

Honoré Daumier

Political Caricaturist of the Nineteenth Century

An Exhibition of the Haggerty Museum of Art, Marquette University, February 13 - May 18, 2003



Honoré Daumier (1808-1879)

[Jean-François-Polynice] Denjoy from *Les Représentants Représentés (The Representatives Represented)* series, 1848-49

Lithograph on newsprint, 14 3/8 x 9 1/2 in. (36.5 x 24.1 cm)

Haggerty Museum of Art, Gift of Mr. and Mrs. Philip Pinosof, 00.301.1

Photo © Andrei Lovinescu

Daumier Timeline

1808

Honoré-Victorin Daumier born February 26 in Marseilles to Cécile Catherine Philip and Jean-Baptiste Louis Daumier.

1814

Napoleon abdicates the throne, April 8. Restoration of the Bourbons. Louis XVIII grants a constitutional charter.

1815

Napoleon escapes exile on the Island of Elbe, March 1. Louis XVIII flees Paris and is briefly replaced by Napoleon. Napoleon defeated at Waterloo, June 18. Return of Louis XVIII. Daumier in Paris.

1817

First artistic lithographs presented at the Salon in Paris by Godefroy Engelmann and Charles-Philibert de Lasteyrie who opened the first lithography studio using the process developed by J. Aloÿs Senefelder in 1798.

1820

Daumier begins working as an office boy to a bailiff.

1821

Daumier becomes a clerk at a bookstore in the Palais Royal.

1822

Daumier begins studying under Alexandre Lenoir (1761-1839) and enrolls at the Académie Suisse, Paris. His work is exhibited at the Bibliothèque Nationale, Paris.

1824

Louis XVIII dies. Charles X becomes King of France.

1825

Daumier becomes an apprentice to the lithographer Zéphirin Belliard.

1829

Daumier has his first lithograph published in *La Silhouette*, a satirical weekly.

1830

Charles X attempts to limit the right to vote and suspends liberty of the press provoking the July Revolution. He is forced into exile and Louis-Philippe becomes constitutional monarch. August 9. Gabriel Aubert and Charles Philipon begin publishing *La Caricature*, an anti-monarchist weekly.

1832

Daumier's first caricature appears in *La Caricature* and he begins creating small grotesque busts of parliamentarians. Widespread political unrest leads to government control of the press. Daumier condemned to six months in prison for his lithograph *Gargantua*; Philipon and Aubert receive the same sentence for publishing this caricature of Louis-Philippe. *Le Charivari*, a new daily illustrated with lithographs launched by Aubert and Philipon.

1833

Daumier released from prison, January 27.

1834

Philipon publishes *L'Association mensuelle*, a supplement to *La Caricature* with lithographs by Daumier today considered among his most famous: *Le Ventre législatif (The Legislative Body)*; *Ne vous y frottez pas (Don't Meddle With It, also called Liberty of the Press: Enfoncé Lafayette ... attrape mon vieux (Lafayette is buried ... You've Had It, Old Man))*; and *Rue Transnonain, 15 Avril 1834*.

1835

Government prohibits political caricature. Daumier begins his *Types français* series.

1846

Daumier marries Alexandrine Dassy.

1848

Revolution breaks out in Paris: Louis-Philippe abdicates the throne, February 24. Second Republic established with universal suffrage and Louis Napoleon Bonaparte elected president, December 10.

1848-49

Publication of *Les Représentans Représentés* in *Le Charivari*.

1849

New laws restricting the press. Publication of *Les Femmes Socialistes* in *Le Charivari*.

1850

Bonaparte secures restriction of universal suffrage.

1851

Coup d'état. Leading legislators arrested. Bonaparte restricts free speech, free assembly and forces legislature to grant him ten year term of office which provokes armed unrest in Paris and the south. Prosecution of *Le Charivari*.

1852

Bonaparte declares himself Emperor Napoleon III establishing the Second Empire. Increased surveillance of the press.

1855

Daumier leaves Paris for Valmondois.

1860

Daumier is fired from *Le Charivari*, but rehired in 1863.

1862

Daumier begins producing lithographs for *Le Boulevard* and working for *Le Monde Illustré*.

1870

Daumier and Gustave Courbet refuse appointment to the *Ordre de la Légion d'honneur* from Napoleon III. Franco-Prussian war, German siege of Paris, and defeat of the French at Sedan, September 2. Napoleon III dethroned, September 4. Provisional republic established with Adolphe Thiers as executive. Daumier begins having problems with his eyes and abandons lithography.

1871

Thiers negotiates armistice with the Germans. Election of a conservative National Assembly and terms of armistice provoke revolt of the Commune of Paris. Government under Thiers crushes the Commune.

1873

Thiers forced from office. Monarchist Marshall MacMahon becomes president of the Republic.

1878

Exhibition of Daumier's work at Galerie Durand-Ruel, Paris (April 17 – June 15). Daumier is nearly blind and living in obscurity in Valmondois.

1879

Republican victories in legislative elections lead to resignation of MacMahon and final establishment of the Third Republic. Daumier dies of a stroke, February 10 in Valmondois.

1880

Daumier's body moved to Père Lachaise cemetery, Paris.



Devant l'âtre: deux hommes en conversation (Two Men in Conversation Before the Hearth), ca. 1856-60
Oil on panel, 12 5/8 x 15 3/4 in. (32 x 40 cm)
Signed lower right: h.D
Private Collection

Looking forward to

49th Annual Meeting
of the
Society for French Historical Studies

Hilton Hotel, Milwaukee, April 3-5, 2003.

For more information, please contact Dr. Julius Ruff at (414) 288-3555, Jeffrey Merrick at (414) 229-4924 or visit the SFHS website at <http://www.uwm.edu/people/jmerrick/SFHS.htm>

Acknowledgments

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This exhibition would not have been possible without the lenders. Special thanks are due to the Milwaukee Art Museum and a private collector who have generously permitted part of their Daumier collection to appear at the Haggerty.

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The Haggerty Museum of Art staff was involved in all aspects of this exhibition. Annemarie Sawkins curated the exhibition; Jerome Fortier designed the gallery guide; Lee Coppernoll assisted by Mary Wagner provided administrative support; James Kieselburg arranged the shipping and insurance; Andrew Nordin assisted by Tim Dykes designed the exhibition; Lynne Shumow arranged programming and community outreach; Jason Pilmaier coordinated communications and Clayton Montez served as the chief security officer.

Curtis L. Carter
Director

The World of Honoré Daumier

Daumier's style is tied to political and social sensibilities, and his work reminds us that the history of art is inseparable from history in general.¹

Introduction

Honoré Daumier (1808 – 1879) was one of the most prolific nineteenth-century artists. During his lifetime he produced over 4000 lithographs, approximately 300 paintings, and 50 sculptures, in addition to hundreds of woodcuts and drawings. He was best known during his lifetime as a caricaturist-illustrator for the popular press. His lithographs, published in journals and dailies, lampooned lawyers, the bourgeoisie, and prominent French political figures of the day. The leftist republican publications that carried his work included *La Silhouette*, *La Caricature*, *Le Charivari* and *Le Monde illustré*. His paintings and drawings were admired by writers and art critics from Baudelaire to Valéry, but it was only after his death that he began to receive recognition for his accomplishments as an artist. Today Daumier is accepted as an indisputable master.

Honoré Daumier 1808-1879

Daumier was born on February 26, 1808 in Marseilles to Cécile Catherine Philip and Jean-Baptiste Louis Daumier. His father, who was a glazier and amateur poet, moved the family to Paris in 1815 so he could pursue a career as a playwright. The family was never wealthy and Honoré was obliged to start working at the age of twelve. His first job was in the law courts delivering messages for a bailiff. The experience was not forgotten when Daumier started creating his *Types français* series in 1835. One of his earliest characters is that of a *saute-ruisseau*, a poverty-stricken messenger boy who worked for a bailiff.

After quitting the law courts, Daumier worked as a bookstore clerk in the Palais-Royal. During his free time he visited the Louvre and sketched. Determined to be an artist, Daumier began studying with the painter and archaeologist Alexandre-Marie Lenoir (1761-1839) in 1822. After disagreements with his teacher, Daumier left Lenoir to enroll at the Académie Suisse in Paris. As a talented draftsman and a keen observer, Daumier's interest turned to lithography. This relatively new method of printing, invented in 1798 by Aloÿs Senefelder (1771-1834), became a popular medium among artists and publishers in Paris in the 1820s. In 1825 Daumier became an assistant to lithographer Zéphérin Belliard, a specialist in contemporary portraits. Under Belliard, Daumier learned the mechanics of printmaking.

The Art of Lithography

Lithography is a planographic process which depends on the basic principle that oil repels water. To create a lithograph, an artist draws an image on a smooth stone plate using a grease pencil, a soft litho crayon or tusche, a liquid ink. The image is chemically fixed on the surface of the stone. The stone is then covered with a thin layer of water which only sticks to the unmarked areas. The greasy drawing repels the water, but attracts the ink which is then applied with a leather roller. The printer then places damp paper and a board on the stone, and runs it through a printing press. As in all other printmaking processes, the image on the paper will be the reverse of the original drawing. Daumier elevated the status of lithography by becoming one of the first major artists to create the majority of his work in lithography.

After the July 1830 Revolution, Daumier's career as an illustrator for the popular press burgeoned. His work was featured in *La Silhouette*, a new illustrated satirical journal founded in 1829. Already collaborating on the journal was Gustave Doré and Honoré Balzac among many others. With his lithographs, Daumier gained the support of Charles Philipon, an ardent republican, artist, and co-founding publisher of *La Silhouette*. Philipon began publishing *La Caricature* in 1830 and later launched *Le Charivari*. Under the pseudonym Rogelin, Daumier worked for Philipon at *La Caricature*. For the weekly, Daumier produced caricatures and comic scenes lampooning lawyers, the bourgeoisie and the political process. The journal provided Daumier with a salary and a venue for his anti-monarchist views.

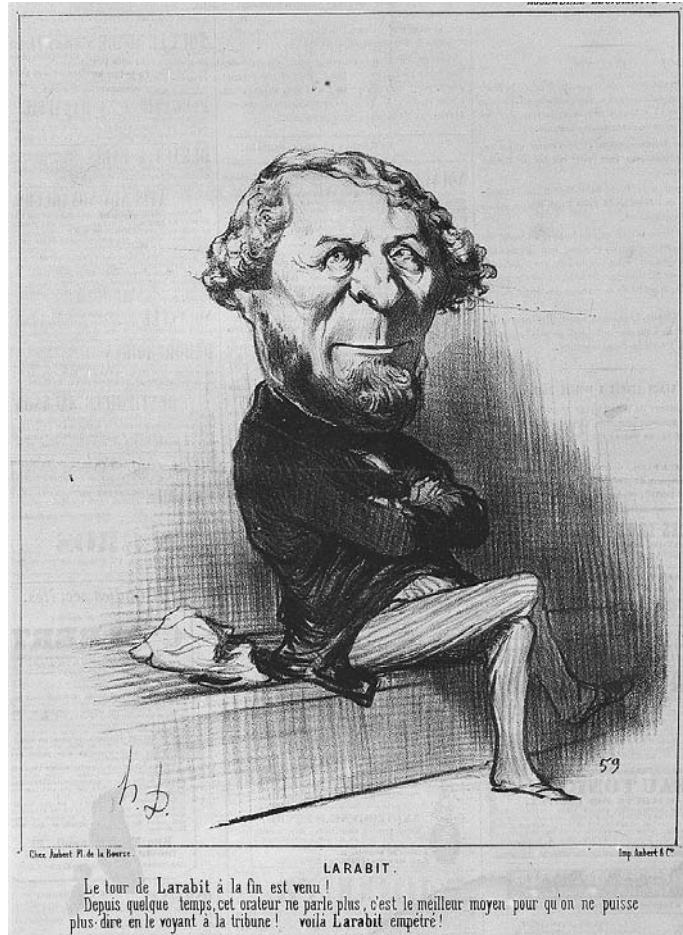
In 1832 at the age of 24, Daumier created his best-known work, *Gargantua*, a lithograph for which he was fined and served a six-month prison sentence. The lithograph portrays a bloated Louis Philippe with a pear-shaped head being fed baskets of money carried up to his gaping mouth by poverty stricken Frenchmen. All the while the king on his throne excretes decrees and honors to favorite legislators. The image so offended monarchists that the artist was tried for libel, found guilty, fined 500 francs and imprisoned. Philipon and Aubert received the same six-month sentence for publishing the caricature, and the government suppressed their periodical. This incident brought instant fame to the artist, and it is one of the most profound famous examples of the prosecution of an artist by the state.

Censorship in France

During the nineteenth century, the political climate directly influenced the nature of caricature in France.² Rulers feared the power of hostile caricature, because it conveyed a powerful message easily accessible to the masses, even the illiterate. Thus while the press was censored on a regular basis, caricature was subject to greater control and censorship than printed texts. Editors and illustrators were imprisoned for its publication, and in 1835 caricature was prohibited altogether.

Daumier was passionate in his artistic response to political events. While in prison, Daumier produced drawings which were made into lithographs by the publisher Ramelet. In 1834 Philipon published *L'Association mensuelle*, a supplement to *La Caricature*, with lithographs by Daumier to off-set the cost of fines, his imprisonment and the forced foreclosure of the journal. Following the insurrection of April 1834, Daumier published four lithographs that rank among his most important in the political genre. A lithograph from this period represented in this exhibition is *Celui-là, on peut le mettre en liberté! Il n'est plus dangereux* (*You can set this one free! He isn't dangerous anymore.*), 1834. In this lithograph, the monarch is depicted at the bed of a political prisoner. The man is clearly dead, hence the ironic pronouncement of the judge. Such biting commentary explains why the government forbade political caricature in 1835.

After his imprisonment, Daumier turned from political to social satire, and he began to satirize the bourgeoisie and working class. *Les canotiers Parisiens* (*The Parisian Boaters*), 1843, from the Haggerty Museum of Art's permanent collection is the second print in one of Daumier's genre series. After the fall of Louis Philippe in 1848 and the temporary reinstatement of press freedom under the Second Republic, Daumier resumed his critique of the government through political caricature. That same year Daumier started *Les Représentans Représentés* series shown in the exhibition. The individual portraits were featured in *Le Charivari*, one of the most successful satirical dailies in Paris during the nineteenth century. The four-page paper was published daily for 61 years, and only ceased publication in 1893. Caricatures appeared on page three and advertisements on page four. Journalists wrote articles, but also created legends or captions for each lithograph including those by Daumier.³ Although Daumier had by this time toned down the political satire in his lithographic work, his anti-monarchist beliefs made it difficult for him to sell his work, causing him financial trouble throughout his life.



Honoré Daumier (1808-1879)

[Marc-Denis] Larabit

From *Les Représentans Représentés* (*The Representatives Represented*) series, 1848-49

Lithograph on newsprint

14 1/4 x 9 1/4 in. (36.2 x 23.5 cm)

Haggerty Museum of Art

Gift of Mr. and Mrs. Philip Pinosof, 00.301.18

Photo © Andrei Lovinescu

After 1848, Daumier increasingly dedicated himself to painting. In 1855 Daumier left Paris and moved to Valmondois, a region west of Paris. There he joined several of the painters of the Barbizon school -- Jean François Millet, Théodore Rousseau, Charles-François Daubigny and Jean Baptiste Corot. Under the influence of the Realists, Daumier produced paintings of the Parisian working class. *Third Class Carriage*, 1856, and *Washerwoman*, 1862, are seminal examples of Daumier's realist works along with *Two Men in Conversation before the Hearth*, ca. 1856-60, which is shown in the exhibition.

In 1870 Daumier began to lose his sight forcing him to abandon his work. He did not, however, stop voicing his opposition to the autocracy of Napoleon III, even to the point of refusing to accept the *Ordre de la Légion d'Honneur* in 1870. As conflict with Prussia threatened that same year, he also rejected rearmament and war. In 1878, a year before his death, an exhibition of over 100 works including paintings, watercolors and drawings was shown at the Durand-Ruel gallery in Paris. Despite this effort, the public remained largely ignorant of Daumier's work. The artist died in debt in 1879, and was buried in a pauper's grave in Valmondois. Only after his death did he begin to receive recognition for his accomplishments as an artist.

The Exhibition

Honoré Daumier: Political Caricaturist of the Nineteenth Century is an exhibition of lithographs drawn from the Haggerty Museum of Art's permanent collection. The exhibition also includes a painting on panel, a chalk drawing, and hand-colored lithographs. The exhibition features early and late works by Daumier spanning over thirty years. The earliest work in the exhibition is a lithograph dated 1834. The latest work in the exhibition is a drawing from ca. 1868; a small black chalk and gray wash on wood blocks. The selection of lithographs featured in this exhibition, *Les Représentans Représentés* (*Representatives Represented*), is from an ambitious series of 89 lithographs published in *Le Charivari*. The series presents the parliamentarians of the Second Republic from the Constituent and Legislative assemblies. The series includes caricatures of Leon Faucher, Odilon Barrot, a prominent lawyer and supporter of King Louis-Philippe, and Felix Pyat, an ardent republican and radical journalist. He captures and exaggerates each individual's physical characteristics

in these full-length portraits and conveys personality through stance. Standard anatomical distortions in caricature include oversized heads and exaggerated features. Larabit has thin legs, a large nose and piercing eyes while Boulay appears nervous and stressed by the weight of his own body. Daumier gave definition to the men of politics with his images and stimulated discourse, if not dissent.

Daumier's drawings, whether on lithographic stone, wood or paper, are based on observations drawn from life, but often executed from memory. He practiced characterization and created different gestures and poses for each figure. Daumier also drew inspiration from the theatre which is evident in *Au bal masqué (At the Masked Ball)*, a chalk drawing of three people at a costume party. After 1833 Daumier began drawing on wood and then having artisans engrave the blocks to create a plate for printing. The drawing in this exhibition was created on two wood blocks, but never carved. A print of the same subject however appeared in *Le Monde illustré* on February 22, 1868 with the caption "*al de l'Opera. Tu t'amuses trop!*" (*At the Opera Ball, You enjoy yourself too much!*).

In addition to the lithographic series and drawing described above, the exhibition includes Daumier's *Devant l'âtre: deux hommes en conversation (Two Men in Conversation before the Hearth)*, ca. 1856-60, an oil on panel. Daumier produced only a relatively small number of paintings (ca. 300) during his career. He did not

prime his canvases, making them fragile. His paintings were usually produced quickly with rapid brushstrokes in subdued tones. A limited palette gives definition to the figures illuminated by the light of a fire in *Devant l'âtre*. This work and others reflect the influence of the Barbizon painters with whom he painted in Valmondois.

Conclusion

The exhibition provides a fascinating look at the work of Honoré Daumier. It highlights the political caricatures published in *Le Charivari* between 1848 and 1850, and shows the artist's talents as a draftsman and creator of comic scenes. Through different media, the exhibition reveals how prolific and multi-faceted Daumier was as an artist. Daumier, the caricaturist-illustrator, was also a profound observer of life, a passionate republican and an accomplished artist whose work is inherently historical and universal at the same time.

Annemarie Sawkins, Associate Curator, Haggerty Museum of Art

1. Michel Melot. "Daumier, Art and Politics," in *Daumier 1808-1879*, National Gallery of Canada, Ottawa / Réunion des Musées Nationaux, Paris / The Phillips Collection, Washington, D.C., 1999, p. 60.
2. Robert Justin Goldstein. *Censorship of Political Caricature in Nineteenth-Century France*. Kent State University Press, 1989, p. 258.
3. Elizabeth C. Childs and Kirsten Powell. "Introduction: Femmes d'esprit and Daumier's Caricature" in *Femmes d'esprit: Women in Daumier's Caricature*. Hanover and London: University Press of New England, p. 15, note 7.



Honoré Daumier (1808-1879)
Au bal masqué (At the Masked Ball), ca. 1868
 Black chalk and gray wash on two prepared wood blocks, 6 1/4 x 8 5/8 in.
 Private collection

The France of Honoré Daumier

Introduction

The art of Honoré Daumier is best understood against the background of nineteenth-century French history. Indeed, the years of the artist's life, from 1808 to 1879, spanned a period of sweeping political, economic, and social change in France chronicled by Daumier. He found his most powerful subject in the nation's search for stable political order in the aftermath of the French Revolution of 1789.

Political Change

The legacy of the Revolution of 1789 powerfully shaped nineteenth-century French politics and left Frenchmen deeply divided. For those of the left, republicans like Daumier, the Revolution's brief realization of personal liberty, universal manhood suffrage, popular sovereignty, and civil equality in the First Republic stood as their political goal. For Frenchmen of the right, the monarchists, the Revolution represented a revolt of the mob that had produced anarchy and the Reign of Terror of 1793-1794. For many monarchists, only the reestablishment of the institutions of the Old Regime -- an absolute monarchy, a privileged nobility, and an established church -- could assure social and political stability and prevent recurrence of the disorder of the Revolution. Still other Frenchmen believed that both liberty and stability could be realized in the rule of Napoleon Bonaparte or a member of his dynasty. Such polarization in nineteenth-century French politics meant that Daumier witnessed five major changes in government during his lifetime due to war or revolution.

In 1814, French battlefield defeats by a coalition of European powers forced the abdication of Emperor Napoleon I, and the postwar settlement restored the Bourbon dynasty overthrown during the Revolution of 1789. Napoleon went into exile on the island of Elba and the new monarch, Louis XVIII, issued a Constitutional Charter that angered many of his subjects. Unlike the constitutions of the revolutionary era that were expressions of popular sovereignty drafted by elected representatives of the people, this document was the work of the king and his advisers. Moreover, it recreated the office of a powerful monarch and abandoned the basic democratic principles of the Revolution by creating a two-house legislature composed of an appointed Chamber of Peers and an elected Chamber of Deputies. In order to insure the conservative character of the Chamber of Deputies, the Charter accorded the vote only to the wealthiest 72,000 males among France's 29,000,000 inhabitants. Widespread republican and Bonapartist discontent with the restored monarchy generated considerable popular support for Napoleon's attempt to return from exile in 1815 and restore the empire. Napoleon's return from Elba drove Louis XVIII from France and the emperor, proclaiming his allegiance to the principles of the Revolution, restored universal suffrage. The defeat of the French army at Waterloo, however, ended Napoleon's Hundred Days' rule with the emperor's second exile and the restoration of Louis XVIII.



Honoré Daumier (1808-1879)
 [Henri-Georges comte] Boulay (*de la Meurthe*)
 From *Les Représentans Représentés* (*The Representatives Represented*) series, 1848-49
 Lithograph on newsprint
 14 3/8 x 9 1/2 in. (36.5 x 24.1 cm)
 Haggerty Museum of Art
 Gift of Mr. and Mrs. Philip Pinsof, 00.301.16
 Photo © Andrei Lovinescu

Reestablished as sovereign, Louis XVIII and his ministers managed to govern successfully between the extremes in French politics from 1815 until the king's death in 1824. The restored monarch's brother and heir, who took the throne as Charles X, proved less politically adept. Charles represented an ultra-royalist ideology that sought to restore much of the Old Regime, and when he and his ministers attempted to negate liberal victories in the Chamber of Deputies' elections of July, 1830, they provoked revolution. In three days of fighting, on July 27 through 29, Parisians forced the abdication of Charles X and reopened the question of France's political future. Republicans in the revolutionary crowds wished to create a democratic republic founded on the principles of the Revolution of 1789. But moderate royalists, like Adolphe Thiers and the Marquis de Lafayette, facilitated the proclamation of a new monarchy under a member of a collateral branch of the Bourbon family, Louis-Philippe, Duke of Orléans.

This July Monarchy, as it came to be called, disappointed many on the left in French politics, including Daumier. The new king, Louis-Philippe, governed under a revised Charter that did little to democratize French political life. The legislative branch of government remained substantially the same, and few republicans drew satisfaction from the new government's slight reduction of the property qualifications for voting to enfranchise 170,000 men. Ultra-royalists, of course, rejected this usurpation of legitimist rights to the throne, while Bonapartists, too, opposed the change. Consequently, the July Monarchy almost immediately confronted widespread unrest on every side. The king himself survived some eighty assassination attempts in almost eighteen years on the throne, and his government had to contain a royalist uprising in the west in 1832, Bonapartist coups in 1836 and 1840 led by Louis-Napoleon Bonaparte (nephew of Napoleon I), and numerous plots and revolts by republicans and labor. Amid such unrest, the government's response to criticism in the press, which included the satirical lithographs of Daumier, was a strict censorship law. Despite such laws, however, discontent with the regime only grew with the economic problems of France in the 1840s as the king's ministers pursued a laissez-faire policy in response to the decade's depression and unemployment. The inaction of the July Monarchy in the face of such problems, indeed, increased popular interest in new socialist ideas advocating the destruction of the capitalist economic system.

Opposition to the monarchy from across much of the French political spectrum coalesced in February, 1848. A nationwide campaign for political reform culminated in a revolution in Paris that drove Louis-Philippe from the capital and created France's Second Republic. The provisional government of the republic freed the press and reestablished universal manhood suffrage to select an assembly to draft a democratic constitution. It also established the National Workshops in Paris, government make-work projects to address the unemployment that the July Monarchy had ignored. While many in the working classes viewed the workshops as an expression of new socialist ideas, moderates in the assembly found them expensive and, worse, dangerous; the workshops drew to Paris 120,000 unemployed from all over France who could provide the manpower for additional revolutionary unrest. Thus, the moderate majority in the assembly, some of them the men who appear as pompous nonentities in Daumier's *Les Représentans Représentés*, forced the abolition of the National Workshops on July 21, 1848. The response of Parisian workers was a

rebellion that Karl Marx considered the first proletarian revolution. Although the army obeyed the orders of the moderate government and quickly suppressed this revolt of the June Days, the effect of this uprising on the emerging constitution of the republic and on its elections was dramatic.

In the aftermath of the June Days, the moderate republicans framed a constitution to assure order and stability. It included a strong presidency on the American model, and the elections for that office in December, 1848, produced a victory for the man whose name represented order to millions of rural voters, Louis-Napoleon Bonaparte. Elected to a four-year, non-renewable term of office, Bonaparte soon was scheming to secure a constitutional amendment to provide the possibility of reelection. When the legislature rejected such a step, Bonaparte staged a coup on December 2, 1851, arresting his legislative opponents and extending his term to ten years. The army quickly crushed armed, republican resistance to this coup, and precisely one year later Bonaparte staged a second coup in which he took the imperial title of his uncle as Napoleon III (Bonapartists recognized the son of Napoleon I, who never reigned, as Napoleon II) in a Second Empire.

Bonaparte ruled in an authoritarian manner for almost a decade, to the great dismay of republicans like Daumier. Perhaps as a result of such opposition, Napoleon III began to transform his regime in the 1860s into a limited monarchy not unlike that of Britain. Nevertheless, his regime did not survive. Napoleon blundered into the Franco-Prussian War of 1870-1871, and France suffered a complete defeat that led to an overthrow of the Second Empire and yet another change in government.

The fall of Napoleon III necessitated elections for an assembly to draft a new constitution, and monarchists of all persuasions emerged with a majority in the resulting body that chose Adolphe Thiers as provisional head of state. In Paris, which had endured a lengthy German siege during the war, these developments provoked violent opposition among radicals; many rejected the humiliating peace terms negotiated by Thiers as well as the authority of an assembly that they believed would recreate a monarchy. Armed with a vision of a decentralized France comprised of self-governing municipalities, Parisian radicals declared the capital the independent Commune of Paris and resisted attempts by the army to regain control of the city for nine weeks. The army only captured the city in bloody street fighting that took the lives of 20,000 persons and that bitterly divided the country. In the wake of the Commune, however, monarchists proved unable to agree on the nature of the monarchy, and France became a republic that at least symbolically embraced the democratic principles of 1789. The final steps in the creation of this Third Republic occurred in the last year of Daumier's life. Daumier's art chronicled much of the political turmoil that finally produced stable republican institutions of government. His biting satire captured the sweeping economic and social changes that he witnessed during his lifetime.

Economic and Social Change

The nineteenth century was the era of French industrialization, a process that brought great economic and social changes portrayed by Daumier's art. Perhaps most significantly for the artist, the Industrial Revolution spelled the eventual demise of the social order into which he had been born. As a glazier, Daumier's father was part of the artisanal elite of French society, a man, like almost all in this group, who was a literate member of a professional community tightly bound together not only by the traditions of a common vocation but also by craft organizations. Educated, aware of events, and thus conscious of the increasing threat to their unique economic role, artisans participated actively in the political and economic unrest of the nineteenth century. They lent their numbers to the revolts and revolutions of the era, including the revolts of the skilled silk workers of Lyon in 1831 and 1834, and they smashed machines in Luddite riots intended to stop the progress of the industrialization that was destroying their livelihoods.

The plants and mills of the industrial age employed low-paid, unskilled laborers, and accorded them none of the social welfare benefits that protect their modern descendants from the economic effects of accidents, illnesses, and the incapacities of old age. Dwelling in the crowded tenements of growing industrial cities, the industrial workers suffered a plight that did not escape French social critics of the nineteenth century. In literature, Honoré Balzac captured the pathology of a growing Paris in *Old Goriot*, 1835, and Émile Zola portrayed the misery of the Anzin miners in *Germinal*, 1885. In art, the work of Daumier bore equally eloquent witness to the problems of the nineteenth century. Daumier knew well the lot of the workers because, while residing in Paris, he lived on the Ile-Saint-Louis, a district that became increasingly working class in its population during the artist's time there. His observations of his neighbors' lives allowed him dramatically to capture both the poverty of the industrial worker and the universal anomie of the urbanized industrial age in his painting *The Third Class Carriage*, 1864.

The industrial age also brought increasing prominence to the bourgeoisie of factory owners, railroad directors, and investors. With their economic interests protected by a reigning political ideology that rejected government intervention in business affairs to regulate working conditions and by laws that forbade worker unionization to achieve higher wages, this group prospered. Just as Zola portrayed the social and economic conservatism of this group in *Germinal*, Daumier's art captured those same qualities and the self-satisfaction attending the newfound prosperity of members of this class. His vision of the affluent bourgeoisie is damning in such works as *Devant l'âtre: deux hommes en conversation* and *Au bal masqué* featured in the Haggerty's exhibition.

Conclusion

Daumier lived in an age of dramatic political, economic, and social change. As a republican, his art, both in the form of his satirical lithographs and his paintings, provides an eloquent critique of the sweeping political changes in France that he so closely observed. Daumier's art thus constitutes a primary source for students studying the history of the period.

Julius Ruff, Associate Professor of History, Marquette University

Works in the Exhibition

Celui-là, on peut le mettre en liberté! Il n'est plus dangereux (You can set this one free! He isn't dangerous anymore.), 1834, published in *La Caricature*
Lithograph on wove paper
10 7/8 x 14 3/8 in. (27.6 x 36.5 cm)
Milwaukee Art Museum, Gift of Friends of Art, from the collection of Philip and Dorothy Pearlstein, M2000.128

Les canotiers Parisiens (The Parisian Boaters), 1843
Lithograph
10 x 8 in. (25.4 x 20.3 cm)
Haggerty Museum of Art, Gift of the Marquette University Jesuit Community, 91.9.42

From *Les Représentans Représentés: La Constituante et Assemblée législative (The Representatives Represented: The Constituent and Legislative Assemblies)* series
Published in *Le Charivari*, 1848-49

[Marie-Michel-Agénor] *Altaroche*
Lithograph on newsprint
14 3/8 x 9 5/16 in. (36.5 x 23.7 cm)
Haggerty Museum of Art, Gift of Mr. and Mrs. Philip Pinsof, 00.301.23

Odilon Barrot
Lithograph on newsprint
14 1/4 x 9 7/8 in. (36.2 x 25.1 cm)
Haggerty Museum of Art, Gift of Mr. and Mrs. Philip Pinsof, 00.301.2

[Jules] *Bastide*
Lithograph on newsprint
14 3/8 x 9 1/16 in. (36.5 x 23 cm)
Haggerty Museum of Art, Gift of Mr. and Mrs. Philip Pinsof, 00.301.7



[Jean-Jacques] *Berger*
Lithograph on newsprint
14 5/16 x 9 5/8 in. (36.4 x 24.4 cm)
Haggerty Museum of Art, Gift of Mr. and Mrs. Philip Pinsof, 00.301.4

[Henri-Georges, comte] *Boulay (de la Meurthe)*
Lithograph on newsprint
14 3/8 x 9 1/2 in. (36.5 x 24.1 cm)
Haggerty Museum of Art, Gift of Mr. and Mrs. Philip Pinsof, 00.301.16

[Louis-Joseph] *Buffet*
Lithograph on newsprint
14 3/8 x 9 11/16 in. (36.5 x 24.6 cm)
Haggerty Museum of Art, Gift of Mr. and Mrs. Philip Pinsof, 00.301.25

[Eusèbe-Isidore] *Buvignier*
Lithograph on newsprint
14 1/4 x 10 1/4 in. (36.2 x 26 cm)
Haggerty Museum of Art, Gift of Mr. and Mrs. Philip Pinsof, 00.301.22

[Nicolas-Anne-Théodule] *Changarnier*
Lithograph on newsprint
14 1/8 x 9 7/8 in. (35.9 x 25.1 cm)
Haggerty Museum of Art, Gift of Mr. and Mrs. Philip Pinsof, 00.301.10

[Jean-François-Polymice] *Denjoy*
Lithograph on newsprint
14 3/8 x 9 1/2 in. (36.5 x 24.1 cm)
Haggerty Museum of Art, Gift of Mr. and Mrs. Philip Pinsof, 00.301.1

[Edouard] *Drouin de L'Huys*
Lithograph on newsprint
14 3/8 x 9 3/4 in. (36.5 x 24.8 cm)
Haggerty Museum of Art, Gift of Mr. and Mrs. Philip Pinsof, 00.301.6

[François-Joseph] *Ducoux*
Lithograph on newsprint
14 3/8 x 9 1/2 in. (36.5 x 24.1 cm)
Haggerty Museum of Art, Gift of Mr. and Mrs. Philip Pinsof, 00.301.14

Leon Faucher
Lithograph on newsprint
14 3/8 x 9 1/2 in. (36.5 x 24.1 cm)
Haggerty Museum of Art, Gift of Mr. and Mrs. Philip Pinsof, 00.301.13

Ferdinand Flocon
Lithograph on newsprint
14 3/8 x 9 1/4 in. (36.5 x 23.5 cm)
Haggerty Museum of Art, Gift of Mr. and Mrs. Philip Pinsof, 00.301.8

[Joseph-Balthazar-Gustave de] *Laboulie*
Les Représentans Représentés: L'Assemblée législative, 1849
Lithograph on newsprint
14 1/4 x 9 1/4 in. (36.2 x 23.5 cm)
Haggerty Museum of Art, Gift of Mr. and Mrs. Philip Pinsof, 00.301.12

[Victor-Ambroise vicomte de] *Lanjuinais*
Lithograph on newsprint
14 1/4 x 10 1/4 in. (36.2 x 26 cm)
Haggerty Museum of Art, Gift of Mr. and Mrs. Philip Pinsof, 00.301.11

[Marc-Denis] *Larabit*
Les Représentans Représentés: L'Assemblée législative, 1849
Lithograph on newsprint
14 1/4 x 9 1/4 in. (36.2 x 23.5 cm)
Haggerty Museum of Art, Gift of Mr. and Mrs. Philip Pinsof, 00.301.18

[Eugène-Casimir] *Lebreton*
Les Représentans Représentés: L'Assemblée législative, 1849
Lithograph on newsprint
14 1/4 x 10 1/16 in. (36.2 x 25.6 cm)
Haggerty Museum of Art, Gift of Mr. and Mrs. Philip Pinsof, 00.301.21

[Laurent-Antoine] *Pagnerre*
Lithograph on newsprint
14 3/8 x 9 1/2 in. (36.5 x 24.1 cm)
Haggerty Museum of Art, Gift of Mr. and Mrs. Philip Pinsof, 00.301.15

[Aimé] *Felix Pyat*
Lithograph on newsprint
14 1/4 x 9 5/8 in. (36.2 x 24.4 cm)
Haggerty Museum of Art, Gift of Mr. and Mrs. Philip Pinsof, 00.301.19

[Pierre-Lamotte] *Rateau*
Lithograph on newsprint
14 3/8 x 9 3/4 in. (36.5 x 24.8 cm)
Haggerty Museum of Art, Gift of Mr. and Mrs. Philip Pinsof, 00.301.20

[Acille de] *Vaulabelle*
Lithograph on newsprint
14 1/4 x 10 1/8 in. (36.2 x 25.7 cm)
Haggerty Museum of Art, Gift of Mr. and Mrs. Philip Pinsof, 00.301.5

Volouski
Lithograph on newsprint
14 1/4 x 9 11/16 in. (36.2 x 24.6 cm)
Haggerty Museum of Art, Gift of Mr. and Mrs. Philip Pinsof, 00.301.17

From *Les Femmes Socialistes (Socialist Women)* series published in *Le Charivari*, June 4, 1849
Repoussée comme candidate à l'assemblée nationale, une porte me reste encore ouverte... (Rejected as a Candidate for the National Assembly, a Door Remains Open for Me...), plate 9
Hand-colored lithograph on cream wove paper
9 3/4 x 8 3/16 in. (24.8 x 21 cm)
Milwaukee Art Museum, Gift of Mary and John Gedo, M1991.489

Devant l'âtre: deux hommes en conversation (Two Men in Conversation Before the Hearth), ca. 1856-60
Oil on panel
12 5/8 x 15 3/4 in. (32 x 40 cm)
Signed lower right: h.D
Private Collection

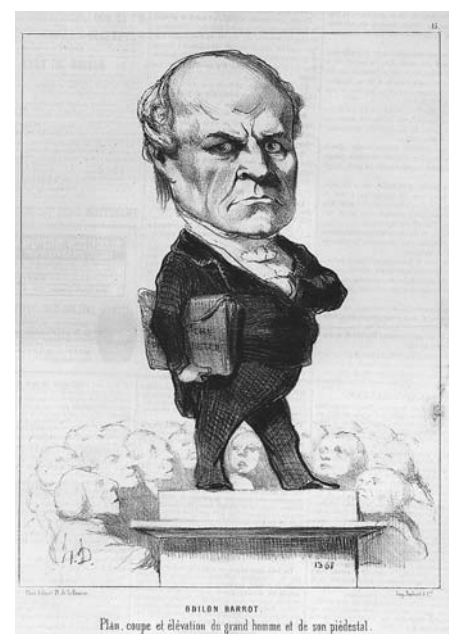
À Mantoue: Comment...voici qu'ils viennent nous attaquer jusqu'ici!!...mais à quoi servent donc les places fortes, si l'on n'y est pas en sûreté?... (In Mantua: What-they are even coming here to attack!!... What is the purpose of a fort if one cannot feel safe there?...), 1859
Hand-colored lithograph
10 13/16 x 14 1/8 in. (27.6 x 36 cm)
Milwaukee Art Museum, Gift of Kent and Cecile Anderson, M2001.172

From the *Actualités* series
Pauvre Giulay!...repoussé de partout... (Poor Giulay!...rejected everywhere...), 1859
Hand-colored lithograph
14 1/8 x 10 7/8 in. (35.9 x 27.6 cm)
Milwaukee Art Museum, Gift of Kent and Cecile Anderson, M2001.173

Au bal masqué (At the Masked Ball), ca. 1868
Black chalk and gray wash on wood blocks
6 1/4 x 8 5/8 in. (16 x 22 cm)
Private Collection



Honoré Daumier (1808-1879)
Volouski, from *Les Représentans Représentés (The Representatives Represented)* series, 1848-49
Lithograph on newsprint, 14 1/2 x 9 11/16 in.
Haggerty Museum of Art
Gift of Mr. and Mrs. Philip Pinsof, 00.301.17
Photo © Andrei Lovinescu



Honoré Daumier (1808-1879)
Odilon Barrot, from *Les Représentans Représentés (The Representatives Represented)* series, 1848-49
Lithograph on newsprint, 14 1/4 x 9 7/8 in. (36.2 x 25.1 cm)
Haggerty Museum of Art
Gift of Mr. and Mrs. Philip Pinsof, 00.301.2
Photo © Andrei Lovinescu

