

**POST-REVOLUTIONARY FRANCE:
Caricature and the safehouse of “high” art**

“The newspaper instructs us in the apparently irreducible fragmentation of daily experience, and by its normalization prepares us to live it.”

R. Terdiman, “Newspaper Culture,” from his *Discourse/Counter Discourse*, 1985, p. 125.

I. Reprise: allegorical Liberty versus Republican rule – the power of imagery

A. 1785 through Revolution

1. how David *preceded* the revolution and gave it a physical, visible form: stoic, virile, patriotic

2. 1792 medal: Liberty is female, neo-classical, a goddess of the people

B. 1830 Delacroix - 1848 Daumier, Liberty versus L’Etat (the state – Vernet paintings)

II. Newspaper Culture/ Popular Culture/ Visual Culture – a brief span

A. Daumier, before the September press laws of 1835

1. “*Caricature has become a power*”

2. “*Engravings or lithographed images act immediately upon the imagination of the people...*” The visual seen as an incitement, not a “representation”

3. Daumier’s “types:” the banker, the drunkard, the artisan, the mother, the suffragist

B. The *practice* of reading journalism.

C. Delineating post-revolutionary class (middle class rule)

1. information: organizing the mass, educating a voting populace

2. delineating bourgeoisie from royalty, clerics, *and* working class

3. the image of the bourgeois – consumer of non-religious imagery

4. new division between Romanticist liberals, and neo-classicist conservatives (Delacroix and Ingres)

D. “Mass” culture emerging at the same time as the personalist philosophy of Victor Cousin – *King of France* vs. *King of the French*

III. Cities and Revolution

A. Paris, center and periphery

1. hotbed of professionalism, capitalism, liberal writers, anti-clericalism

2. Revolution in the *borders*, source of most insurrection was actually the artisan classes rather than an uprooted mass of rural/urban poor;

B. Fears of concentration of “masses:” July Monarchy repression of press, rights of association despite fact that “masses” were not reading these publications

C. Birth of the modern state: railroads, banking, industry – striving capitalists “surrounded by a hundred factories” and their underpaid workers

IV. Political questions versus Social questions (“Socialism” is born)

Q: does art turn political questions into social ones? (what *kind* of people will lead us?)

Slide List (selected) for **2:2**

King of France versus King of the French

Louis Hersent, Louis XVI distributing alms, 1817

Horace Vernet The Defense of Paris 1814, 1820

Vernet, The Artist’s Studio 1820-21

Vernet Portrait of Louis-Philippe 1846-47, exhibited in the 1847 Salon

Charivari!

Honoré Daumier, “headpiece” for Le Charivari, 1833.

Jean Grandville, Human and Animal Heads ca. 1836

Daumier, The Tailor, The Student, The Drunkard, The Banker, etc. 1834-35

Daumier Les Bas Bleus... 1844

Daumier, Third Class Railway Carriage, (two versions) oil on panel, 1865; oil on canvas, 1862

Daumier, rue Transnonain, le 15 Avril 1834 from the publication *Association Mensuelle*, Aug/Sep. 1834.

Daumier Gargantua, 1831

Daumier The Past, Present, and Future, 1834

Daumier, The Legislative “Belly” 1834

Daumier, Les Avocats (The Lawyers), 1860

Newspaper Culture

La Caricature(Nov. 1830–)

Le Charivari(late 1832 –)

Association Mensuelle(1833? -1834)

Figaro

Le Journal