



6. Honoré Daumier (1808–1879), *The Uprising*

1848 or later, oil on canvas, 34 1/2 in. x 44 1/2 in., The Phillips Collection, Washington, D. C.



7. Honoré Daumier (1808–1879), *The Strong Man*
ca. 1865, oil on wood panel, 10 5/8 in. x 13 7/8 in., The Phillips Collection, Washington, D.C.

6.–7. Honoré Daumier (1808–1879)

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The Strong Man
ca. 1865
oil on wood panel
10 5/8 in. x 13 7/8 in.

Biography

The French artist Honoré Daumier was a superb draftsman with a masterful ability to convey human emotion through quick yet subtle strokes of the lithographer's crayon. Daumier portrayed the events of ordinary, everyday life, indicating his deep respect for humanity and exhibiting his skills as a satirist.

Daumier was born in Marseilles, France, in 1808, but moved with his family to Paris in 1816. Under the guidance of Alexandre Lenoir, a family friend and director of the Musée des Monuments Français, he learned the basics of drawing. In 1825 Daumier studied lithography—the new, mass-media printing technique—with the printer Zéphirin Belliard. In 1828 Daumier published his first lithograph and two years later joined the staff of the political-satire journal *La caricature*, under newspaper impresario Charles Philipon. By 1835 Daumier had become one of the most feared and respected political cartoonists in France.

In the mid-nineteenth century France was in political and social upheaval, and Paris was racked by numerous revolutions. In 1830 revolt brought down King Charles X and brought to power the "Citizen King" Louis-Philippe. A year later, Parisians were already disillusioned by the new king's ignorance and corruption. Daumier created *Gargantua*, a lithograph depicting the king as a corpulent giant feeding upon the riches of his people (see figure 18, Tab 4—Primary Sources). Because of this cartoon, Daumier was charged with sedition and sentenced to six months in prison. When he was released, he feared for his safety and focused his wit and satire on the bourgeoisie. His lithographs featured a cast of characters including businessmen, lawyers, doctors, professors, and the middle class. When *La caricature* was banned in

Themes

The Uprising
Identity—
The Individual
in the City

Social Change—
Push/Pull

Paris

Gesture and
Expression

Mood

Storytelling and
Narrative

Symbolism

The Strong Man
Pastimes and
Performance

Paris

Gesture and
Expression

1835, Daumier continued to create political cartoons for Philipon's daily paper, *Le charivari*, first published in 1832. Also at this time, Daumier turned to the plight of the poor for his subject matter. He was an ardent advocate for social reform and used his artistic skill as a means of social protest.

From 1830 until 1847, Daumier was primarily a lithographer. Around 1848 he began to focus on painting, while at the same time continuing to create lithographs. Although painting was his passion, his income came from his caricatures. The only exhibition of his work held during his lifetime was in 1878, less than a year before his death, and, unfortunately, it was a complete failure.

Toward the end of his life, Daumier was poverty-stricken and nearly blind. When he could not afford to pay his rent in Valmondois, located on the outskirts of Paris, his close friend of many years, the artist Camille Corot, secretly bought the house and then presented it to his friend as a gift. Daumier died in 1879 and was buried at public expense. A year later his body was moved to the Cemetery of Père Lachaise beside the grave of Corot, who had died four years earlier.

Daumier's paintings remained largely ignored during his lifetime. In the early twentieth century, the Ash Can school artist John Sloan took inspiration from Daumier's humanist prints and paintings, noting that "the reason Rembrandt and Daumier were greater artists than some others is that they were more human. If you think of a human being when drawing from the figure, you will make much finer drawings" (Sloan 2000, 88). Daumier was held in the highest regard by collector Duncan Phillips. In the 1920s, Phillips declared, "the principal ambition of my Gallery at present is to make my Daumier Unit second to none and of worldwide fame and importance" (Passantino 1999, 57).

The Uprising **Subject**

From the first moment it was exhibited, *The Uprising* by Daumier was considered "the most important painting in North America and one of the most significant of his career...." (National Gallery of Canada 1999, 344). It was purchased by Duncan Phillips in 1925, at a time when very few Daumier oil paintings had been bought by American museums. Although during his lifetime Daumier was known mainly as a caricaturist, Duncan Phillips hoped that this work would reveal to the public what Daumier had achieved as a painter. In 1931 Phillips stated: "As for Daumier I affirmed his importance as a painter in oil and as the greatest and most universal artist of his Century fifteen years ago at a time when textbooks referred to him only as a satirical cartoonist" (Phillips 1931, n.p.).

The Uprising was most likely inspired by the Revolution of 1848 in Paris. In February of that year, the "Citizen King," Louis-Philippe, was overthrown. A violent class struggle known as the "Bloody June Days" followed the coup. During these three days of fighting, nearly ten thousand people were killed or wounded and eleven thousand were taken prisoner. Daumier

was in Paris during the revolution and undoubtedly was moved by both the atrocities he witnessed and the will of the people to fight.

Although *The Uprising* is not a realistic depiction of actual events, it captured the emotion of the moment and the sentiment of the people. The dominant heroic figure leads the angry mob onward. The viewer is drawn to this figure because of his white shirt that distinguishes him from his surroundings. Daumier also emphasized this character's importance through his prominent placement and pose. The strong diagonal created by his emphatically raised arm indicates the crowd's forward movement. His gesture also symbolizes strength, determination, and a will to fight. According to Phillips, the figure is a "symbol of all pent up human indignation" (Passantino 1999, 59).

In this painting, Daumier made it clear that he was sympathetic to the cause of the revolution. The figures appear downtrodden but defiant. The eyes of the main figure are dark and soulful. As art historian Henri Focillon noted, "The regard is directed inward. The rioter is possessed by a dream to which he assembles the crowd" (Passantino 1999, 59).

Style and Technique

Although *The Uprising* was probably inspired by the events of the Revolution of 1848, it is not a depiction of an actual event. Daumier, who never painted directly from life, most likely painted this work years after the revolution. He possessed an amazing visual memory that allowed him to create exquisitely rendered and realistic likenesses. Although each face in the crowd is an individual, none of the figures are identifiable people.

The scene almost seems stagelike, with the rioters appearing as the actors. Daumier created this effect through the vertical wall to the right and the facades of the buildings in the background, which serve as a backdrop. These architectural elements compress the space, pushing the crowd into the foreground, creating a dynamic and tense mood.

The figures are outlined with heavy black lines, creating a dramatic effect. Scientific analysis of *The Uprising* has shown that Daumier used charcoal and lithographic crayon for these dark lines. His superior skill as a draftsman can be seen under the thin layers of paint, particularly on the shirt of the main figure. Although the painting is in an unfinished state, it still makes a powerful statement. Duncan Phillips believed that the unfinished appearance lent itself to the expressive mood of the piece. This unfinished quality also gives the painting a very modern look, foreshadowing the style of the impressionists Monet and Manet and later artists like Matisse.

The Strong Man Subject

The subject of *The Strong Man* is a *parade*, or sideshow, at a circus (see figure 34, Tab 4—Primary Sources). In Paris the circus was wildly popular, as were the *fêtes foraines*, fairs consisting of traveling entertainers including the *saltimbanques*, or circus performers. From the itinerant performers' wagon, a platform would be unfolded before the performance. As portrayed by Daumier, the barker and the strongman would entice customers to buy a ticket. In *The Strong Man*, an intense, warm light illuminates the burly performer, whose relatively warm colors set him apart from the cool gray and blue tones surrounding him. He stands proudly with his arms folded across his muscular chest. A ghostly barker emphatically gestures toward him, drawing the crowd. The barker's dynamic gesture and white costume cast in a strong light is reminiscent of the main figure in *The Uprising*. The eerie, open-mouthed expressions of the barker and the figures behind him lend a theatrical quality to the scene.

Sideshows were popular during the eighteenth century in connection with *commedia dell'arte* performances, a form of popular theater that originated in Italy during the sixteenth century. By 1865, when Daumier painted *The Strong Man*, such *parades* were no longer a common sight on Paris streets. However, in the last quarter of the nineteenth century, the circus regained its popularity, especially among artistic and literary circles. Artists related to circus performers because they, like performers, were often on the fringe of society. Both were outcasts because of their unconventional lifestyles and unsteady line of work. Daumier's paintings of circus people symbolize performers' isolation and despair. Daumier's contemporary, the French author, Edmond de Goncourt, wrote about the perceived melancholy of performers: "These gymnasts and especially the clowns ... with the buffoonery of their bodies, display the sadness of comic actors.... Is it the fatigue of exercising, is it the everyday mortal danger in the midst of which they live, that makes them so sad and silent" (Shapiro 1991, 41)?

It has been suggested that Daumier, because he was forbidden to caricature French politicians, may have expressed indirectly his dislike of King Napoleon III through paintings such as these. *The Strong Man* serves as veiled social commentary, in which the sideshow is used as a metaphor to condemn the "propaganda activities" of Napoleon III's empire "which deftly assessed and manipulated the new political weapon of the era—public opinion" (Harper 1981, 164–65).

The circus continued to be a popular subject for artists. Impressionists Pierre-Auguste Renoir and Edgar Degas painted the *Cirque Fernando* in 1879 (see figure 33, Tab 4—Primary Sources). That same year two novels were published on this theme: *Les Frères Zemganno*, by Edmond de Goncourt, and *Azjyadé*, by Pierre Loti. Both novels extolled the virtues of the life of a circus performer (see Tab 1—Works of Art for circus images by Pierre Bonnard, Paul Klee, and Gifford Beal).

Style and Technique

There are two versions of *The Strong Man* in existence. The Phillips Collection painting, the latter of the two, places more emphasis on the strongman as the central figure, and the subsidiary figures are less resolved. Daumier often painted his figures in an expressionistic, brushy manner. He has often been compared to the impressionists because of this spontaneous brushwork, and his work is viewed as a precursor to the subsequent style. Daumier often painted from sketches in which he used loose, dynamic lines to create the figures (see figure 4, Tab 4—Primary Sources).

As in *The Uprising*, the figures in this painting are defined by heavy, black outlines. The strongman is solidly modeled in comparison to the other figures, whose ghostlike appearance is achieved through the loose brushwork and layers of paint applied with a dry brush, that skims the surface of the canvas.

Curriculum Connections

Language Arts: As a pre-writing exercise, have students make a list of adjectives and a list of verbs to describe the scene in *The Uprising*. Then have students write a first-person narrative as the central character in the painting. What is he thinking? What is he saying? What did he do five minutes ago? What will he do next?

LA 4, 5, 6

Social Studies/Visual Arts: Daumier was jailed for his powerful caricatures that criticized the monarchy. Have students research censorship and freedom of speech. Why did governments often wish to censor cartoons? How is freedom of speech protected in the United States?

SS 2, 5 VA 3, 4, 6

Social Studies/Language Arts/Visual Arts: Have students assume the role of a journalist and complete the worksheet “Power of the Press,” which asks them to write and draw caricatures to support a cause or protest an injustice (see Tab 3—Worksheets).

SS 1, 6 LA 5 VA 1, 3, 4, 6

Language Arts/Visual Arts: Have students practice inferring tone in literature by studying Daumier’s attitude toward the subject and characters in *The Uprising* and in excerpts from Emile Zola’s *The Belly of Paris* (see Tab 4—Primary Sources for excerpt). Tone in literature is the author or speaker’s attitude toward his subjects or characters; it is conveyed by diction, imagery, figurative language, syntax, and irony, similar to the way that an artist creates tone with line, shape, color, and pattern.

LA 1, 2, 3, 6 VA 3, 4, 5, 6

Language Arts/Visual Arts: Have students read excerpts from Victor Hugo’s *Les Misérables*. How does the novel compare to the painting? An online version is available at http://www.online-literature.com/victor_hugo/les_miserables/.

LA 1, 3 VA 3, 4, 6

Music/Visual Arts: Have students listen to songs from the musical *Les Misérables* or contemporary songs about revolution (such as the Beatles “Revolution”). How does *The Uprising* compare to these pieces of music?

MU 6, 8, 9 VA 3, 4, 6

Social Studies/Language Arts: Have students write a monologue with persuasive arguments promoting a cause. In *The Uprising*, Daumier depicted a man with a revolutionary cause, inciting a crowd with his fist raised in defiance and frustration. Students could modernize this figure, bringing him to life with an impassioned speech and dramatization, perhaps as an anti-Vietnam war protestor, or freedom fighter of the 1960s.

SS 1, 2, 4 LA 4, 5, 6

Social Studies: Have students compare images of the American Revolution to Daumier’s *The Uprising*. Research a revolution, such as the American Revolution or the French Revolution of 1848. What were the causes? The outcomes?

SS 2, 6

Social Studies/Visual Arts: Have students bring in contemporary political caricatures from the newspaper and discuss their effectiveness in using humor to convey ideas. What is the purpose of a caricature?

SS 2, 6 VA 3, 4, 5, 6

Visual Arts: Have students experiment with the process of caricature. Ask students to draw circles with different types of faces made with very simple lines and shapes and see how the expressions change.

VA 1, 2, 3

Visual Arts: Have students make an “expression catalogue” by cutting out a range of facial expressions from newspapers and magazines and then pasting them into a scrapbook-catalogue.

VA 1, 2, 3

Social Studies: Using Percy B. St. John’s account of the Revolution of 1848, have students make a list of characteristics of a primary source (see Tab 4—Primary Sources for excerpt). How is this account different than the Daumier “biography” and “subject” sections under Daumier

in the *Art of the City Teaching Kit*? Have students collect contemporary primary sources for a specific event, such as a community parade or election.

SS 2, 3

Social Studies/Visual Arts/Foreign Language Studies: With its “on the street” perspective, Daumier’s *The Uprising* gives one the sensation of a first-hand account, a personal memory of this explosive moment in French history. Have students read Percy B. St. John’s account of the French revolution of 1848 (see Tab 4—Primary Sources for excerpt). What kinds of details does St. John include that give one the feeling that he was really there? Have students compare and contrast these two takes on the 1848 revolution. Students could keep journals documenting an event.

SS 2, 3 VA 3, 4, 5, 6 FL 2

Visual Arts: Have students analyze how Daumier, in *The Strong Man*, was painting two stories, one overt and one covert. While Daumier was literally depicting a sideshow enticement, he was also making a commentary about the artist in society.

VA 3, 4, 5

Social Studies/Foreign Language Studies: Have students research circuses and sideshows in late-nineteenth-century France. What are the differences and similarities between circuses then and now?

SS 2, 3 FL 2

Visual Arts: Have students analyze how Daumier created drama in *The Strong Man*. How do the gestures, lighting, and placement add to this effect? Have students create dramatic compositions using high contrast and diagonals for emphasis.

VA 1, 2, 3

Visual Arts: Technological advances in lithography in the early nineteenth century brought about the rise of the poster as an advertising medium. Posters were executed with bold colors and simple shapes to create an attention-grabbing composition. Circuses appropriated this new medium to draw in larger audiences. Posters were usually posted on the side of a building, to herald the arrival of the traveling circus performers. How are posters different from paintings? Have students compare the poster of the strongman (see figure 34, Tab 4—Primary Sources) to Daumier’s *The Strong Man*. How are they different? How are they similar? Have students create a poster about the circus.

VA 1, 2, 3

Visual Arts: Daumier was a master draftsman. Before beginning a painting, he would sketch figures using loose, dynamic lines. Compare Daumier's drawing, *A Barker* (see figure 4, Tab 4—Primary Sources), to the painting *The Strong Man*. How are they different? How are they similar? Have students practice gestural figural sketches.

VA 1, 2, 3

Social Change—Push/Pull



6. Daumier



17. Lawrence, Panel No. 1



18. Lawrence, Panel No. 17



19. Lawrence, Panel No. 45



20. Lawrence,
Panel No. 47



26. Shinn

Cities have set the stage for dramatic social change by spurring events that challenge society and change the city itself. This thematic grouping looks at some of the ways that artists have addressed social change.

As jobs became increasingly industrialized in the nineteenth and twentieth centuries, there was a natural “pull” towards urban centers. From Paris to New York, cities swelled with immigrants from abroad and migrants from rural areas in search of a better life. At times, residents banded together to demand fair treatment, fair government, and equal opportunities in education, employment, and representation. In *The Uprising*, which depicts the Revolution of 1848 in France, Daumier vividly portrayed such urban civil unrest.

With poverty and social and political restrictions “pushing” immigrants and migrants away from home, American cities expanded with new residents throughout the nineteenth century.

Neighborhoods sprang up, vibrant with new cultures and traditions. As illustrated in Shinn's *Tenements at Hester Street* and Lawrence's Panel No. 47 from *The Migration Series*, this population growth accentuated urban problems such as poverty and overcrowding. New urbanites coped and excelled through hard work and perseverance.

With signs for Chicago, New York, and St. Louis, Lawrence's *The Migration Series*, Panel No. 1 illustrates some of the cities that were transformed and enriched by the influx of African American migrants from the rural South between the two World Wars. Lawrence's *The Migration Series* depicts the challenges that migrants faced in their new urban environments and also alludes to the universal motivations and problems of immigrants throughout the world (see Nos. 17–20, Jacob Lawrence, Tab 1—Works of Art for more information about African American migration).

Curriculum Connections

Social Studies/Language Arts/Foreign Language Studies: Have students describe the motives of the main figure in Daumier's *The Uprising*. What were the socio-economic factors that propelled this person to action? In a creative writing exercise (in French or English), have students speculate on the kind of social change the main figure seeks, keeping in mind the time frame and cultural setting.

SS 3, 4, 5, 6, 7 LA 4, 5 FL 1, 2, 3

Language Arts/Social Studies: With its “on the street” perspective, Daumier's *The Uprising* gives one the sensation of a first-hand account of this explosive time in French history. Have students read excerpts from Percy B. St. John's first-hand account of the Revolution of 1848 (see Tab 4—Primary Sources for excerpt). Have students write journal entries from the point of view of one of the characters in *The Uprising*.

LA 1, 3, 4, 5, 6 SS 2

Language Arts/Foreign Language Studies: Have students compare two accounts of the Revolution of 1848. Students could compare and contrast the voice and tone of Percy B. St. John's first-hand account and Emile Zola's literary adaptation from *The Belly of Paris* (see Tab 4—Primary Sources for excerpts).

LA 1, 3 FL 2

Visual Arts: Daumier, Shinn, and Lawrence illustrated important social events. How is art similar to journalism? Have students be “historical note-takers” and paint an important political/social event of their time.

VA 1, 3, 4

Visual Arts: Have students discuss how artists can influence public opinion. What effect did Lawrence have on Caucasian Americans' perceptions of African Americans? On other African Americans? What effect did Daumier have on French perceptions of the working class in Paris? How is artwork an effective way to influence people socially, politically, and globally in today's world?

VA 5, 6

Social Studies/Language Arts/Visual Arts: Have students complete the worksheet "Power of the Press," which asks them to write and illustrate a newspaper article promoting a cause or protesting an injustice (see Tab 3—Worksheets).

SS 1, 6 LA 5 VA 1, 3, 4, 6

Social Studies/Foreign Language Studies: Have students discuss their family's immigration experiences. Using the "push-pull" model, have students interview family members and inquire about their personal push-pull motivators. Students could present family stories, sharing photographs or drawings of family members.

SS 1, 4 FL 4

Social Studies/Foreign Language Studies/Visual Arts: Have students design and illustrate a storyboard about an immigrant child who moves to a city in a new country. What might make the child reluctant to leave home? What problems would he or she face in the new country? Neighborhood? School? How could these obstacles be overcome?

SS 1, 3, 4 FL 4 VA 1, 3

Social Studies/Visual Arts: Using an overhead projector, have students study Transparency 3 which juxtaposes Stieglitz's *City of Ambition* and Shinn's *Tenements at Hester Street* (see Transparency 3, Tab 6—Slides and Transparencies). Both images relate to the immigrant experience in New York City. Have students analyze how Stieglitz focused on the promise of prosperity upon arrival while Shinn depicted the grim realities of everyday life.

SS 2, 3 VA 3, 4, 5, 6

Social Studies/Language Arts/Visual Arts: Have students read the excerpt from the novel *Call It Sleep* by Henry Roth (see Tab 4—Primary Sources for excerpt). What is his perception of immigration? Have students identify the relationships between this excerpt and Stieglitz's *City of Ambition* or Shinn's *Tenements at Hester Street*.

SS 2, 3 LA 1, 3 VA 3, 4, 5, 6

Social Studies/Language Arts: Have students read the excerpt from Theodore Dreiser's *The Color of a Great City* about the immigrant neighborhoods of New York and compare to the images of Shinn and Lawrence (see Tab 4—Primary Sources for excerpt). Do Dreiser, Shinn, and Lawrence feel positively or negatively about this social change? How do they convey this?

SS 2, 3 LA 1, 3

Social Studies: Have students research tenements in New York at the turn of the twentieth century. Students could read *How the Other Half Lives: Studies among the Tenements of New York* by Jacob A. Riis (see Tab 5—Resources for a Web site that provides the full text).

SS 2, 3, 4, 5

Social Studies: To understand the push-pull effect of social change, have students study Panel Nos. 17 and 45 from Lawrence’s *The Migration Series*. Looking at Panel No. 17, have students describe factors that pushed African Americans from the South such as discrimination and segregation. Have students read excerpted Jim Crow laws and discuss parallels to Lawrence’s Panel No. 17. Looking closely at the factory smokestacks seen in the distance of Panel No. 45, have students describe factors that pulled African Americans to the North (see Tab 4—Primary Sources for selected Jim Crow laws).

SS 1, 3

Social Studies/Language Arts: Many African Americans who migrated north for better opportunities landed in the neighborhood of Harlem, New York. Harlem quickly became a center for cultural and political organizations that were founded to increase activism by African Americans. Have students research political figures and activists of the period including Marcus Garvey and Paul Robeson. Have students use the “My name is ...” technique to orally present the research to the class.

SS 1, 2 LA 4, 8

Language Arts/Visual Arts: Have students complete the worksheet “The Poetry of Art,” in which students compare and contrast “One-Way Ticket” by Langston Hughes with panels from *The Migration Series* by Jacob Lawrence. Have students analyze how two different artists using different art forms interpret the same concept (see Tab 3—Worksheets).

LA 4, 5 VA 2, 6

Language Arts/Social Studies: As families migrated, many of them brought along practical items, such as quilts, that later became family treasures. These portable family heirlooms functioned as important symbols for a transplanted community. Panel No. 47 of Lawrence’s *The Migration Series* depicts members of a family sleeping in a crowded, drab room under vibrantly colored quilts that provide a connection to family heritage and traditions. Have students explore their family heirlooms (for example: quilts, photographs, furniture, and jewelry). Have students write a three-minute speech explaining the importance of a family treasure with visuals to illustrate their presentations.

LA 4, 5 SS 1, 2, 3, 4

Power of the Press

Newspapers can be important places to protest an injustice or to promote a cause. Write and illustrate a newspaper article promoting a cause or protesting an injustice.

THE TIMES

Write in the name of your town or city.

Write in the date.

Write a headline to title your article.

Draw a **caricature** in this box that uses humor to **express** how you feel about your cause.

Write a short article explaining your cause or what you feel is unfair.

Seeing the City through the Artist's Eyes

Looking through the eyes of artists, you can see the city in new and exciting ways! Artists use a special language of *line, shape, color, pattern,* and *gesture & expression* to create art about the city.



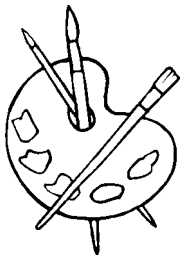
line

Lines can be thin. Lines can be thick.
Lines can be straight. Lines can be wiggly.



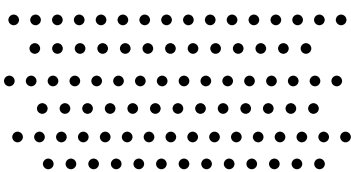
shape

When the ends of a line meet, they make a shape.



color

From the primary colors of red, yellow and blue, you can make all the colors of the rainbow!



pattern

When you repeat a line, shape, or color, you can make a pattern.



gesture & expression

Gesture & expression can tell you what people are doing or how people are feeling. 😊 😐 😞

The French Revolution of 1848

recorded by Percy B. St. John

Percy B. St. John was an eyewitness to the events herein described, and the following excerpts were taken from his notes compiled at the time.

At this very time [about three], having returned to my residence to write a letter, I was witness to a scene, which described minutely, may give an idea of many similar events. My residence is situated in the Rue St. Honore.... Called to my window by a noise, I saw several persons standing at the horses' heads of an omnibus. The driver whipped, and tried to drive on. The people insisted. At length, several policemen in plain clothes interfered, and as the party of the people was small, disengaged the omnibus, ordered the passengers to get out, and sent the vehicle home amid the hootings of the mob. A few minutes later, a cart full of stones and gravel came up. A number of boys seized it, undid the harness, and it was placed instantly in the middle of the street, amid loud cheering. A brewer's dray and hackney cab were in brief space of time added, and the barricade was made. The passers-by continued to move along with the most perfect indifference....

Next door to me is an armorer's. Suddenly the people perceived the words Prelat, armourier, over the door. A rush is made at his shutters, stones are raised at his windows, and those of the house he occupied, many of which smash the panes in neighboring houses. Every window is, however, filled by anxious spectators. Suddenly the shutters of the shop give way, they are torn down and borne to the barricade, while the windows being smashed, the people rush into the warehouse. There are no arms! The night before they have been removed or concealed. Still, a few horns of gunpowder, and some swords and pistols are taken. Though the mob was through the whole of the vast hotel, a portion of which was occupied by the armorer, nothing but arms were taken away....

On Wednesday, however, it was impossible to conceal ... that the movement was general, that the people were flying to arms, that barricades were rising in every quarter, and worse than all, the colonels of the national guard reported, one after another, that their men demanded, nay, insisted on the dismissal of Guizot. The generals of the line were interrogated. Not one would answer for the troops if the national guard sided with the people. The saying of an artillery officer near the Hôtel de Ville was reported "Fire on the people? No! Fire on the people who pay us? We shall do nothing of the kind. If we have to choose between massacring our

brothers and abandoning the monarchy, there can be no hesitation.” Louis Philippe saw the critical nature of the position, and hesitated no longer. Guizot and his colleagues were dismissed....

Toward seven o'clock, the general aspect of Paris was peaceable. On the Petit Bourse, near the Opera, the funds had risen forty centimes on the arrival of the news that the ministry had been dismissed. Aides-de-camp and general officers galloped here and there, proclaiming the intelligence. Everywhere the people delivered the prisoners made during the day, and then they went away rejoicing. Nevertheless, the barricades were not abandoned. The strongest and most artistically made were guarded by some hundreds of young men, between the Rue du Temple and the Rue St. Martin, and about the Rue Transnonain. Though repeatedly told of the dismissal of Guizot, they replied that they must have guarantees, and with this they posted sentries at every issue, and prepared to bivouac for the night, many without food, many without fire. Among these were numbers of the better classes, who had placed blouses over their clothes and joined the people, to encourage and direct them.

Between eight and nine o'clock, darkness having completely set in, the streets began to present an unusual aspect—that of an illumination. With rare exceptions, at every window of the lofty houses on the quarter of the Tuileries, candles or lamps were placed, and by their light could be seen ladies and gentlemen looking down upon the dense and happy crowd who filled the streets to overflowing. Loud cheers greeted the presence of the spectators, while groans and threats of demolishing their windows were the punishment of the sulky few who refused to join in the general manifestation. They gained nothing by it but to let their ill will be seen, for the populace compelled them to follow the general example. All, however, was gayety and good humor.

After witnessing the fine coup-d'oeil presented by the Rue St. Honoré, the longest street in the world, I believe, I attempted to gain the boulevards by the Place Vendôme. I found it, however, occupied by a dense mass of some ten thousand men, who were striving to force the denizens of the Hôtel de Justice to light up. As no attention was paid to their demand, and Hebert [minister of Justice] was peculiarly hated, they began to break his windows, and even set fire to the planks which shelved off from the door, as well as to the sentry box. A heavy body of cuirassiers however, and several detachments of national guards came down, and using vigorous, but gentle measures, re-established order. To lessen the crowd, they drew a line across the Rue Castiglione, and allowed no one to pass. Standing in the crowd, I heard many republicans conversing. Their tone was

that of bitter disappointment. They said that the people were deceived, that a Molé ministry was a farce, and that if the populace laid down their arms, it would be but to take them up again. Still, the majority rejoiced. To have carried this point was a great thing, and no greater proof of the patriotism of the workingmen can be given. They gained nothing by the change but mental satisfaction, with which a vast majority seemed amply satisfied.

But a terrible and bloody tragedy was about to change the aspect of the whole scene....

Wednesday, February 23rd. About a quarter past ten, while on my way, by another route, to the boulevards, I suddenly, with others, was startled by the aspect of a gentleman who, without his hat, ran madly into the middle of the street, and began to harangue the passersby. "To arms!" he cried, "we are betrayed. The soldiers have slaughtered a hundred unarmed citizens by the Hôtel des Capucines. Vengeance!" and having given the details of the affair, he hurried to carry the intelligence to other quarters. The effect was electric; each man shook his neighbor by the hand, and far and wide the word was given that the whole system must fall.

As this tragic event sealed the fate of the Orleans dynasty, I have been at some pains to collect a correct version of it, and I have every reason to believe those who were eyewitnesses will bear me out in my description. I went immediately as near to the spot as possible, I conversed to numerous parties who saw it, and myself saw many of the immediate consequences.

The boulevards were, like all the other streets, brilliantly illuminated, and everywhere immense numbers of promenaders walked up and down, men, women, and children, enjoying the scene, and rejoicing that the terrific struggle of the day had ceased. The footpaths were quite covered, while the carriage way, in part occupied by cavalry, was continually filled by processions of students, working men, and others, who sang songs of triumph at their victory. Round the Hôtel des Capucines, where Guizot resided, there was a heavy force of military, of troops of the line, dragoons, and municipal guard, who occupied the pavement and forced everyone on to the carriage way. A vast crowd, principally of accidental spectators, ladies, gentlemen, English, etc., in fact curious people in general, were stationed watching a few men and boys who tried to force the inmates to light up.

For some time all was tranquil, but presently a column of students and artisans, unarmed, but singing "*Mourir pour la patrie*," came down the boulevards; at the same instant a gun was heard, and the 14th Regiment of Line leveled their muskets and

fired. The scene which followed was awful. Thousands of men, women, children, shrieking, bawling, raving, were seen flying in all directions, while sixty-two men, women, and lads, belonging to every class of society, lay weltering in their blood upon the pavement. Next minute an awful roar, the first breath of popular indignation was heard, and then flew the students, artisans, the shopkeepers, all, to carry the news to the most distant parts of the city, and to rouse the population to arms against a government whose satellites murdered the people in this atrocious manner.

A squadron of cuirassiers now charged, sword in hand, over dead and wounded, amid useless cries of "Mind the fallen," and drove the people before them. The sight was awful. Husbands were seen dragging their fainting wives from the scene of massacre; fathers snatching up their children, with pale faces and clenched teeth, hurried away to put their young ones in safety, and then to come out in arms against the monarchy. Women clung to railings, trees, or to the wall, or fell fainting on the stones. More than a hundred persons who saw the soldiers level, fell in time to save their lives, and then rose and hastened to quit the spot. Utter strangers shook hands and congratulated one another on their escape.

In a few minutes, a deputy of the opposition, Courtais, now commanding the national guard, was on the spot and making inquiries into the cause of this fearful affair. "Sir," said he, warmly addressing the colonel in command, "you have committed an action, unworthy of a French soldier." The Colonel, overwhelmed with sorrow and shame, replied, that the order to fire was a mistake. It appeared that a ball, from a gun which went off accidentally, had struck his horse's leg, and that thinking he was attacked, he had ordered a discharge. "Monsieur le Colonel," added the honorable deputy, "you are a soldier, I believe in your good faith; but remember that an awful responsibility rests on your head." Tremendous indeed, for he had sealed the fate of the tottering monarchy!

Excerpts from *The Belly of Paris*

by Emile Zola, 1873

Chapter One 1848 Revolution

To lull and soothe himself with the ideal imaginings, to dream that he was perfectly happy, and that all the world would likewise become so, to erect in his brain the republican city in which he would fain have lived, such now became his recreation, the task, again and again renewed, of all his leisure hours. He no longer read any books beyond those which his duties compelled him to peruse; he preferred to tramp along the Rue Saint Jacques as far as the outer boulevards, occasionally going yet a greater distance and returning by the Barriere d'Italie; and all along the road, with his eyes on the Quartier Mouffetard spread out at his feet, he would devise reforms of great moral and humanitarian scope, such as he thought would change that city of suffering into an abode of bliss. During the turmoil of February 1848, when Paris was stained with blood he became quite heartbroken, and rushed from one to another of the public clubs demanding that the blood which had been shed should find atonement in "the fraternal embrace of all republicans throughout the world." He became one of those enthusiastic orators who reached revolution as a new religion, full of gentleness and salvation. The terrible days of December 1851, the days of the Coup d'Etat, were required to wean him from his doctrines of universal love. He was then without arms; allowed himself to be captured like a sheep, and was treated as though he were a wolf. He awoke from his sermon on universal brotherhood to find himself starving on the cold stones of a casemate at Bicetre.

Chapter Four The Shops of Paris

They all three trudged along together, dragging their heels over the footways and monopolizing their whole breadth so as to force others to step down into the road. With their noses in the air they sniffed in the odors of Paris, and could have recognized every corner blindfold by the spirituous emanations of the wine shops, the hot puffs that came from the bakehouses and confectioners', and the musty odors wafted from the fruiterers'. They would make the circuit of the whole district. They delighted in passing through the rotunda of the corn market, that

huge massive stone cage where sacks of flour were piled up on every side, and where their footsteps echoed in the silence of the resonant roof. They were fond, too, of the little narrow streets in the neighborhood, which had become as deserted, as black, and as mournful as though they formed part of an abandoned city. These were the Rue Babilie, the Rue Sauval, the Rue des Deux Ecus, and the Rue de Viarmes, this last pallid from its proximity to the millers' stores, and at four o'clock lively by reason of the corn exchange held there. It was generally at this point that they started on their round. They made their way slowly along the Rue Vauvilliers, glancing as they went at the windows of the low eating-houses, and thus reaching the miserably narrow Rue des Prouvaires, where Claude blinked his eyes as he saw one of the covered ways of the market, at the far end of which, framed round by this huge iron nave, appeared a side entrance of St. Eustache with its rose and its tiers of arched windows. And then, with an air of defiance, he would remark that all the middle ages and the Renaissance put together were less mighty than the central markets. Afterwards, as they paced the broad new streets, the Rue du Pont Neuf and the Rue des Halles, he explained modern life with its wide footways, its lofty houses, and its luxurious shops, to the two urchins. He predicted, too, the advent of new and truly original art, whose approach he could divine, and despair filled him that its revelation should seemingly be beyond his own powers.

Cadine and Marjolin, however, preferred the provincial quietness of the Rue des Bourdonnais, where one can play at marbles without fear of being run over. The girl perked her head affectedly as she passed the wholesale glove and hosiery stores, at each door of which bareheaded assistants, with their pens stuck in their ears, stood watching her with a weary gaze. And she and her lover had yet a stronger preference for such bits of olden Paris as still existed: the Rue de la Poterie and the Rue de la Lingerie, with their butter and egg and cheese dealers; the Rue de la Ferronnerie and the Rue de l'Aiguillerie (the beautiful streets of far-away times), with their dark narrow shops; and especially the Rue Courtalon, a dank, dirty by-way running from the Place Sainte Opportune to the Rue Saint Denis, and intersected by foul-smelling alleys where they had romped in their younger days. In the Rue Saint Denis they entered into the land of dainties; and they smiled upon the dried apples, the "Spanishwood," the prunes, and the sugar-candy in the windows of the grocers and druggists. Their ramblings always set them dreaming of a feast of good things, and inspired them with a desire to glut themselves on the contents of the windows. To them the district seemed like some huge table, always laid with an everlasting dessert into which they longed to plunge their fingers.

They devoted but a moment to visiting the other blocks of tumble-down old houses, the Rue Pirouette, the Rue de Mondetour, the Rue de la Petite Truanderie, and the Rue de la Grande Truanderie, for they took little interest in the shops of the dealers in edible snails, cooked vegetables, tripe, and drink. In the Rue de la Grand Truanderie, however, there was a soap factory, an oasis of sweetness in the midst of all the foul odors, and Marjolin was fond of standing outside it till someone happened to enter or come out, so that the perfume which swept through the doorway might blow full in his face. Then with all speed they returned to the Rue Pierre Lescot and the Rue Rambuteau. Cadine was extremely fond of salted provisions; she stood in admiration before the bundles of red-herrings, the barrels of anchovies and capers, and the little casks of gherkins and olives, standing on end with wooden spoons inside them. The smell of the vinegar titillated her throat; the pungent odor of the rolled cod, smoked salmon, bacon and ham, and the sharp acidity of the baskets of lemons, made her mouth water longingly. She was also fond of feasting her eyes on the boxes of sardines piled up in metallic columns amidst the cases and sacks. In the Rue Montorgueil and the Rue Montmartre were other tempting-looking groceries and restaurants, from whose basements appetising odors were wafted, with glorious shows of game and poultry, and preserved-provision shops, which last displayed beside their doors open kegs overflowing with yellow sour-kroust suggestive of old lacework. Then they lingered in the Rue Coquilliere, inhaling the odor of truffles from the premises of a notable dealer in comestibles, which threw so strong a perfume into the street that Cadine and Marjolin closed their eyes and imagined they were swallowing all kinds of delicious things. These perfumes, however, distressed Claude. They made him realise the emptiness of his stomach, he said; and, leaving the "two animals" to feast on the odor of the truffles—the most penetrating odor to be found in all the neighborhood—he went off again to the corn market by way of the Rue Oblin, studying on his road the old women who sold green-stuff in the doorways and the displays of cheap pottery spread out on the foot-pavements.



Figure 4. Honoré Daumier, *A Barker*, ca. 1865–67, black chalk, pen and ink, and gray wash on laid paper, Museum Boijmans-Van-Beuningen, Rotterdam.

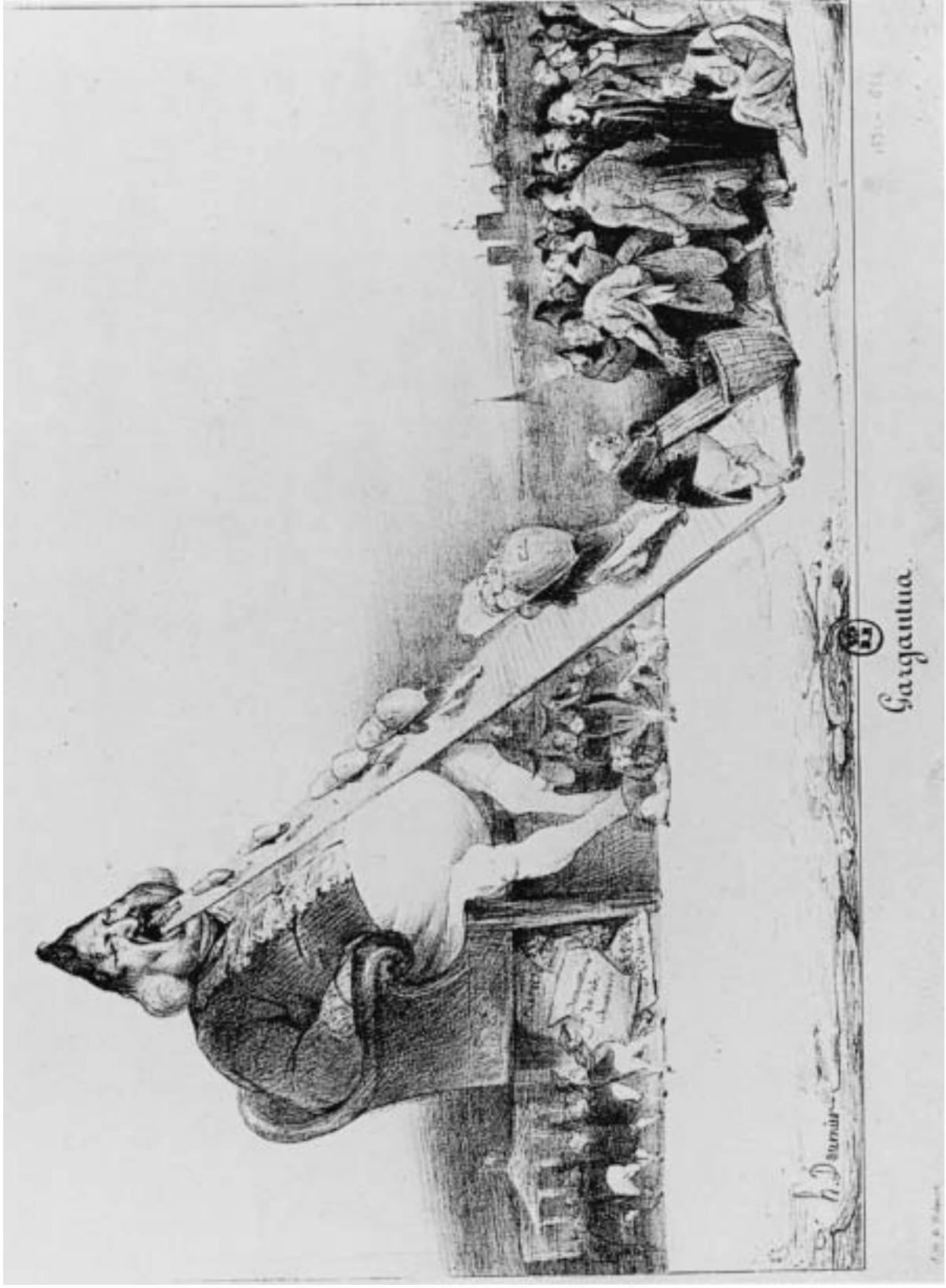


Figure 18. Honoré Daumier, *Gargantua*, 1831, lithograph, The Benjamin and Julia M. Trustman Collection, Brandeis University Libraries, Waltham, Massachusetts.

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