A FORCED ACCORD
THE \textit{DISPOSITIF} OF INDUSTRIAL ART IN
THE WORKS OF THE MANET-WHISTLER
CIRCLE, 1858-68

VOLUME 2 of 2

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Fig. 1
Alphonse Legros, *L’Ex-voto*, 1861, oil on canvas, 174 x 197 cm, Musée des Beaux Arts de Dijon.
Fig. 2
Carolus-Duran (Charles Durand), *La Dame au Gant (Portrait de Mme ***)*, 1868, oil on canvas, 228 x 164 cm, Musée D’Orsay, Paris.
always objectionable, and a natural and easy beginning is that which we like, so in ornament that which is easy is agreeable.

17. A simple braiding of the stalks is in some cases very acceptable, as in Plate XXVI., figs. 1, 2, 3; or a mere ornamental treatment of the end of the branch (the heel), Plate XXVI., fig. 4, such as it seems to suggest. Plate XXVI., figs. 5 to 17; or the growing out of the ornament from a line which forms part of the base or of the composition, as in Plate XXIII., fig. 1. The starting with the abrupt end of the stalk is in some cases not offensive, as in Plate II., fig. 7, and the springing the chief lines

Figs. 155.

Figs. 156.

Figs. 157.

Figs. 158.

from little simple forms, such as figs. 155, 156, 157, and 158, is in some cases desirable; but if any principle

Fig. 3
Christopher Dresser and the students of the Female School of Art,
The Art of Decorative Design, 1862,
National Art Library, London.
Fig. 4
Alphonse Legros, *Chanteurs espagnoles* 1865, etching,
plate: 27 × 36.8 cm, sheet: 35.6 × 47 cm,
Detroit Institute of Arts.
Fig. 5
Fig. 6
Alphonse Legros, *La vocation de St François*, 1861, oil on canvas, 140 x 190 cm, Musée des Beaux-Arts et de la Dentelle, Alençon.
Fig. 7
Édouard Hamman, *La Messe d'Adrien Willaert*, 1854, oil on canvas, 145 x 207.5 cm, Musées royaux des Beaux-Arts de Belgique, Bruxelles.
Fig. 8
Alphonse Legros, *The Communion*, 1865, oil on canvas, 86.3 x 73 cm, William Morris Museum, Walthamstow.
Fig. 9
Albert Moore, *Study of an Ash-Trunk*, 1858, watercolour and gouche with gum-arabic, 30.4 x 22.8 cm,
Ashmolean Museum, Oxford.
Fig. 10
Albert Moore, *Elijah’s Sacrifice*, 1863, oil on canvas, 99 x 175.1 cm,
Bury City Art Gallery.
Fig. 11
Fig. 12
Albert Moore, *The Marble Seat*, oil on canvas, 73.6 x 47 cm, whereabouts unknown, (reproduced from Baldry, *Albert Moore*)
Fig. 13
Albert Moore, *The Four Seasons*, 1864, tempera on plaster panel, whereabouts unknown (reproduced from Baldry, *Albert Moore*).
Fig. 14
Albert Moore, Dancing Girl Resting, 1863-64, oil on canvas, 57.1 x 40.6 cm, private collection.
Fig. 15
Albert Moore, *Pomegranates*, 1864-65, oil on canvas, 25.4 x 35.5 cm, Guildhall Art Gallery, London.
Fig. 16
Albert Moore, *Pomegranates*, frame.
Fig. 17
Fig. 18
John Pollard Seddon, *King René's Honeymoon* cabinet, 1861, oak, hardwood inlays, cast and chased brass and painted panels, 133.4 x 252 x 87 cm, Victoria & Albert Museum, London.
Fig. 19
Dante Gabriel Rossetti, *Music*, from *King René’s Honeymoon* cabinet, oil(?) on oak panel.
Albert Moore, *Pomegranates*, detail.
Fig. 21

University of Heidelberg.

University of Heidelberg.
Fig. 24
Gottfried Semper, Plan of an Ideal Museum of Decorative Art, in *Practical Art in Metals and Hard Materials*, 1852, manuscript,
MAK – Austrian Museum of Applied Arts/Contemporary Art, Vienna.
Fig. 25

Fig. 26
Augustus Welby Northmore Pugin, *The Chest*, 1832, folio, ink on paper, binding 23.2 x 18.5 cm, paper 21.8 x 17.5 cm
Fig. 27
such is also the arrangement of the branch. And flowers are but stunted branches with leaves, therefore whatever is the arrangement of branches and leaves, such is also the disposition of flowers and of the floral parts (fig. 78).

Fig. 78.

19. We now see that the varied parts of the plant are subject to an orderly principle of development; indeed, it is manifest that all the parts are thus pro-truded in fixed stations, for the only two typical organs of the plant are the leaf and stem, and these in their modifications give rise to all the members of the vegetable structure. The stem portion divides into the branches and flower-stalks, and is continued downwards as the root, and the leaf type appears as the scaly or winter clothing of the leaf bud, the sepals, petals, stamens, and corpus of the flower, in other words, as all the floral members save the flower-stalk, and as the fruit. We have here not only a manifestation of the truth that a principle of order prevails in the development of plants, but also a revelation of the fact that plants are founded upon a geometric basis. The top

* It frequently happens that birds eat buds, and thus prevent a symmetrical development of the branches.
leaves, and by the leaves in the spiral series being removed from each other by one-third of the circumference of the stem, or 120°.

14. In the next advance we encounter an arrangement in which the leaves are in five rows (fig. 67), but this demands special consideration, owing to the nature of the plan here manifested. The consecutive leaves in the spiral series are here two-fifths of the circumference of the stem apart, or 144°. This being the case, the spiral thread passes twice round the stem before reaching a leaf situated over the first, while in the instance before given a leaf so situated was arrived at by making one circuit round the stem. This disposition of the leaves is of very common occurrence, being met with in the rose, apple, pear, cherry, plum, black-currant, American-currant, poplar, and oak (figs. 68, 69).

15. In the next arrangement the leaves are in

Fig. 30
Christopher Dresser, The Art of Decorative Design, pp.78-79, 1862
National Art Library, London.
Fig. 31
Albert Moore, Design for the kitchen frieze at Coombe Abbey, 1863, destroyed, (reproduced from Baldry, *Albert Moore*).
Fig. 32
Fig. 33
Jean-Léon Gérôme, *Ave, César imperator, Morituri te_salutant*, 1859, oil on canvas, 93.1 x 145.4cm, Yale University Art Gallery.
Fig. 35
Alphonse Legros, *L’Angélus*, 1859, oil on canvas, 64.5 x 80.9 cm, private collection.
Fig. 36
Henri Fantin-Latour, *Les Deux Sœurs*, 1859, oil on canvas, 98.4 x 130 cm, St. Louis Art Museum.
Fig. 37
James McNeill Whistler, *At the Piano (Piano Picture)*, 1859, oil on canvas, 67 x 91 cm, The Taft Museum, Cincinnati.
Fig. 39
James McNeill Whistler, *La Mère Gérard*, 1858-59, oil on canvas, 30.5 x 2.5 cm, private collection.
Fig. 40
Fig. 41
Édouard Manet, *Beuveur d’absinthe*, 1859, oil on canvas, 180 x 105 cm,
Ny Carlsberg Glyptotek, Copenhagen.
Fig. 42
Hugo Van de Goes, *The Monforte Altarpiece*, c.1470, oil on panel, 147 x 242 cm,
Gemaldegallerie, Berlin.
Fig. 43
British Library.
Fig. 44
British Library.
Fig. 45
Fig. 46

British Library.
DE LA STATIUE, DES ATTITUDES, &c.

Fig. 47
Alexandre David, *Le Petit Lavater Français, Ou L'art De Connaître Les Hommes Par La Physionomie ... Édition Illustrée De Quinze Portraits De Personnages Célèbres*, p.27.
1854,
British Library.
Fig. 48
Nadar, *Supérieure des Soeurs de l'Espérance*, photographic print, 19 x 11 cm, Bibliothèque nationale de France, département Estampes et photographie.
Fig. 49
Disdéri et Cie, *Cate de visite*, c.1858,
Bibliothèque nationale de France, département Estampes et photographie.
Fig. 50
James McNeill Whistler, a) *Arthur Haden*, 1858, etching, and b) *Annie Haden*, etching, 1858

Freer Gallery of Art, Washington D.C.
Fig. 52
Hugh Welch Diamond, An Inmate of the Surrey County Asylum, before 1858, collodion process photographic print,
Royal Photographic Society, Bath.
Fig. 53

*Religious Melancholy, Plate 1, p.15, The Medical Times and Gazette, 2\textsuperscript{nd} January, 1858, Harvard University Library*
Fig. 54
Alphonse Legros, L’Angélus, detail, and Plate 2, Suicidal Melancholy, Plate 2, p.64, The Medical Times and Gazette, 16th January, 1858, Harvard University Library
Fig. 55
Henry Peach Robinson, *Fading Away*, 1858, collodion process print from multiple negatives, 23.8 x 37.2 cm, Royal Collection.
Fig. 56
Top: Fading Away, p.9, Illustrated Times, 30th October 1858, (United Kingdom).
Fig. 57
Oscar Rejlander, *The Two Ways of Life*, 1858, composite photographic print from collodion glass plates, 40.6 x 76.2 cm, Victoria & Albert Museum, London.
Fig. 58
Alphonse Legros, *La Communion dans l’église Sainte-Medard*, etching,
Plate: 36.2 x 26.8 cm,
Auckland Art Gallery.
Fig. 59
Armand Gautier, Les Folles de La Salpêtrière, 1857, lithograph, 18.6 x 27.6 cm, John Hay Whitney Medical Library, New Haven, Connecticut.
Fig. 60
Armand Gautier, *La Promenade des sœurs de charité*, 1859, oil on canvas,
106 x 187 cm,
Palais des Beaux-Arts, Lille.
Fig. 61

*Le tombeau de B. François de Pâris, diacre de l'Église de Paris Mort 1er May 1727, in Louis-Basile Carré de Montgeron, La vérité des miracles de M. de Pâris démontrée contre M. l'Archevêque de Sens, 1737,*

Bibliothèque nationale de France.
La Discipline patriotique ou le fanatisme corrigée : époque arrivée dans la semaine de la passion 1791 par les dames de la halle. D’après un relevée exacte, il s’est trouvé 621 fesses de fouettées; total 310 culs et demie, attendu que la tresoriere des Miramiones n’avait qu’une seule fesse, 1791, engraving and watercolour, 15 x 21.5 cm, Bibliothèque nationale de France, département Estampes et photographie.
Fig. 64

*Une religieuse qu’on fouette, 1792, engraving, Plate: 14 x 10 cm,*
Bibliothèque nationale de France, département Estampes et photographie.
Fig. 65
Une Folle à la Salpêtrière Evénement malheureux arrivé à une jolie actrice de la Comédie-Française, en allant à la Salpêtrière, 1815-1860, engraving, 45.5 x 34.2 cm, Bibliothèque nationale de France, département Estampes et photographie.
Fig. 66
Jan Steen, *The Harpsichord Lesson*, 1660-69, oil on oak panel, 37.4 x 48.4 cm, Wallace Collection, London.
James McNeill Whistler, *Harmony in Green and Rose: The Music Room*, 1860-61, oil on canvas, 96.3 x 71.7 cm,
Freer Gallery of Art, Washington D.C.
Fig. 68
Diego Velázquez, *The Toilet of Venus* (*The Rokeby Venus*), 1647-51, oil on canvas, 1220 x 1770 cm, National Gallery, London.
Fig. 69
Top: James McNeill Whistler, *Self-portrait, Little Arthur, Annie with Books,*
Bottom: *Seymour Seated, Seymour Standing* and *Annie,* etchings,
February – April 1858,
Fitzwilliam Museum, Cambridge.
Fig. 70
Top: James McNeill Whistler, *La Mère Gérard, Fumette, La Rétameuse, La Marchande de Moutarde*
Bottom: *The Kitchen, The Unsafe Tenement* and *La Vieille aux Loques*, etchings, August-October, 1858,
Fitzwilliam Museum, Cambridge.
François Bonvin, *Paysanne tricotant*, 1855, oil on canvas, 34 x 24 cm, whereabouts unknown.

**Fig. 71**
Fig. 72
Rembrandt van Rijn, *Clement de Jonghe*, 1651, etching, 21x 17 cm, British Museum, London.
Fig. 73
Bottom: *A Lady Reading and Annie, Seated*, 1858-59, etchings, British Museum, London.
Fig. 74
Francis Seymour Haden, *Dasha and A Lady Reading (Deborah Haden)* 1858-59, etching,
13 x 10 cm,
British Museum, London.
Fig. 75
Francis Seymour Haden and James McNeill Whistler, *Trees in a Park*, 1858-59, etching, 20 x12.4 cm, whereabouts unknown.
Fig. 76
Francis Seymour Haden *A Lady Reading*, 1858-59, proof etching,
Albright-Knox Art Gallery, Buffalo, New York.
Fig. 77
John Leech, THE COMET and GREAT CHESS MATCH (UPON THE MORPHY SYSTEM), Punch, 16th October 1858, authors collection.
Fig. 78
John Leech, CRINOLINE AGAIN!, Punch, 9th October 1858, author’s collection.
Fig. 79
John Leech, *AN INTERESTING QUESTION*, *Punch*, 25th December, 1858, author’s collection.
Fig. 80
Fig. 81
Charles Keene, SNAPDRAGON, The Illustrated London News, 25th December 1858, Gale Cengage
Fig. 82

REFORM SNAP-DRAGON, Punch, 15th January 1859,
author’s collection.
Fig. 83

STEELE AND HIS CHILDREN, The Illustrated London News, 15th January 1859,

Gale Cengage
Fig. 84
Fig. 85

Top: Alexis Gaudin, untitled coloured stereoscopic card (after *The Order of Release* by John Everett Millais). 1855-57,

Bottom: James Robinson, *Chatterton*, coloured stereoscopic card (after *Chatterton* by Henry Wallis), 1859,

Brian May Collection.
Robert Braithwaite Martineau, *The Last Day in the Old Home*, 1862, oil on canvas, 117 x 144 cm,
Tate Britain, London.
Fig. 87

*One Week After the Derby, The Last Look and Sold Up*, coloured stereoscopic cards, May 1859,
Brian May Collection.
Fig. 88
Fig. 89
Lady Clementina Hawarden, photograph 457:499-1968, c.1861-2
collodion stereoscopic print,
Fig. 93
Lady Clementina Hawarden, *Isabella Grace in a Spotted Dress* 457:444-1968, c.1858
collodion stereoscopic print,
Fig. 94
Ferdinand Joubert, *The Playground*, after Webster, 1858, coloured engraving,
Image: 46 x 92 cm,
private collection.
Fig. 95
James McNeill Whistler, *The White Girl*, 1862, oil on canvas, 213 x 107.9 cm, National Gallery of Art, Washington D.C.
Fig. 96
Fig. 97
Henri Fantin-Latour, *La Liseuse (Marie Fantin-Latour)*, 1863, oil on canvas, 100 x 80 cm, Tournai, Musée des Beaux-Arts.
Fig. 98
Henri Fantin-Latour, *La Féerie*, 1863, oil on canvas, 98.5 x 131.5 cm,
Musée des Beaux-Arts, Montreal.
Fig. 99
Édouard Manet, *Le Déjeuner sur l'herbe*, 1863, oil on canvas, 208 x 264.5 cm, Musée d'Orsay, Paris.
Fig. 100
Édouard Manet, *Jeune homme en costume de majo*, 1863, oil on canvas, 188 x 125 cm, Metropolitan Museum of Art, New York.
Fig. 101
Édouard Manet, *Mademoiselle V. en costume d’Espada*, 1862, oil on canvas,
165.1 x 127.6 cm,
Metropolitan Museum of Art, New York.
Fig. 102
L: Édouard Manet, *Philippe IV d’après Velasquez*, 1862, etching, 31.5 x 19.8 cm,
R: Édouard Manet, *Lola de Valence*, 1862, etching and aquatint, 26.4 x 18.1 cm,
Metropolitan Museum of Art, New York.
James McNeill Whistler, *Liverdun*, 1858, etching, 11 x 16 cm, Freer Gallery of Art, Washington D.C.
Fig. 105
Fig. 106
Fig. 107
Fig. 108
James McNeill Whistler, Brown and Silver, Old Battersea Bridge, 1859-64, oil on canvas, 64 x 76 cm, Addison Gallery of American Art, Andover, Massachusetts.
Fig. 109
Fig. 110
Fig. 111
James McNeill Whistler, *Black Lion Wharf*, 1859, etching, Plate: 15 x 23 cm,
Freer Gallery of art, Washington D.C.
Fig. 112
James McNeill Whistler, *The Thames in Ice*, 1860, oil on canvas, 74.6 x 55.3 cm,
Freer Gallery of art, Washington D.C
Fig. 113
Top: Rev. Calvert Richard Jones, *Head and Bows of the Ellen Simpson barque* (1840-50)
Calotype print, 21 x 16 cm,
Bottom: Rev. Calvert Richard Jones, *Swansea Harbour, Ships unloading at Cobra Wharf,*
Calotype print, 21 x 16 cm,
Fig. 114
James McNeill Whistler, *The Coast of Brittany (Alone with the Tide)*, 1861, oil on canvas, 87.31 x 115.57 cm, Wadsworth Atheneum Museum of Art, Hartford, Connecticut.
Fig. 115
John Dilwyn Llewyn, *Caswell Bay, 1853 (Waves Breaking)*, 1853, Salted paper print from collodion on glass negative, 15.5 x 16 cm, Victoria & Albert Museum, London.
Fig. 116
Gustave Le Grey, *The Great Wave, Sète*, 1857, Albumen silver print from glass negative,
33.7 x 41.4 cm,
Fig. 117

Top: John Dilwyn Llewelyn, *Monk Nash Point from Dunraven*, 1852, salted paper print from paper negative, 16.0 x 20.8 cm, George Eastman Museum

Bottom: *The Great Tor from Caswell Bay*, c.1850-54, salted paper print from paper negative, dimensions unknown, Science Museum, London
Fig. 118
John Dilwyn Llewelyn, *Rhossili*, 1845-50, salted paper print from collodion on glass negative,
George Eastman Museum.
Fig. 119
Richard Parkes Bonington, *A scene on the French Coast*, c.1825, watercolour and graphite on paper, 21 x 34 cm,
Tate Britain, London.
Fig. 120
Fig. 121
Henry Weigall Jnr., The 9th Earl of Airlie, 1861, oil on canvas, 205 x 130 cm, Trustees of the Airlie Estates Heritage Trust.
Fig. 122

Henry Weigall Jnr., *The Countess of Airlie*, 1860, oil on canvas, 205 x 130 cm, Trustees of the Airlie Estates Heritage Trust.
Fig. 123
Lady Clementina Hawarden *Isabella Grace Maude standing in three-quarter profile moving towards a door*, 1864, albumen print from Collodion glass plate, 11.2 x 9 cm, Musée D'Orsay, Paris.
Fig. 124
L: John Everett Millais, detail of Illustration for Rosa Mulholland, *Irene*, 1862, wood-engraving, 10 x 7.5 cm,
R: Lady Clementina Hawarden *Isabella Maude 5, Princes Gardens*, 457:410-1968, 1862, albumen print from collodion glass plate, 11.2 x 9.4 cm,
Fig. 125
Fig. 126

Fig. 127
Fig. 128
Lady Clementina Hawarden, photograph, 457:222-1968, albumen print from collodion glass plate, 11.2 x 9.4 cm,
Fig. 129
Lady Clementina Hawarden, photograph, 457:277-1968, albumen print from collodion glass plate, 11.2 x 9.4 cm,
In the central point of interest—the Virgin—we have the principal opposition of light and dark, which, however, occupy, relatively to the entire surface, but a moderate portion of the canvas; the remainder being entirely half tone of every gradation, from the delicate nuances of light shadows on the white drapery (whose frame it is impossible to reproduce in a woodcut) down to the half-seen forms of the angels, which melt into the strong shadow which pervades a firm base of support to the composition, and given, by contrast, an eternal radiance to the upper portion of the subject. This picture is a fine exemplification of the art term, “breadth of effect;” the whole power and range of light and dark, and their intermediates, is used in the most masterly manner, the strong and brilliant opposition of their white and black being contrasted on a small portion only of the picture, and both being the concentration, or focus, of a stream of broken tone flowing gradually away from them. A convincing test of the great breadth is seen on merely quickly opening and shutting the eyes, which it is not possible to do so rapidly but that the subject, in its integrity, shall have impressed itself on the sense of the spectator; which does not occur if a mechanical and heterogeneous chiaroscuro is tested in the same manner.

The light is generally better carried across a composition on the diagonal, which has several advantages. First, in throwing antagonism better the space of the outside form of the picture next, as the majority of forms in nature are vertical or horizontal, it contrives advantageously with them; and, lastly, there is, per se, more mobility and play in this direction—which also is, as it were, out of balance and on the move—than in the rigidity of the upright. An example of this principle is seen in the Murillo.

In subjects containing large masses of deep shadow, as interiors, portraits, &c., we find, in all good art, the principle of introducing, where practicable, small bright lights on objects coming immediately off the background depths. The value of this principle seems early to have been appreciated. We find it in Rembrandt and Van Eyck, in Giorgione, Titian, and Rubens, in Rembrandt, Dow, Metsu, and all the Dutch masters. The lights on armour, mirrors, glass vessels, &c., are the general means used for obtaining the effect. The advantages, indeed, are, an increase of depth and power (by opposition) in the darks, and, at the same time, an atmosphere and distance, by the contrast of the sharp, clear flash of light against the smooth, flat shadows. In portraits, or figure composition, the principle is of infinite value, since the soft, rounded forms of flesh gain immensely in “verbalness” by their contrast with the metallic hardness of this species of light. The flash on the mirror, in the well-known picture of “Titius and his Blauron,” is one of a multitude of examples which could be cited, illustrative of the principle. The value of the effect of this sharp light on the soft flash-tints of the neck and bust of the female is well tested, by covering (in a copy) and comparing in a pretty manner.

Fig. 130
Fig. 131
James McNeill Whistler, *The Artist in His Studio*, 1865/66, oil on paper mounted on board, 62.9 x 46.4 cm,
Art Institute of Chicago.
Fig. 132
Lady Clementina Hawarden, photograph, 307-1947, albumen print from collodion glass plate, 25 x 28 cm,
Fig. 133
Manet’s ‘array’ at the Salon des Refusés, 1863
Fig.134
Camile Silvy, *Fanny Stirling as Mrs Smylie in Tom Taylor’s Nine Points of the Law*, 1860
albumen print, 8.9x 5.9 cm,
Camile Silvy, Caroline Agnes (née Horsley-Beresford), Duchess of Montrose, 1860. Albumen print mounted in daybook (vol. 1, no. 1251), 8.4 × 5.5 cm, and Lady Emily Peel, née Hay, 1860. Albumen print mounted in daybook (vol. 1, no. 507), 8.5 × 5.4 cm, National Portrait Gallery, London.
Fig. 136
Cruces y Campa, carte-de-visite from Types D'amérique Du Sud, 1860-70, albumen print from collodion glass plate, Bibliothèque nationale de France, département Estampes et photographie.
Fig. 137

*Carte-de-visite* depicting Virginie Déjazet, c.1868, albumen print from collodion glass plate, Bibliothèque nationale de France, département Estampes et photographie.
Fig. 138
Camille Silvy, *The Princess Theatre Rifles in Jack the Giant Killer*, 1859-60, albumen print from collodion negative, 18 x 24 cm, private collection.
Fig. 139
Fig. 140
Portraits De Prestidigitateurs, Illusionnistes, Artistes De Cirque, Phénomènes, Types Ethnologique, 1860-1900, album of 123 carte-de-visite photographs, Bibliothèque nationale de France, département Estampes et photographie.
Fig. 141
Marcantonio Raimondi, *The Judgement of Paris (after Raphael)*, 1510-20, engraving, 29.1 x 43.7 cm, Metropolitan Museum of Art, New York.
Fig. 142
Giorgione, *The Pastoral Concert*, 1508-09, oil on canvas, 110 x 138 cm,
Musée du Louvre, Paris.
Fig. 143
Gustave Courbet *Les Demoiselles des bords de la Seine (été)*, 1857, oil on canvas, 174 x 206 cm,
Jean-Auguste-Dominique Ingres, *Portrait du compositeur Luigi Cherubini (1760-1842) béni par la muse de la poésie lyrique Terpsichore*, 1842, oil on canvas, 105 x 94 cm, Musée du Louvre, Paris.
Fig. 145
Félix-Jacques-Antoine Moulin, *Nude at Well*, 1853-56, hand-coloured stereoscopic daguerreotype, 6.4 x 5.7 cm,
Detroit Institute of Arts.
Fig. 146
Simon Vouet, *The Muses Urania and Calliope*, c.1634, oil on panel, 80 x 125 cm, National Gallery of Art, Washington D.C.
Fig. 148
Detail of Jazet, *Louis XVI recevant le duc d'Enghien au séjour des bienheureux*. 
Fig. 149
Anne-Louis Girodet, L’Apothéose des héros français morts pour la patrie pendant la guerre de la Liberté, 1802, oil on canvas, 192 × 184 cm, Château de Malmaison.
Fig. 150
Key to Jazet, *Louis XVI recevant le duc d'Enghien au séjour des bienheureux*,
Musée Carnavalet, Paris.
Fig. 151
Fig. 152
Fig. 153
Jules Ziegler, *Formule analogique* from *Études céramiques*, 1850.
Bibliothèque nationale de France.
Fig. 154
Jean Charles Develly, two designs for the déjeuner Arts Industriels; Tapisserie des Gobelins, Pen and watercolour, c.1825, Musée de Sèvres.
Fig. 155
John Sparkes, *Marlborough House; Fourth Room*, 1856, watercolour, 31.7 x 30.7 cm
Fig. 156
Frederic Leighton, *Lieder onhe Worte*, 1861, oil on canvas, 102 x 63 cm
Tate Britain, London.
Fig. 157
Frederic Leighton, *Captive Andromache*, 1888, oil on canvas, 197 x 407 cm, Manchester Art Galley.
Fig. 158
Frederic Leighton (designer), *Tomb Monument for Elizabeth Barratt Browning*, 1861-64, marble and mixed media, Protestant Cemetery, Florence.
Fig. 159
Frederic Leighton, *Electra at the Tomb of Agamemnon*, 1869,
oil on canvas, 150 x 75.5 cm,
Ferens Art Gallery, Kingston-upon-Hull.
Fig. 160
Painter of Louvre G501, Lacanian Pelike depicting Electra, Orestes and Hermes at the tomb of Agamemnon, ceramic, 430 mm high, c.370 bce, Musée du Louvre, Paris.
Fig. 161
Fig. 162

Detail of *Lieder ohne Worte*: $x$: Symmetry understood relative to gravity. $y$: ‘Vital force’, or organic direction of growth producing *proportionality* $z$: Predominant *directionality* of design or ‘will’.

Doric (white) and Polyclitan (red/green) canons compared
Fig. 163
Fig. 164
James McNeill Whistler, *Purple and Rose: The Lange Leizen of the Six Marks*, 1864, oil on canvas, 93.3 × 61.3 cm, Philadelphia Museum of Art.
Fig. 166
oil on canvas, 76.5 × 51 cm,
Tate Britain, London.
Fig. 167
James McNeill Whistler, *Symphony in White No. 3, The Little White Girl*, 1864, oil on canvas, 76.5 × 51 cm, Barber Institute of Fine Arts, Birmingham.
Fig. 168
Jean-Auguste-Dominique Ingres, *Comtesse d’Haussonville*, 1845, oil on canvas, 131.8 cm x 92 cm, Frick Collection, New York.
Fig. 169
Dante Gabriel Rossetti, The Tune of the Seven Towers, 1857, watercolour on paper, 31.4 x 36.5 cm, Tate Britain, London.
Fig. 170
Alexandre Brongniart and Denis-Désire Riocreux, Chinese Porcelains and Tonkin-ware, from Description méthodique du musée céramique, 1845, Bibliothèque nationale de France.
John Pollard Seddon, wardrobe, c.1870, oak, cast brass furniture, mirror plate, fruitwood inlays and banding, 211 x 198 cm, Patch Rogers.
**Fig. 172**

James McNeill Whistler, *Eagle Wharf*, 1859, etching, 14 x 21.7 cm,
Freer Gallery of Art, Washington D.C.
Fig. 173
Palais de L’Exposition universelle de Londres, l’Illustration, 6th April 1861, Bibliothèque nationale de France.
Fig. 174
Édouard Manet, *Vase de pivoines sur piédouche*, 1865, oil on canvas, 90 x 70 cm,
Musée d'Orsay, Paris.
Édouard Manet, *Portrait d’Émile Zola*, 1868, oil on canvas, 146 x 114 cm, Musée d’Orsay, Paris.
Albert Jacquemart, Histoire des Faiences Patriotiques, Gazette des Beaux-Arts, November 1867
Bibliothèque nationale de France.
Fig. 178
Fig. 179
Alfred Kampmann, *Schneider’s Inkwell, held at Strasbourg library*, from *Faïences Patriotiques*, 1867,
authors collection.
Fig. 180
Édouard Manet, Le Déjeuner (dans l’atelier), 1868, oil on canvas, 118 x 54 cm, Neue Pinakothek, Munich.
Fig. 181
Plates from Édouard de Beaumont, L’Art Industriel de Armurier et Fourbisser en Europe, Gazette des Beaux-Arts, August 1867, Bibliothèque nationale de France.
Fig. 182

No. 75. G Renard del., d’apres un dessin conservé au Musée de Sèvres (Dans un coin est écrit: Pour remplir l’angle du plateau) from Faïences Patriotiques, 1867, authors collection.
Fig. 183
French Tripod Chocolatière, 1770-80, silver and lignum vitae, 29.5 x 28 cm, Farella Frank, Paris.
Fig. 184
Fig. 185
Félix Bracquemond, *Motifs pour le décor d’un service de table en faïence de la maison Rousseau, N° 19, Grand poisson*, 1866, etching, 24.5 x 34.5 cm,
Bibliothèque nationale de France, département Estampes et photographie.
Sans doute, les courriers de l’art n’en furent pas échappés ; mais ceux qui sentent vivement, ceux que le bruit du tambour fait tressaillir, ceux qui sont émus au spectacle des scènes populaires, ceux-là, quelque mince que fût leur talent, se trouvèrent agrandis par la fièvre révolutionnaire.

Fig. 186
Assiette de fabrique Lorraine, from Faïences Patriotiques, 1867, authors collection.
Fig. 187
No.17. Saladier polychrome de nevers, from Faiences Patriotiques, 1867, authors collection.
Fig. 188
Félix Bracquemond, design for *L’assiette républicaine*, 1868, gouache on paper, 46 x 29 cm,
Musée Carnavalet, Paris.
Fig. 189
Robert Brandard, *Snow-Storm*, 1861, engraving,
Tate Britain, London.
Fig. 190
William Hogarth, *Captain Lord George Graham in his Cabin*, c.1746, oil on canvas,
68.5 x 88.5 cm,
Fig. 191
Edwards McInnes, after Thomas Lawrence, *Henry Dundas, 1st Viscount Melville*, 1843, mezzotint,
Fig. 192
Thomas Lawrence, *Sir Robert Peel*, c.1810, oil on canvas, 75 x 62 cm, Glyn Vivian Art Gallery, Swansea.