fox Talbot in England (who likely developed the first photographic technique to be printed on paper)
2. **Self-portrait as a Drowned Man**, 1840, direct positive print.
 - a. Direct positive print: also a paper technique not using a negative.

- b. *Self-portrait* was Bayard's poetic response to the injustice he felt in being persuaded to hold off on presenting the findings about his technique to the French Academy of Sciences by François Arago, a friend of Daguerre's, whose rival technique was then presented first to the Academy, for which he still is generally given credit.
- c. Photography was also immediately appreciated for its potential scientific significance, as one can see from the early exposure of plant specimens.
- 3. *Untitled (Plant Specimens)*, 1839, salted paper print
- 4. *Arrangement of Plant Specimens*, 1842, direct positive print
- iii. **Maxime Du Camp**
 - 1. *View of Cairo: The Citadel and the Mohammed Mosque, Salt print*
 - ii. **H. Bécard**, *Dervish (Mendicant)*, ~1880.

3. The Industrial Revolution: some moments

Intro: WE HAVEN'T REALLY TALKED ABOUT ONE OF THE MOST IMPORTANT REVOLUTIONS OF THE 19TH CENTURY: THE INDUSTRIAL REVOLUTION.

- Difficult to point to an exact starting point
- But it definitively took off with the advent of steam power, and with advances in agriculture and the textile industries, especially in England where these advances (especially in relation to urban manufacturing) were embraced. But the early 19th century (certainly by the 30's and 40's) the industrial revolution was in full swing, causing sweeping changes for all of western Europe. Some of its important features and developments include:
 - a. Changes in the mode of production
 - i. Inventions:
 - 1. **Steam engine (factory)**
 - a. **Machines**
 - i. Carnot Cycle. **Sadi Carnot** and thermodynamics – *Reflections on the Motive Power of Fire*, 1824. Portrait by Boilly.
 - b. **trains**
 - 2. **Cotton gin (colonial goods)**
 - a. Cheap clothes
 - b. **Slave trade**
 - 3. Chemistry
 - a. **Agricultural yields**
 - b. **Synthetic cloth dyes**
 - i. ca. 1860
 - b. Mass migration and urbanization
 - i. **Out of the town and into the city**
 - 1. Deskilling of farming through machine mediation.
 - 2. The progressive mechanization of farming meant bigger yields with less labor
 - 3. Manufacture and proletarianization

4. Events of the February Revolution and the Second Republic (1848)

- a. Concern over enfranchisement of the middles and lower classes, the financial ruin of many petite bourgeois due to lending practices, the working conditions of the urban poor—over which there was basically no means of effecting political change in the July Monarchy—in addition to the grain shortages affecting the peasantry and the proletariat, as well as—accordingly—increasing agitation from various sectors of the French Public during the July Monarchy of the 40's made it possible for a wide subsection of the populous to have a common interest in ousting the Government of Louis Phillippe. However, despite their common unhappiness with Louis Philippe's admin the revolutionary party also had dramatically conflicting demands, expressive of the differing interests in the groups which made it up.
- b. In the immediate context preceding the revolution, most people rallied around one of two vocal groups, one liberal and one more socially radical (typified by the newspapers of the *Le National* and *La Réforme*). To avoid laws outlawing political assembly, they instead held fundraising banquets, where the rekindling of republicanism gained in intensity.
- c. After the government also outlawed the holding of these banquets in February, people took to the streets on the 22nd and began to assemble barricades with which to fight against the municipal guard in Paris.
- d. The fighting and barricading escalated when, on the 23rd, after the resignation of Prime Minister Guizot, people gathered in front of the Ministry of Foreign Affairs (Phillippoteaux-Town hall painting), where the guard was in wait, eventually poised with bayonets.
- e. In the ensuing confrontation a soldier fired his musket into the crowd, possibly by mistake, triggering the rest of the guard to follow and an all-out melee ensued in which at least 50 Parisian civilians were killed.
- f. Soon after Louis-Philippe abdicated and fled to the UK, leaving the throne to his 9-year-old nephew, who would never accede due to increasingly strong republican sentiment about France's future.
- g. By the 26th, liberal opposition met to establish a provisional government. The Second French Republic was born with a provisional Constitution of 1848, in which universal suffrage (for males) was put into law. The other main aim of the new govt was to establish programs of unemployment relief, which were desperately needed because of the recent financial and agricultural crises of the last 2 years, and which were fought for by the 'right to work' movement headed by Louis Blanc.
- h. However, through the spring of '48, despite the institution of the National Workshops by the new Constituent Assembly, unemployment and under employment continued to be pervasive and widespread. With as many as 800,000 unemployed, and the divestment of wealth by the wealthy in Paris who fled the city, the French economy continued to decline.
- i. The burden of urban unemployment was unsuccessfully off-loaded onto the provinces in the form of taxation, mostly on the backs of small landowning peasantry [Millet, *Peasant with Wheel Barrow*]. The tax was needed to fund the

National Workshops. This, in turn, split the interests of the peasants from the working poor.

- j. This situation, concocted by the liberal bourgeois policy makers, was exploited by moderate and conservative leaders in France to populate the constituent assembly with its own rank, mainly through the public support of the peasantry against the urban proletariat.
- k. This eventually led in May to the open protest of the Constituent Assembly in by Socialist groups, until on the 15th, a group of socialist workers attempted to occupy the assembly and constitute a new government. This failed quickly, but among them were **Blanqui, Barbés, Raspail**, who were subsequently arrested.
- l. The conservative powers, rising under the slogan of "The Party of Order" reacted to the failed occupation by pushing the new government further back towards that of the July Monarchy. This leads in June to the dissolution of the National Workshops.
- m. With the dissolution of the Workshops comes the disillusionment of the urban unemployed and working poor about any hope of the new regime genuinely helping their cause. Thus, an insurrection breaks out in June, often known as the **"June Days"**
- n. The popular uprising was quickly repressed by the new government, and those petty bourgeoisie who fought alongside the workers in February, and who needed the popular support of the workers in order to secure the franchise in the government of the Second Republic, were now the primary agent of their repression.
 - o. But, although the petty bourgeois were the instruments of the repression of the June Days revolt, once quashed, the financial bourgeoisie didn't waste any time in collecting the huge mounting debt accumulated by the petty bourgeois shopkeepers and small business owners. Despite agitation from the petty bourgeois, about the debt collection, it falls on deaf ears, and The collection of their debt leads to the dissolution of many sectors of the urban petty bourgeois and their proletarianization. Many becoming part of the economically disenfranchised population they helped to create.
 - p. In the aftermath of the June Days, the conservative Party of Order, now firmly in power, set about writing a new constitution, removing any of the Right to Work legislation which appeared in the drafts begun in February.
 - q. The Constitution finished in October and elections were held in Dec.
 - r. In December **Louis Napoleon** (NB's nephew) was elected **President of the Second Republic**, whose assembly was filled with Monarchists of various factions, and whose administration was more or less purged of republicans and socialists.
 - s. The Republic was, not surprisingly, short-lived, and in **1852, the year in which Louis Napoleon's** term as president would have come to an end, without the possibility of re-election, he stages a coup, and becomes Emperor of France, Napoleon III, in the Second Empire. A time which sees massive modernisation of France, and especially of Paris, in which industry comes to dominate the economic life of France and of all of Western Europe, and in which the battle of aesthetic contestation in 19th Century France reaches its apogee.

5. The Invention of Realism

Into: [SLIDE: DAUMIER PRINT] Not surprisingly, the growing concern in the popular press, and in philosophical and political discourse, for socialist matters, for the urban poor, the peasants, and a growing consciousness among the educated of the conditions of the majority of French people's lives—whether in Paris or in the Provinces—brings about resonant changes in the subjects and approaches of French Artists. These artists became increasingly disillusioned with both the State-sanctioned historical moralism of Neoclassicism and the Academy, as well as with the swashbuckling, fantasy-driven exotic fever-dreams of the Romantics. They instead turned to the depiction of domestic depictions of ordinary acts by ordinary, unnamed people, with an attempt to remove the symbolic trappings of Neoclassicism and the intoxication of the Romanticism, in order to appeal the sobering effect of social 'reality' as the most worthy subject of art, something which had aesthetic value in itself. Pictorially they concerned themselves with what appears to be the documentation of everyday life—workers on a road, gleaners in a field, people out for a picnic, etc.—neither glorifying, condemning these acts. However, it is also clear, by the choice of subjects and the means by which these works are undertaken, that they are anything but neutral.

I. Precedents?

- a. Question: What separates Realism?
- b. Baroque Spanish painting
 - i. B. Murillo, *The Young Beggar*, 1645-50
 1. depictions of poverty
- c. Genre paintings
 - i. Chardin, *The Kitchen Maid*, 1738
 1. Ordinary life
- d. Pieta?
 - i. Delacroix, *Pieta*, ca. 1850
 1. Sympathy for suffering
- e. Answer: the relationship between the development of history paintings, with the scale of the paintings (aka museum pieces) and the lack of symbolic adornment. Secondly, realism here, refers not in the first instance to the mode of depiction—that is to the accuracy of the visual representation—but rather to the depiction of real, ordinary, historical content; and especially of the unfortunate, the poor—or as the Victor Hugo novel has it in French, *Les Misérables* [Illustration of "Cosette" by Bayard, 1862]. published in 1862: A socialist, anti-monarchist, historical novel about the July revolution and its aftermath.

II. Thomas Couture

- a. Transitioning but still allegorical and didactic
- b. *Romans of the Decadence*, 1847

III. Gustav Courbet

- a. *Burial at Ornans*, 1849-50
- b. *Stone Breakers*, 1849-50
- c. *The Wheat Sifters*, 1854
- d. *The Homecoming*, 1854

IV. Jean-François Millet

- a. **Grafting a Tree**, 1855
- b. **The Gleaners**, 1857
- c. **The Angelus**, 1859
 - i. Dusk light

V. Honoré Daumier

- a. **The Heavy Burden**, 1850-3
- b. **The Laundress**, 1863
- c. **The Fugitives**, ~1849-50
- d. **The Fugitives**, Bronze, modelled c. 1850
 - i. Mass movement, Alienation, transcendental homelessness (Lukács) and empirical displacement and dispossession. Continuing to today with our continual refugee crises.