Honoré Daumier
Political Caricaturist of the Nineteenth Century

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

Jean-François-Polynice Denjoy
from Les Représentants Répudiés (The Representatives Repudiated) 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, 00.301.1
Photo © Andrei Lovinescu
Daumier Timeline

1808 Honore-Victor Daumier born February 26 in Marseilles to Cécile Catherine Philip and Jean-Baptiste Louis Daumier.

1817 First artistic lithograph presented at the Salon in Paris by Godfrey daguerre and Charles-Fleihert de Lasteire who opened the first lithography studio using the process developed by J. A. Senefelder in 1798.

1820 Daumier begins working as an office boy to a bailiff.

1822 Daumier begins studying under Alexandre Lenoir.

1824 Daumier begins working as an office boy to a bailiff.

1825 Philipon publishes La Caricature monthly supplement to La Caricature with lithographs by Daumier today considered among his most famous: Enfoncé, 15 Avril 1834, ca. 1856-60.

1826 Daumier begins working as an office boy to a bailiff.

1828 Daumier begins a clerk at a bookshop in the Palais Royal.

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 10, 1830.

1831 Daumier's first caricature appears in La Caricature and he begins using small grotesque busts of politicians. He is arrested in December for political caricature and he begins creating small grotesque busts of parliamentarians. Widespread political unrest leads to government control of the press.

1833 Daumier is fired from the Le Charivari.

1834 Daumier-condemned to six months in prison for his lithograph Gaspard. Philipon and Aubert receive the same sentence for publishing this caricature of Louis-Philippe. Le Charivari is now daily illustrated with lithographs launched by Aubert and Philipon.

1835 Daumier released from prison. January 27.

1836 Daumier publishes La Caricature monthly supplement to La Caricature with lithographs by Daumier today considered among his most famous: Ne vous y frottez pas (Don't Meddle With Liberty of the Press); Ne vous y frottez pas (Don't Meddle With Liberty of the Press), 1836.


1838 Daumier married Alexandrine Dassy.

1839 Daumier begins producing lithographs for Le Père Lachaise, 15 Avril 1834, ca. 1856-60.

1840 Daumier's body moved to Père Lachaise cemetery, 1880.

1841 Summary of the press is re-established.


1843 Daumier publishes La Caricature monthly supplement to La Caricature with lithographs by Daumier today considered among his most famous: Gargantua; Philipon and Aubert receive the same sentence for publishing this caricature of Louis-Philippe.

1844 Exhibition of Daumier's work at Galerie Durand-Ruel.


1849 Public des Representatives Representes in Le Charivari.

1850 Bonaparte secure restriction of universal suffrage.

1851 Daumier publishes La Caricature monthly supplement to La Caricature with lithographs by Daumier today considered among his most famous: Ne vous y frottez pas (Don't Meddle With Liberty of the Press); Ne vous y frottez pas (Don't Meddle With Liberty of the Press), 1836.

1852 Daumier publishes La Caricature monthly supplement to La Caricature with lithographs by Daumier today considered among his most famous: Enfoncé, 15 Avril 1834, ca. 1856-60.

1855 Daumier released from prison. January 27.

1856 Daumier becomes a clerk at a bookshop in the Palais Royal.


1860 Daumier leaves Paris for Valmondois.

1862 Bonaparte declares himself Emperor Napoleon III establishing the Second Empire. Increased surveillance of the press.


1866 Republican victories in legislative elections lead to resignation of MacMahon and establishment of the Third Republic. Daumier dies of a stroke, September 2. Napoleon III. Franco-Prussian war. Thiers as executive. Daumier begins having strokes with his eyes and abandons lithography.


1868 Republican victories in legislative elections lead to resignation of MacMahon and establishment of the Third Republic. Daumier dies of a stroke, February 10 in Valmondois.


1880 Daumier's body moved to Père Lachaise cemetery, Paris.

Acknowledgments

The exhibition Honore Daumier: Political Caricaturist of the Nineteenth Century is being presented in conjunction with the annual meeting of the Society for French Historical Studies. I would like to thank Dr. Julius Ruff, Associate Professor of History, Marquette University, for the extraordinary commitment he has made to this project. His essay for this exhibition and scholarly expertise are greatly appreciated. My thanks also go to Carolyn Peter, Assistant Curator of the UCLA Hammer Museum and to Edi McDonald, assistant professor of French, Marquette University for their expert knowledge and willingness to share it.

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. Honore Daumier: Political Caricaturist of the Nineteenth Century and this gallery guide were made possible in part from funding provided by the Stuckers Family Foundation and the Society for French Historical Studies.

The Haggerty Museum of Art staff was involved in all aspects of this exhibition. Amoniante Sances curated the exhibition. Jerome Fortier designed the gallery guide. Lee Coppernoll assisted by Clarice Weidner and Ginger Wagner provided administrative support. James Kiesburg arranged the shipping and insurance. Andrew Nordin assisted by Tim Dukes designed the exhibition. Lynne Shumow arranged programming and community outreach. Jason Filmer coordinated communications and Clayton Montez served as the chief security officer.

Curtis L. Carter
Director

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) 288-5555, Jeffrey Merrick at (414) 229-4924 or visit the SFHS website at http://www.uwm.edu/people/jmerrick/SFHS.htm/
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 4,000 lithographs, approximately 500 paintings, and 50 sculptures, in addition to hundreds of woodcuts and drawings. He was known during his lifetime as a caricaturist-illustrator for the popular press.

His lithographs, published in journals and dailies, lampooned lawyers, the bourgeois, and prominent French political figures of the day. The leftist republican publications that carried his work included La Silhouette, La Caricature, La Chauve-souris and Le Monde illustré. His paintings and drawings were admired by writers and art critics from all over France, but he 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 Joseph Lambert Daumier, a poverty-stricken messenger boy who worked in the law courts.2 After quitting the law courts, Daumier worked as a book-keeper 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 archaelogist Alexandre-Macie Lenoir (1784-1839) in 1822. After disagreements with his teacher, Daumier left Lenoir to enroll at the Académie Numa in Paris. As a talented draughtsman and a keen observer of life, Daumier was interested in lithography. This newly new method of printing, invented in 1798 by Alois Senefelder (1771-1834), became a popular medium among artists and publishers in Paris in the 1820s. In 1825 Daumier became an assistant to engraver Zéphirin Belliard, a specialist in contemporary portraits. Under Belliard, Daumier learned the mechanics of printing.

The Art of Lithography

Lithography is a planographic process which depends on the basic principle that oil and water do not mix. To create a lithograph, an artist draws an image on a smooth stone plate using a grease pencil, a soft lino crayon or tusche, a liquid ink. The image is chemically etched into the face 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 on the stone, runs it through a printing press and voilà! In all of his works, we can see that Daumier was interested in the political. The print is a tool he used to satirize the bourgeoisie and working class.

Censorship in France

During the nineteenth century, the political climate directly influenced the nature of the prosecution of an artist by the state.3 Rulers feared the power of hostile caricature, because it conveyed a powerful message easily accessible to the masses, even the illiterate. Thus the press was censured on a regular basis, caricature was subject to greater surveillance than other forms of print, and only ceased publication in 1893. Caricatures appeared on page three and advertisements on page four. Journalists wrote articles, but also created leg-endary or captions for each lithograph including those by Daumier. Although Daumier had by this time turned 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)

Honoré-Gabriel Daumier

From Les Représentations Républicaines (The Reprensentations Republicaines), series, 1848-49

Lithograph on paper, 6 5/8 x 5 1/4 in. (16.9 x 13.3 cm)

Hagger Museum of Art

A simple line drawing, or silhouette, is the most effective way to summarize a year, or even longer. You can use an image to summarize your life in the past to give you more time to think about the future. This is how he started his career with Lithography.

After his imprisonment, Daumier turned from political to social satire, and he began to satirize the bourgeoisie and working class. Les Canotiers (The Parisian Canotiers) in 1843, from the Hagger Museum’s permanent collection is the second print in one of Daumier’s larger series. After a series of images, this lithograph is one of the most successful satirical dailies in Paris during the nineteenth century. The first page was published daily for 61 years, and only ceased publication in 1893. The first print appeared on May 31, 1831 and advertisements on page four. Journalists wrote articles, but also created legends or captions for each lithograph including those by Daumier. Although Daumier had by this time turned 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.4

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-founder of publisher of La Silhouette. Philipon began publishing La Caricature in 1839 and later launched La Chauve-souris. Under the pseudonym Bogart, Daumier worked for Philipon at La Caricature for the very week. 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 1852 at the age of 24, Daumier created his best-known work, Gargantua, a lithograph he had fixed and served in a six-month prison sentence. The lithograph portrays a bearded Louis Philippe with a pear-shaped head being held by former revolutionaries, a symbol of the war. All the while the king on his throne excretes decrees and honors to favorite legislators. The image so offended the prosecution of an artist by the state.

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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 dissention.

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 "au bal masqué. 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 (Men in Conversation before the Hearth), ca. 1856-60, an oil on panel. Daumier produced only a relatively small number of paintings (ca. 360) during his career. He did not paint 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 Vetheuil.

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.

**References**


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-conservative 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' election 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 Orleans.

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 the 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-conservatives, of course, rejected this usurpation of the legitimate 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 (brother 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 social 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 nationwide campaign for political reform culminated in the 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 generated violent opposition among radicals, many rejecting the humiliating peace terms negotiated by Thiers as well as the authority of an assembly that they believed would recreate a monarchy. Thiers, with a vision of a decentralized France run by autonomous local 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 by bloody street fighting that took the lives of 20,000 persons and that briefly 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.

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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 giver, Thiers'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 rivals, 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 lost their numbers as the proceeds 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 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 de Balzac captured the pathology of a growing industrial society in his modern moral novel, Le Père Goriot (1835), and Émile Zola portrayed the misery of the Anzin miners in Germinal (1885), 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 social ideas advocating the destruction of the capitalist economic system.

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Works in the Exhibition

Honoré Daumier (1808-1879)
Odilon Barrot (1840-1896)

Haggerty Museum of Art, Gift of Mr. and Mrs. Philip Pinsof, 2001.17
Photo © André Lovinescu

Les Représentants Répris (The Representatives Repri ses) series, 1849
Lithograph on newsprint, 14 1/2 x 9 11/16 in. (36.5 x 24.6 cm)
Gift of Mr. and Mrs. Philip Pinsof, 2001.15

From the Assemblée nationale (The National Assembly) series, 1848-49
Lithograph on newsprint, 14 1/2 x 9 11/16 in. (36.5 x 24.6 cm)
Gift of Mr. and Mrs. Philip Pinsof, 2001.15

Volouski
Lithograph on newsprint, 14 1/2 x 9 11/16 in. (36.5 x 24.6 cm)
Gift of Mr. and Mrs. Philip Pinsof, 2001.17

Denon: l’œuvre, des hommages à un contemporain (Exhibitions in Conversation Before the Ball), ca. 1956-60
Oil on paper
12 5/8 x 18 3/4 in. (32 x 47.7 cm)
Signed lower right: H.P.
Private Collection

J. W. Ring. Comment; sport-specific uniform was atten-
duously designed...: main question asked was for places for the canvases... in 1937... (As Matter and What... they are ever coming into attack). What is the pur-
pose of a sport? (If one cannot find safe time...), 1959
Hand-colored lithograph
10 7/8 x 14 1/16 in. (27.6 x 36 cm)
Milwaukee Art Museum, Gift of Mr. and Mrs. Leonard Anderson, 2002.17

From the Actualités series
Canrobert's: repas de journal... (Pour journal)... mythologie européen...), 1959
Hand-colored lithograph
14 1/2 x 10 7/8 in. (36.8 x 27.5 cm)
Milwaukee Art Museum, Gift of Mr. and Mrs. Leonard Anderson, 2002.17

An ink worship (the Black Bull), ca. 1869
Black chalk and gray wash on wooden block
8 1/4 x 8 5/8 in. (21.4 x 22 cm)
Private Collection

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Gift of Mr. and Mrs. Philip Pinsof, 2001.16

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