

1. 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.

2. 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
 - iv. Influenced the modernist tendencies of mural
 - v. In some ways, only a couple steps away from Art Nouveau

3. Historical Genre Paintings

- a. Demand for *petite genre* of the historical genre 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*

4. Orientalism cont.

- a. Louis-Phillipe begins a campaign of colonization in N. Africa
 - i. In particular in Algeria (1830), and protectorates 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 sexualize 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 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.
- 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".

5. 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.

6. 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

7. 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