

A FORCED ACCORD
THE *DISPOSITIF* OF INDUSTRIAL ART IN
THE WORKS OF THE MANET-WHISTLER
CIRCLE, 1858-68

VOLUME 2 of 2

NICHOLAS BOYD SHADDICK

PhD

UNIVERSITY OF YORK
HISTORY OF ART
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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 basework 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

FIG. 155.



FIG. 156.



FIG. 157.



FIG. 158.



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

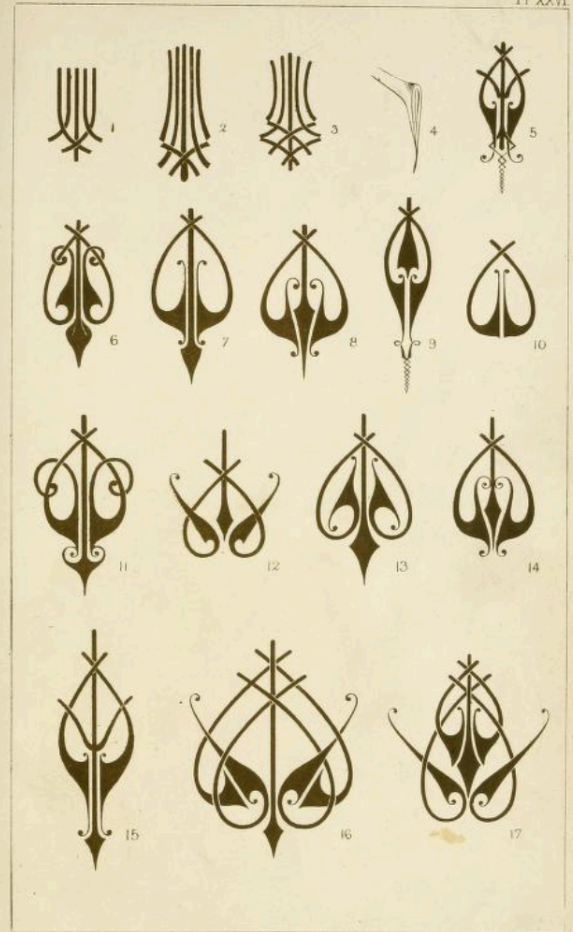


Fig. 3

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

Alphonse Legros, *Le Lutrín*, 1865, oil on canvas, 101.5 x 106 cm,
Musée D'Orsay, Paris.



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 gouache 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

Alphonse Legros, *The Tinker*, 1874, oil on canvas, 115 x 132 cm,
Victoria & Albert Museum, London.



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.

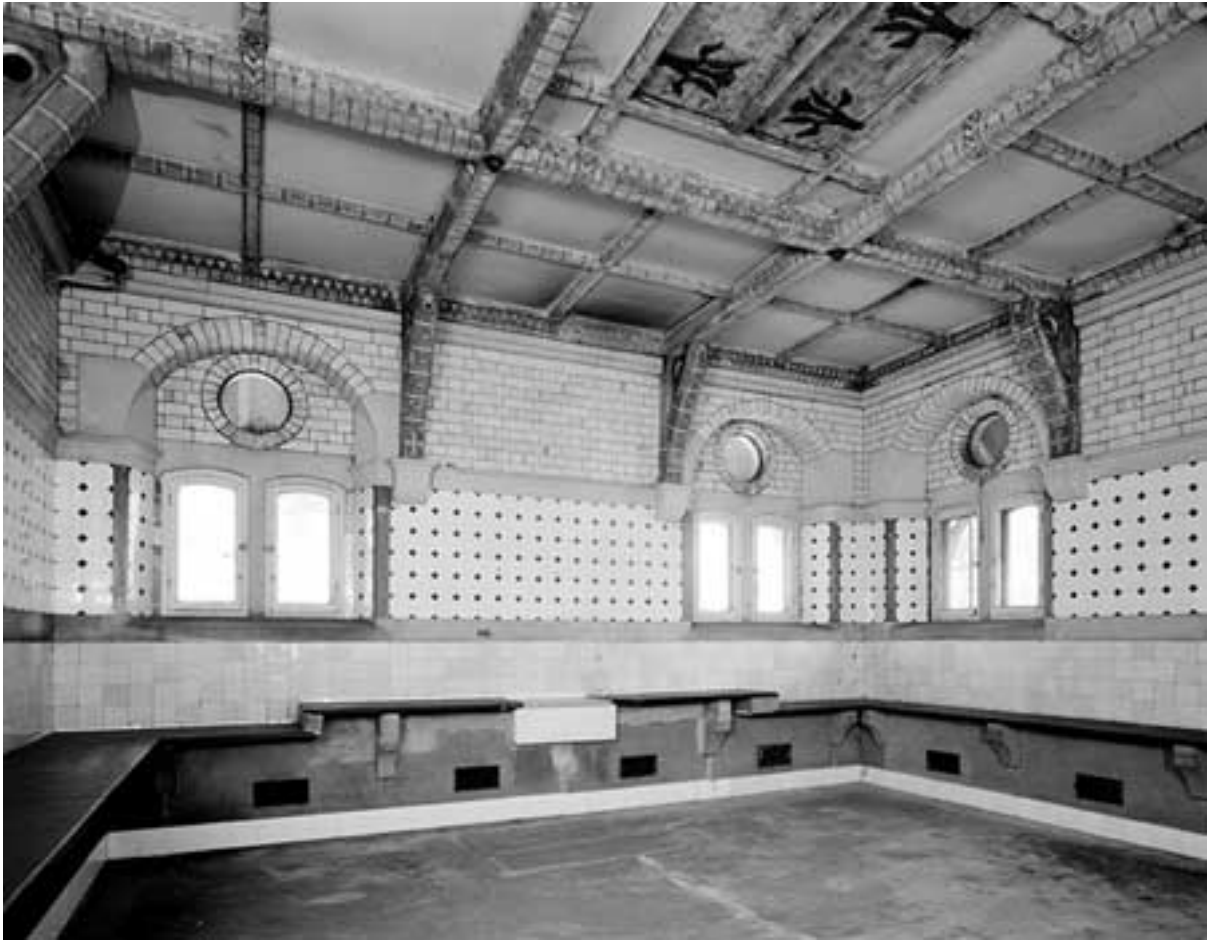


Fig. 17

William Nesfield, The Dairy at Croxteth Hall, Liverpool, 1864-65.
Photograph © Crown copyright. NMR Reference Number: BB93/27867.



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.



Fig. 20
Albert Moore, *Pomegranates*, detail.

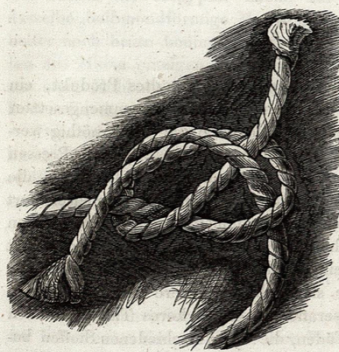
Drehungen bewerkstelligen, die miteinander oder gegeneinander laufen u. s. w. So bietet diese einfache Technik für stilistische Betrachtungen, die das Nützliche im Schönen sehen, den reichsten Stoff, deren Bearbeitung einem kunstphilosophischen Posamentier vorbehalten bleibt. Auch von diesem Prozesse besitzen wir Illustrationen, die älter sind, als unsere papierne Geschichte.¹

§. 50.

Der Knoten.

Der Knoten ist vielleicht das älteste technische Symbol und, wie ich zeigte, der Ausdruck für die frühesten kosmogonischen Ideen die bei den Völkern aufkeimten.

Der Knoten dient zuerst als Verknüpfungsmittel zweier Fadenenden und seine Festigkeit begründet sich hauptsächlich auf den Widerstand der Reibung. Das System, welches durch Seitendruck die Reibung am meisten befördert, wenn die beiden Fäden in entgegengesetzten Richtungen nach ihrer Länge gezogen werden, ist das festeste. Andere Verhältnisse treten ein, wenn auf



die Fäden nicht in dem Sinne ihrer Länge, sondern vertikal auf deren Ausdehnung eingewirkt wird, obgleich auch hier die nach der Längenrichtung der Fäden gehende Resultante der Spannung am meisten in Betracht kommt. Der Weberknoten ist unter allen der festeste und nützlichste, vielleicht auch der älteste oder doch derjenige, der in den technischen Künsten am frühesten figurirte. Die Seiler und

Schiffer kennen eine Menge von Knotensystemen, über welche ich leider nur als Laie sprechen könnte. Manches auch für unsere

¹ S. Wilkinson's oft citirtes Werk über Aegypten. Vol. III. S. 144.

freier Hand führt das Motiv aus. Alle andern genannten Spitzen sind durchweg freie Handarbeit.

Alle diese Sorten sind unter sich charakteristisch verschieden, aber gemeinsam leicht von Klöppelwerk dadurch zu unterscheiden, dass sie alle aus Variationen der beiden Stiche bestehen, die auf den unterstehenden Figuren 1 und 2 dargestellt sind.

Fig. 1.



Fig. 2.



Fig. 3.



2) Bobinet, Kissen- oder Klöppelarbeit ist eine Erfindung der neuern Zeit. Man nennt Barbara Uttmann aus Sachsen als die Erfinderin und gibt das Jahr 1560 als das Jahr der Erfindung an.

Man unterscheidet spanische, gegründete spanische, sächsisch-brüsseler, flämisch-brüsseler, mecheler, valenciennner, holländische, Lille-Spitzen. Dann noch Chantilly-, Honiton- und Buckinghamshire-Spitzen, zuletzt Blondes.

Der Process des Spitzenklöppelns besteht aus einer Art von gemischter Weberei, Zwirnerei und Flechtung. Das Dessin der meisten Sorten wird durch ein Zusammengreifen der Fäden hervorgebracht, wie es beim Weben der Leinwand in Anwendung kommt; (Fig. 3) — der Grund dagegen wird durch Flechtung der Fäden erzeugt, oder bei anderen Sorten durch einfaches Zwirnen. (Siehe Figuren 4 und 5.)

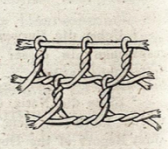
Fig. 4.



Fig. 5.



Fig. 6.



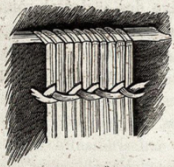
Ausserdem kommen noch Variationen zwischen diesen Proceduren vor, die aber im Wesentlichen das Charakteristische der geklöppelten Spitzen bilden.

Fig. 21

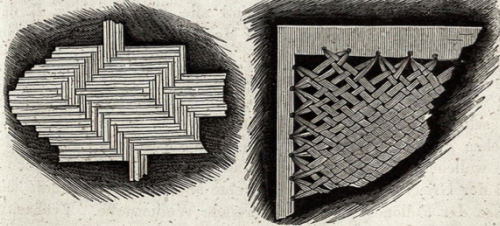
Gottfried Semper, Illustrations of knotting techniques, *Der Stil in den technischen und tektonischen Künsten oder praktische Ästhetik; ein Handbuch für Techniker, Künstler und Kunstfreunde*, Vol I, pp.180, 186, Munich, 1860, University of Heidelberg.

wie diess die Weberei bedingt, sondern dass auch diagonale und nach allen Richtungen laufende Fäden in die Textur eingeflochten werden können. Dieser Vorzug soll in dem Geflechte auf alle Weise behauptet, scheinbar gemacht; zum Charakteristicum erhoben werden.

Die Kunst des Bereitens der Decken aus Rohrgeflechten ist uralt und hat seit den Zeiten des alten Reiches der Pharaonen



keine wesentlichen technischen Fortschritte gemacht; in der ästhetischen Auffassung des Motives waren dagegen die damaligen Aegypter, sind noch jetzt die Irokesen Nordamerikas und manche andere Wilde und Halbwilde

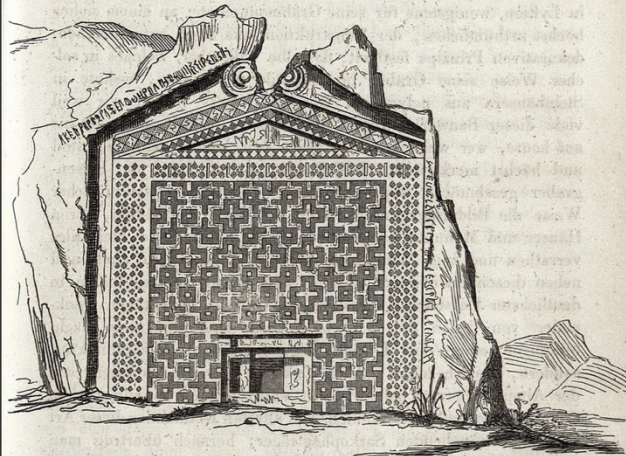


Aegyptisches Geflecht.

unbefangener, glücklicher und sinnreicher als wir heutigen Europäer mit unserer bewunderten mechanischen Allmacht.

Das Mattengeflecht bringt geometrische Muster von reichster Abwechslung hervor; vorzüglich wenn die Elemente durch Farbenwechsel und in der Breitenausdehnung variiren. Es war immer ein sehr fruchtbares Motiv der Flächendekoration schon bei den Aegyptern und Assyriern, deren glisirte Ziegelwände oft nach dem Vorbilde der Mattengeflechte gemustert waren, zumal zur Zeit der spätern Dynastien des assyrischen Reichs (Khorsabad, Kuyundshik.) Wohl aus uralter Ueberlieferung wird dasselbe in dem asiatisirenden byzantinischen Baustil und in den verschiedenen Verzweigungen des arabischen Baustils bis zum Uebermass benützt. Die höchste Ausbildung erhielt es in Spanien

Der Hauptsitz dieses kyklopischen Stiles scheint Karien gewesen zu sein, woselbst bei Kalynda die vielleicht ältesten Ueberreste dieser Art gefunden werden. Regelmässiger sind die Polygonmauern bei Jassos an der Küste von Karien, und einige andere in dem benachbarten Lykien. Andere Polygonwerke in Verbindung mit Felsenskulpturen der merkwürdigsten Art, die von den Erbauern der ersteren herrühren mochten, vielleicht die Reste des alten Pterium oder die von Tavia, an der Grenze von Armenien, tragen verzierte Theile, z. B. Thürpfosten, mit Adlern, deren Häupter menschlich, deren Füsse die eines Löwen sind, und sonstige sehr an Innerasien erinnernde Details.



Grab des Midas.

Einen schlagenden Gegensatz zu jenen zuerst erwähnten lydischen Königsgräbern bilden sodann die Gräber der phrygischen Herrscher in der Gegend von Nikoleia, die gleichsam kolossale in Fels gehauene Teppichwände sind. Offenbar waren sie einstmals stuckirt und reich mit Farben und Vergoldung ausge-

Fig. 22

Gottfried Semper, *Der Stil in den technischen und tektonischen Künsten oder praktische Ästhetik*, Vol. I, pp.189, 429, Munich, 1860

University of Heidelberg.

die situla, der alten Aegypter; das zweite ist die hellenische Hydria. — Beide haben denselben zwecklichen Ursprung, sie sind beide bestimmt Wasser aufzufangen; aber das erste ist Schöpf-



Situla.

Hydria.

gefäß, um das Wasser aus dem Nile heraufzuziehen, und daher charakteristisch für Aegypten, die Gabe des Nils, das keine dem Felsen entrieselnde Wasserquellen hat. Zwei solcher Eimer wurden von den ägyptischen Wasserträgern an einem Joche getragen, so dass einer vorn, der andere hinten hing; — der schwerste Theil ist zu unterst, oben verengt sich das Gefäß, um das Ausschütten zu verhüten. Es ist geformt wie ein Wassertropfen, auch erinnert es im Ganzen und in der Ornamentation an den ursprünglichen Lederschlauch, der in der ältesten Kulturperiode Aegyptens das übliche Schöpfgefäß war, und diess unter den Türken heutzutage wieder geworden ist. Man bemerke jene Hieroglyphenstreifen unterhalb des Wulstes, der den Rand des Gefäßes bildet, — diese sind motivirt durch die Erinnerung an die Falten des Lederschlauchs, der *Pera* nach lateinischem Ausdrucke, der auch für dergleichen metallene oder irdene Schläuche galt, die durch die Einziehung der Mündung entstehen mussten.

Wir fühlen lebhaft die volle Zweckangemessenheit dieser Form, welche der entschiedene Gegensatz jener griechischen Hydria ist, deren Bestimmung darin besteht das Wasser nicht zu schöpfen, sondern es, wie es vom Brunnen fließt, aufzufangen.

Daher die Trichterform des Halses und die Kesselform des Rumpfes, dessen Schwerkräftmittelpunkt hier der Mündung möglichst nahe gelegt ist; denn die etruskischen und griechischen Frauen trugen ihre Hydrien auf ihren Häuptern, — aufrecht wenn voll, horizontal wenn leer, wie nebenstehendes Bild, das sich auf der nämlichen hier dargestellten Hydria befindet, zeigt. — Wer den



Tragen der Hydria.

Versuch macht einen Stock auf seiner Fingerspitze zu balanciren, wird diess Kunststück leichter finden wenn er das schwerste Ende des Stocks zu oberst nimmt: diess Experiment erklärt die Grundform der hellenischen Hydria, die ihre Vervollständigung erhält durch zwei horizontale Henkel, im Niveau des Schwerpunktes, zum Heben des vollen, und eines dritten vertikalen, zum Tragen und Aufhängen des leeren Gefäßes, vielleicht auch als Handhabe für eine zweite Person, welche der Wasserträgerin beisteht das volle Gefäß auf den Kopf zu heben.

Wie bedeutsam tritt das schwebende geistige und klare Wesen der quellverehrenden Hellenen schon aus dieser untergeordneten Kunstgestaltung symbolisch heraus, gegenüber der Situla, bei welcher das physische Gesetz der Schwere und des Gleichgewichts einen ganz entgegengesetzten, aber dem Geiste des ägyptischen Volks nicht minder entsprechenden, Ausdruck fand!

Diese bedeutungsvollen Formen wurden als solche erkannt, und in Folge dessen zu religiösen und nationalen Emblemen erhoben; — sowie daher der Nileimer das heiligste Gefäß der Aegypter war, eben so wurden die panathenäischen Pompen von einem Zuge Hydrien tragender Jungfrauen eröffnet.

Fig. 23

Gottfried Semper, *Der Stil in den technischen und tektonischen Künsten oder praktische Ästhetik*, Vol. II, pp.4-5, Munich, 1863

University of Heidelberg.

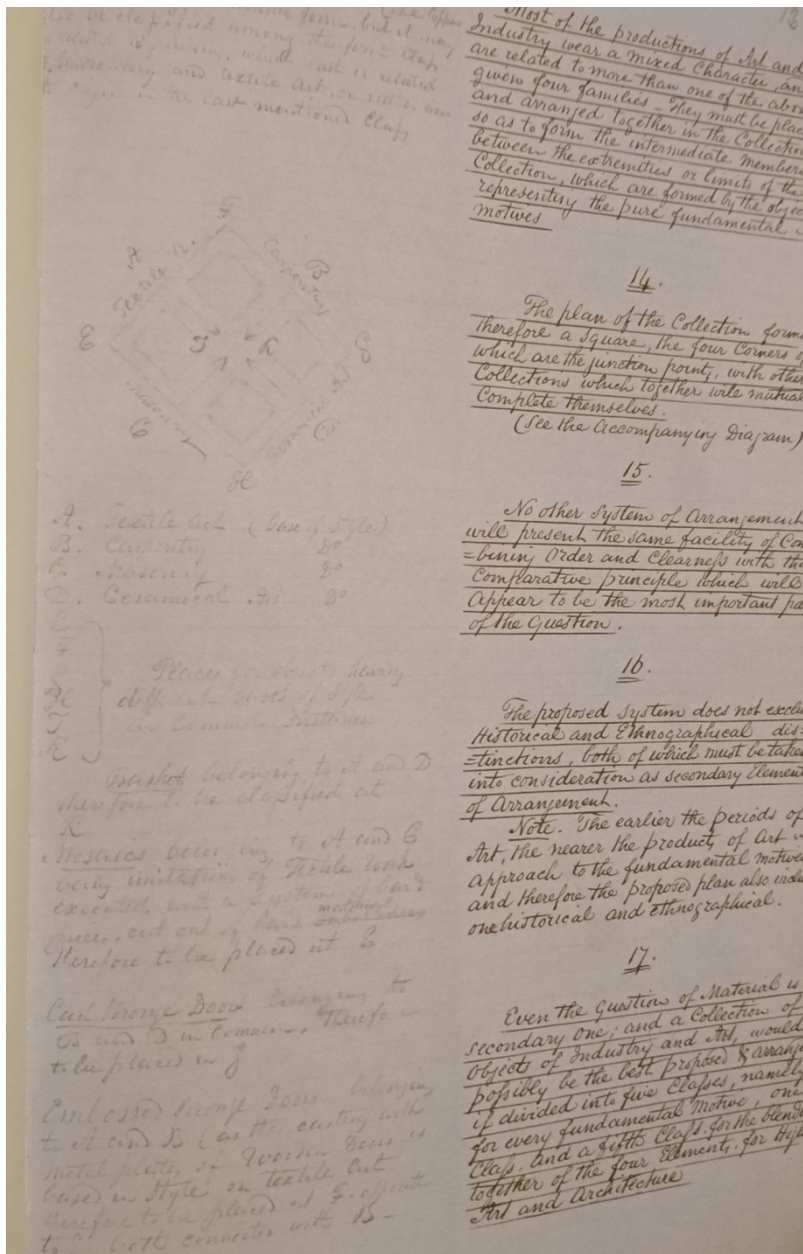


Fig. 24

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.

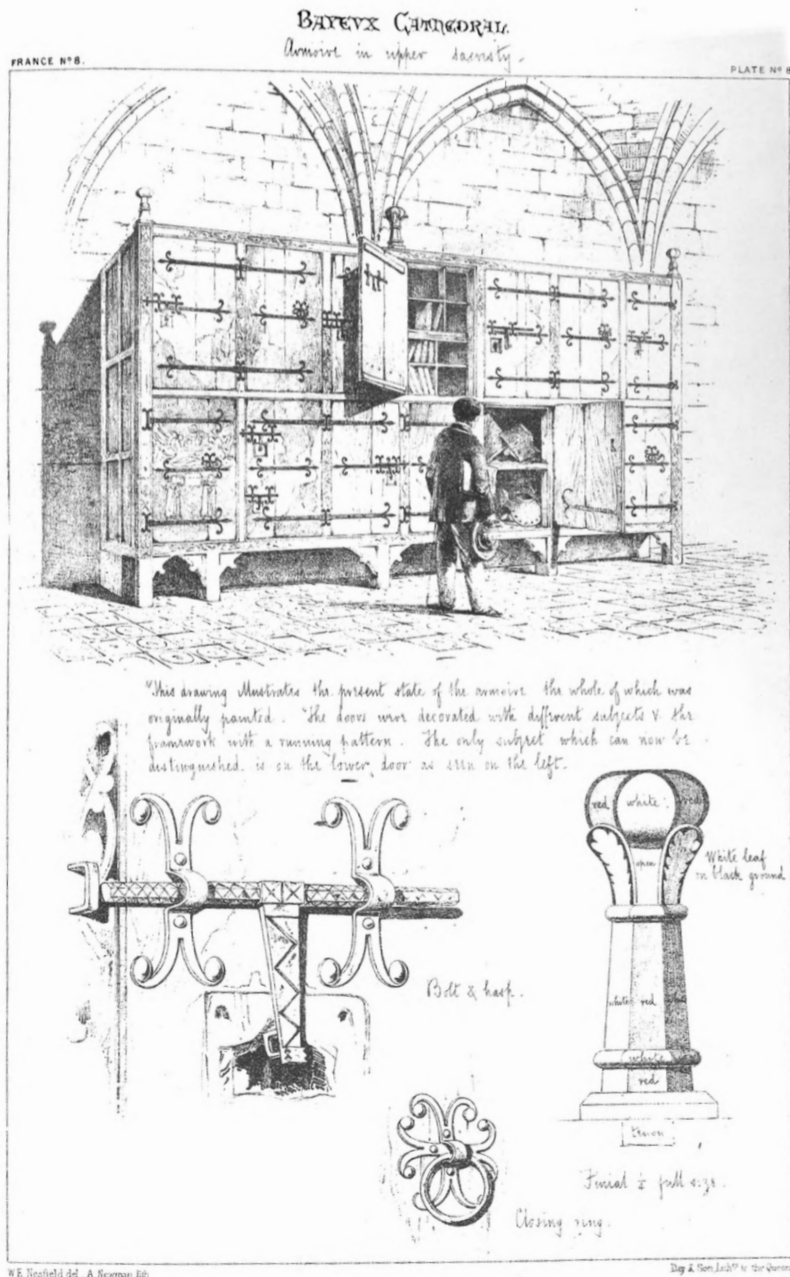


Fig. 25

William Eden Nesfield, Plate N° 8, *Specimens of Mediaeval Architecture: chiefly selected from examples of the 12th and 13th centuries in France & Italy and drawn by W. Eden Nesfield, 1862,*
National Art Library, London.

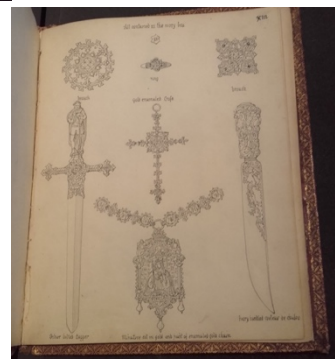
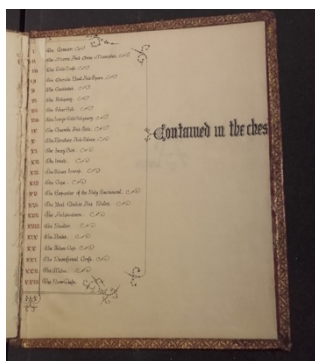
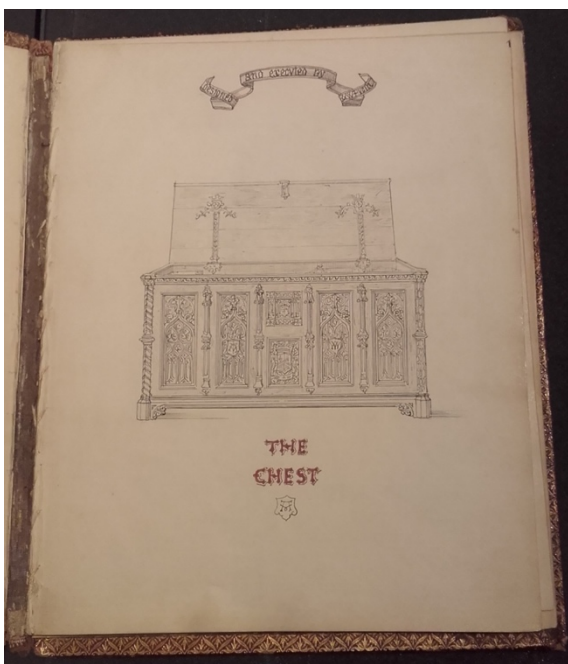


Fig. 26

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
 Victoria & Albert Museum, London.

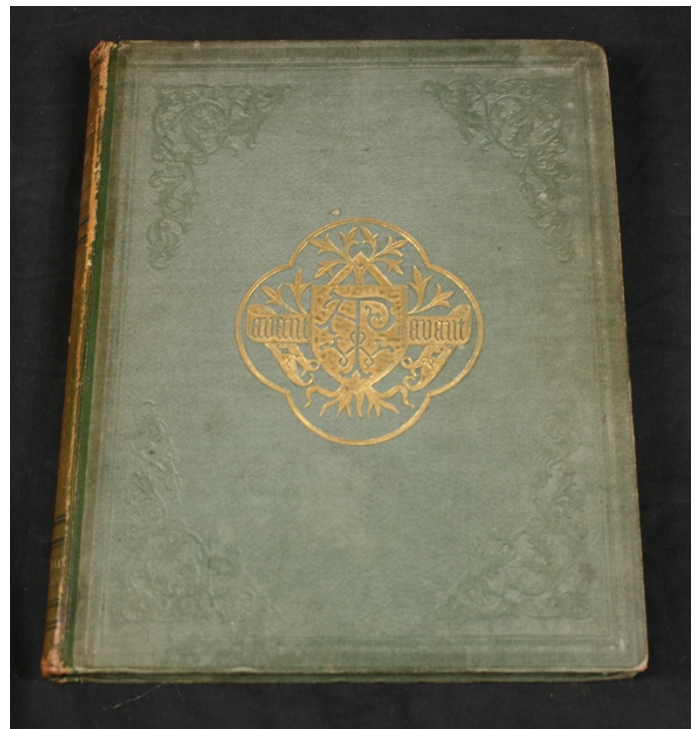
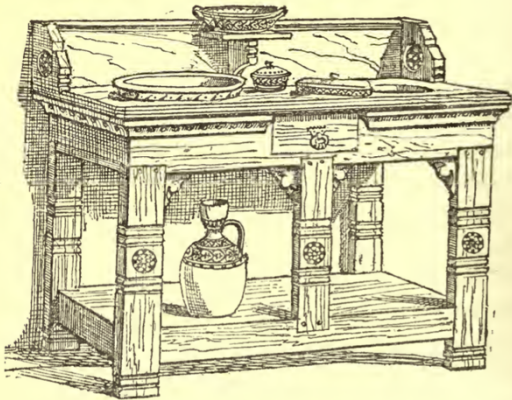


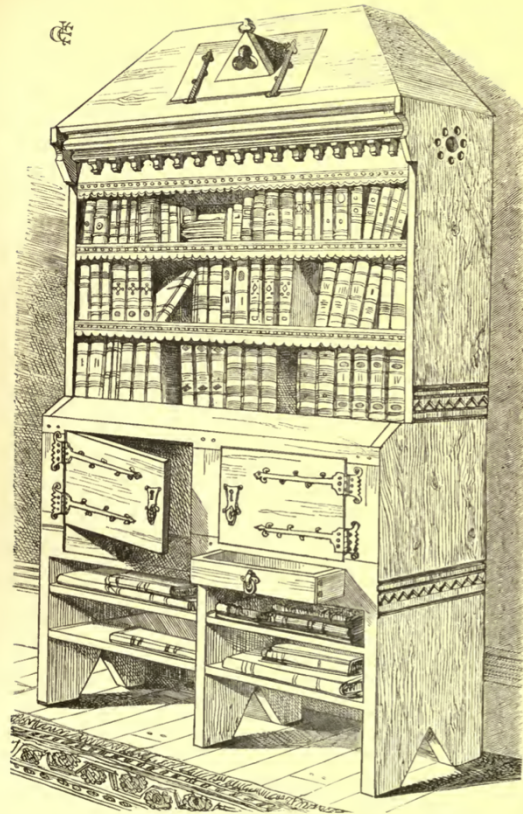
Fig. 27

Albert Moore, *Pomegranates*, detail, and Augustus Welby Northmore Pugin, *The True Principles of Pointed or Christian Architecture*, 1841, 26 x 21 cm, authors collection.

A room intended for repose ought to contain nothing which can fatigue the eye by complexity. How many an unfortunate invalid has lain helpless on his bed, condemned to puzzle out the pattern of the hangings over his head, or stare at a wall which he feels instinctively obliged to map out into grass plots, gravel paths, and summer houses,



like an involuntary landscape gardener? Time was when a huge 'four-poster' was considered indispensable to every sleeping apartment, and night-capped gentlemen drew around their drowsy heads ponderous curtains, which bade fair to stifle them before the morning. Let us fancy the gloom, the unwholesomeness, the absurdity of such a



Library Book Case,
executed from a Design by Charles L. Eastlake.

Fig. 28

Charles Locke Eastlake, *Hints on Household Taste*, p.186 and Plate XXV, facing p.116,
1868,
British Library.

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. 73).

FIG. 73.



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 protruded 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 *scales* or winter clothing of the leaf bud, the *sepal*, *petal*, *stamen*, and *carpel* 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.



Fig. 29

Christopher Dresser, *The Art of Decorative Design*, p.82 and Plate V, 1862,
National Art Library, London.

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 instances 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).

FIG. 68.



FIG. 69.

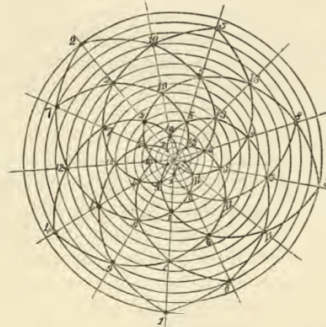


15. In the next arrangement the leaves are in

eight rows, the consecutive leaves in the spiral series are three-eighths of the circumference of the stem apart, and the spiral thread has to pass three times round the stem before encountering a leaf situated over that with which we start. This arrangement occurs in the holly, plantain, and aconite.

16. In the houseleek (fig. 70), minor convolvulus, and wormwood, we find the leaves disposed in

FIG. 70.



thirteen rows, the consecutive leaves removed from one another by five-thirteenths of the circumference of the circle, or $138^\circ 24'$, and that it is necessary to follow the spiral thread five times round the stem before we encounter a leaf situated over the one with which we start. These are the common modes of leaf-arrangement, yet they are not all the forms of disposition known, for a few other spiral series are

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

L to R: Ottoman 'Iznik' jug, c.1600, with blue pomegranate motif. Turkish cotton Embroidery, 17th century. Venetian 'pomegranate pattern' silk velvet with gold thread. c.1480. North Italian Brocatelle woven silk, c.1700. Victoria & Albert Museum, London.



Fig. 33

L to R: William Morris and Jane Morris, *Pomegranate Tree* embroidery, c.1860.
William Morris for Morris, Marshall, Faulkner and Co, *Pomegranate* wallpaper (later
called *Fruits*) 1865-66.
Victoria & Albert Museum, London.



Fig. 34

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

Henri Fantin-Latour, *Self-Portrait*, 1859, oil on canvas, 101 x 83 cm,
Musée de Grenoble.



Fig. 38

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.



© The Fitzwilliam Museum, Cambridge. UK



Fig. 40

James McNeill Whistler, *La Marchand de Moutarde*, 1858, and *Portrait de femme*, now usually known as *Fumette*, 1858, Fitzwilliam Museum, Cambridge.



Fig. 41

Édouard Manet, *Beuveur d'absinthe*, 1859, oil on canvas, 180 105 cm,
Ny Carlsberg Glyptotek, Copenhagen.



Fig. 42

Hugo Van de Goes, *The Monforte Altarpiece*, c.1470, oil on panel, 147 x 242 cm,
Gemaldegalerie, Berlin.



Fig. 43
 Henry Monnier, *La Femme de Menage*, in *Les Français peints par eux-mêmes*,
Encyclopédie Morale Du XIX^e Siècle, Vol I, facing p.527, 1842,
 British Library.

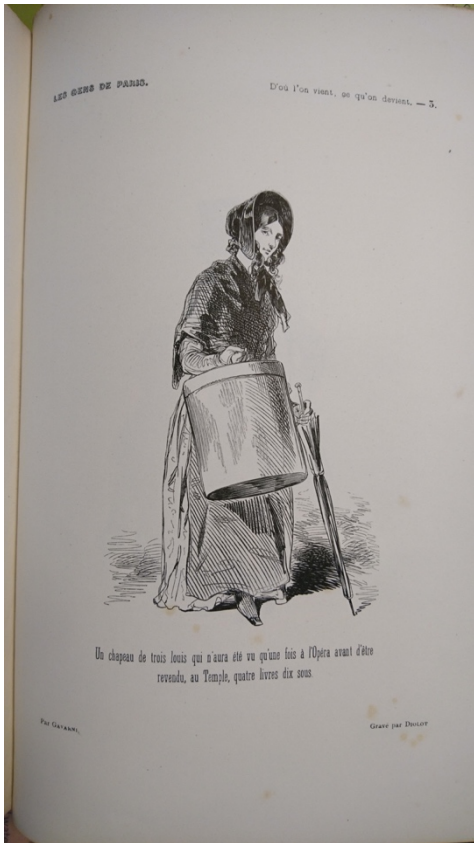


Fig. 44
Gavarni, Plates from *Le Diable à Paris*, 1845-46: L. facing p.218, Vol. I, and R. facing p.310, Vol. II, British Library.

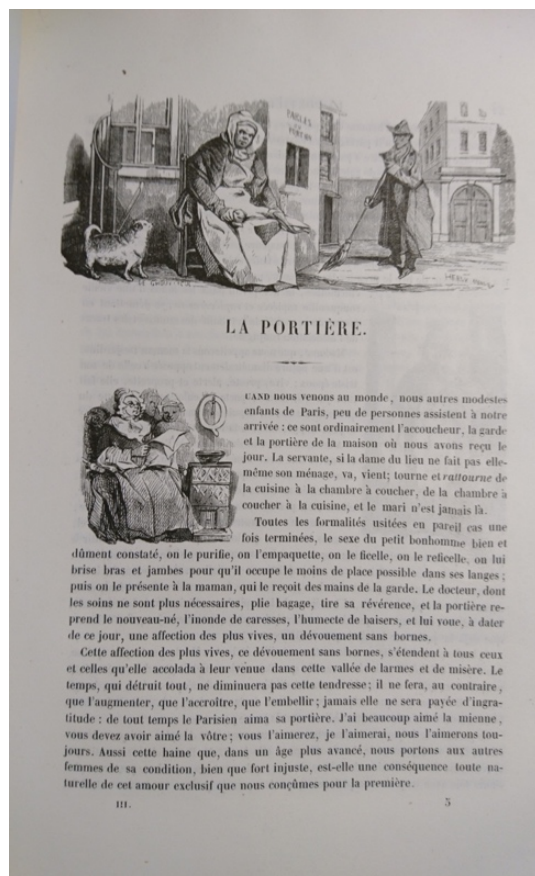


Fig. 45

L to R: *La Halle*, facing p.269 in *Les Français peints par eux-mêmes*, Vol. IV, 1842.
La Portiere, p.33 in *Les Français peints par eux-mêmes*, Vol III, 1841,
 British Library.



Fig. 46
Les Petits Metiers de Paris, Plate 17, *Le Diable à Paris*, Vol. II, 1845.
 British Library.

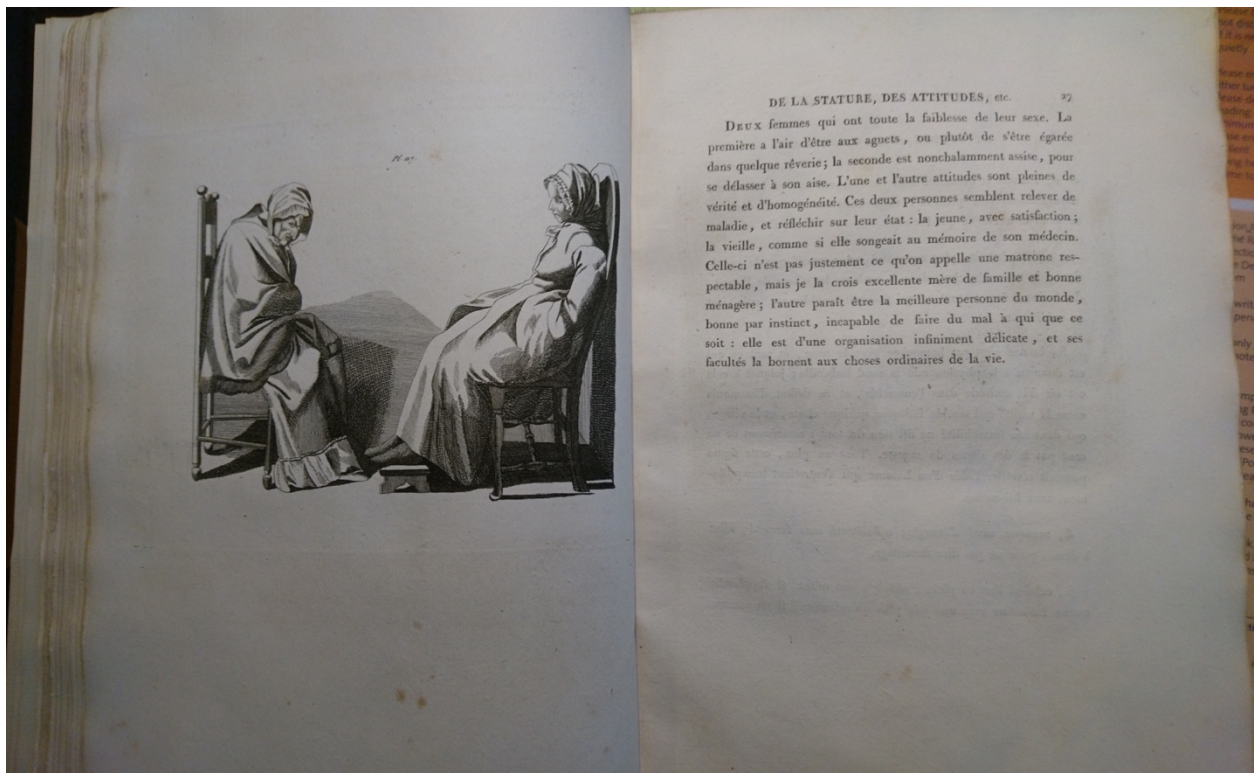


Fig. 47

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, *Carte de visite*, c.1858,
Bibliothèque nationale de France, département Estampes et photographie.



Fig. 50

Alphonse Legros, *La procession du caveau St. Medard*, 1859, etching, plate: 18.6 x 39.9 cm, Bibliothèque nationale de France, département Estampes et photographie.



Fig. 51

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.



RELIGIOUS MELANCHOLY.

From a Photograph by D^r Diamond.

Engraved on Stone by W. Page

Printed by Ballin & Whitton

Fig. 53

Religious Melancholy, Plate 1, p.15, *The Medical Times and Gazette*, 2nd 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).
Bottom: *Fading Away*, p.9, *Harper's Weekly*, 20th November 1858, (United States of America).



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 1^{er} 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.



Fig. 62

Anne Augier, in Louis-Basile Carré de Montgeron, *La vérité des miracles de M. de Pâris démontrée contre M. l'Archevêque de Sens*, Bibliothèque nationale de France.



*LA DISCIPLINE PATRIOTIQUE OÙ LE FANATISME CORRIGEE.
Epoque arrivée dans la semaine de la Passion 1791. par les Dames de la Halle.
D'après un relevé exacte, il s'est trouvé 621 fesses de fouettées; Total 310 culs et demie, attendu que la Tresoriere
des Miramiones n'avoit qu'une seule fesse.*

3493

Fig. 63

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 relevé exacte, il s'est trouvé 621 fesses de fouettées; total 310 culs et demie, attendu que la tresoriere des Miramiones n'avoit 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.



Fig. 67

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.

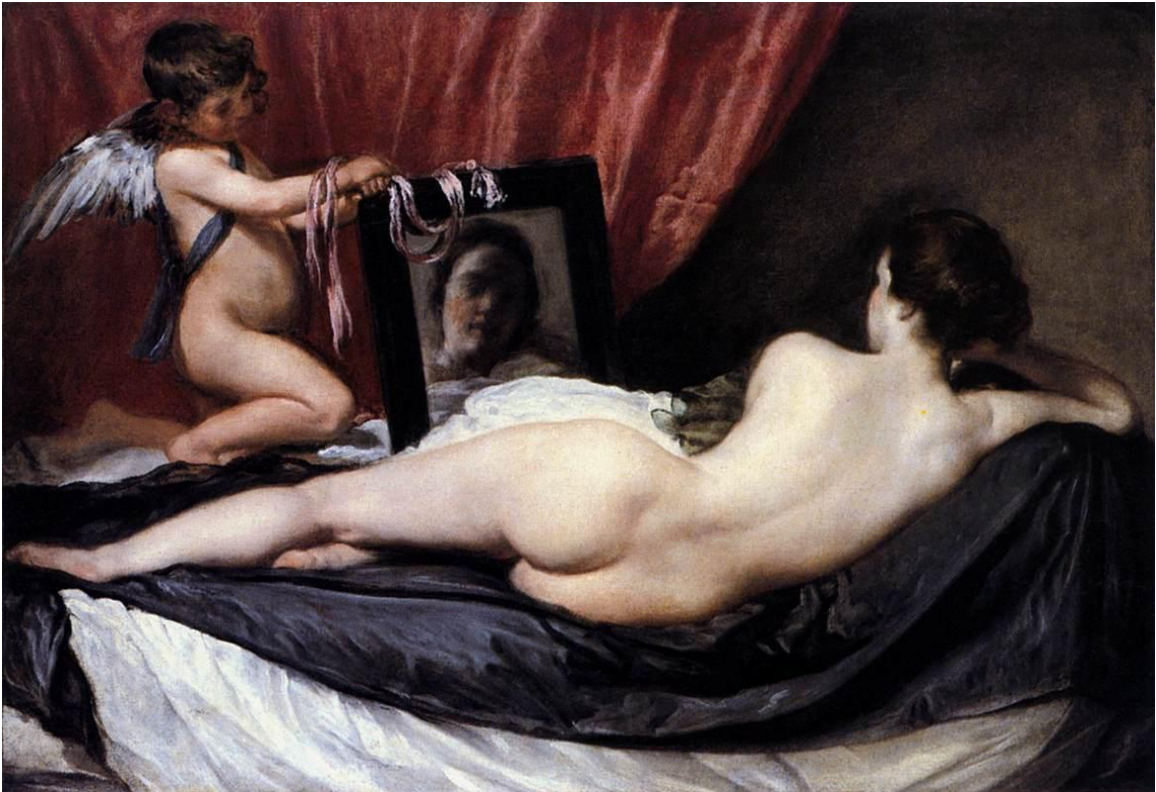


Fig. 68

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.



Fig. 71

François Bonvin, *Paysanne tricotant*, 1855, oil on canvas, 34 x 24 cm,
whereabouts unknown.



Fig. 72

Rembrandt van Rijn, *Clement de Jonghe*, 1651, etching, 21x 17 cm,
British Museum, London.



Fig. 73

Top: James McNeill Whistler, *Trees in a Park*, *The Wine Glass*, *The Music Room*,
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.

**CRINOLINE AGAIN!**

Charles. "CONFOUND THE HOOPS, JUST WHEN I WANT TO MAKE MY NEAT SPEECH ABOUT BEING 'NEARER AND DEARER' TOO!"

Fig. 78

John Leech, *CRINOLINE AGAIN!*, *Punch*, 9th October 1858,
author's collection.

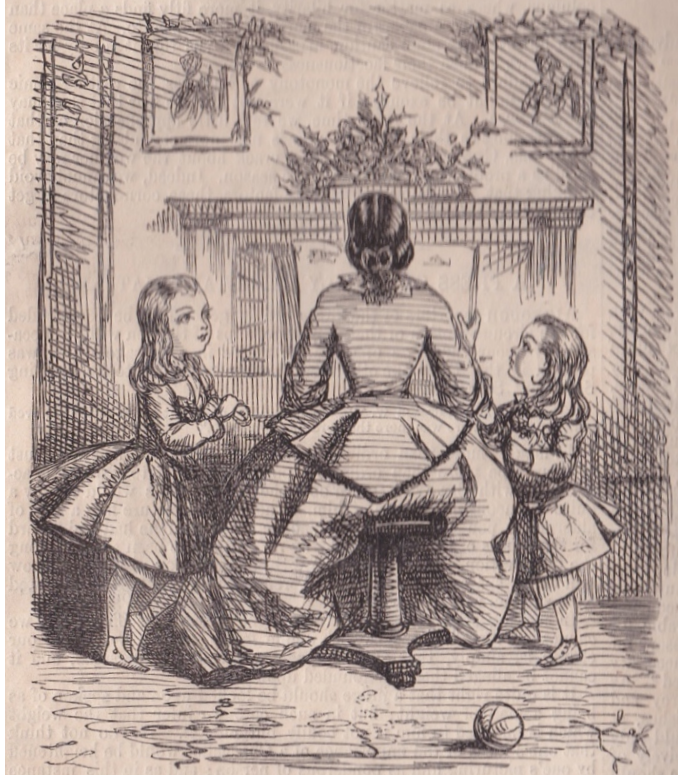


AN INTERESTING QUESTION.

Young Swell (who has just received promise of a Commission in a Highland Regiment). "NOW, GIRLS! WILL THE KILT SUIT MY CALVES?"
Sisters (tittering). "REALLY, DEAR, YOU ARE TOO ABSURD!"

Fig. 79

John Leech, *AN INTERESTING QUESTION*, *Punch*, 25th December, 1858,
author's collection.



JUVENILE ETYMOLOGY.

Master Jack. "MAMMA DEAR! NOW ISN'T THIS CALLED KISSMAS TIME, BECAUSE
EVYERBODY KISSES EVYERBODY UNDER THE MISTLETOE? ADA SAYS, IT ISN'T."

Fig. 80

John Leech, *JUVENILE ETYMOLOGY*, *Punch*, 9th January 1859,
author's collection.



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.



"STEELE AND HIS CHILDREN."—PAINTED BY EYRE CROWE, JUN.—FROM THE WINTER EXHIBITION, FRENCH GALLERY.—SEE PAGE 79.

Fig. 83

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



Fig. 84

IN-DOOR MUSIC, p.19 in *The Illustrated London News*, 22th January 1859, Gale Cengage.



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.



Fig. 86

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

Francis Seymour Haden, *La Belle Anglaise*, 1864, etching, Plate: 21 x 14 cm,
British Museum, London.



Fig. 89

Lady Clementina Hawarden, photograph, 457:394-1968, collodion print,
Victoria & Albert Museum, London.



Fig. 90

Clockwise from top left: Francis Seymour Haden, *The Assigination*, 1865, etching, 21 x 13 cm, British Museum, Lady Clementina Hawarden, *Isabella Grace and Clementina Maud, 5 Princes Gardens, 300-1947*, 1862, photograph 457:31-1968, 1858, photograph 457:163-1968, 1864, collodion prints, Victoria & Albert Museum, London..



Fig. 91

Lady Clementina Hawarden, *Elphinstone Agnes Maud barefoot*, 457:311-1968, 1859-61
collodion print,
Victoria & Albert Museum, London.



Fig. 92

Lady Clementina Hawarden, photograph 457:499-1968, c.1861-2
collodion stereoscopic print,
Victoria & Albert Museum, London.



Fig. 93

Lady Clementina Hawarden, *Isabella Grace in a Spotted Dress* 457:444-1968, c.1858
collodion stereoscopic print,
Victoria & Albert Museum, London.



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

Alphonse Legros, *Portrait de E.M.*, 1862-3, oil on canvas, 62 x 50 cm,
Petit Palais, Paris.



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 Féeerie*, 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.



Fig. 103

Édouard Manet, *Les petits cavaliers d'après Velasquez*, 1862, etching, 24.9 x 39.1 cm, Metropolitan Museum of Art, New York.



Fig. 104

James McNeill Whistler, *Liverdun*, 1858, etching, 11 x 16 cm,
Freer Gallery of Art, Washington D.C.

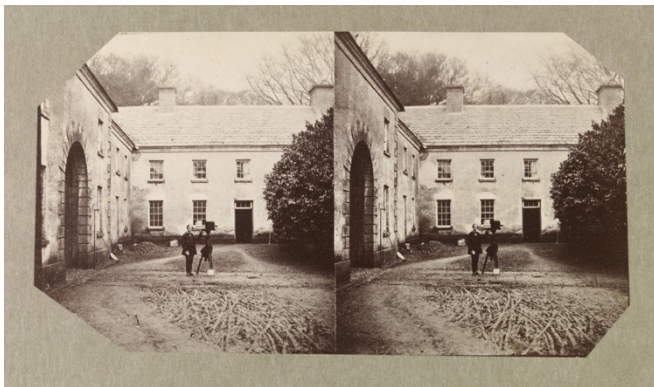


Fig. 105

Clockwise from top left: Clementina Hawarden, Dundrum House 457:133-1968, 457:58-1968, 457:3-1968 and .457:412-1968, 1857-58, collodion photographs, Victoria & Albert Museum, London.



Fig. 106

James McNeill Whistler, *The Kitchen*, 1858, etching, Plate: 23 x 19 mm,
The Art Institute of Chicago.



Fig. 107

L to R: Clementina Hawarden, photographs PH.457:557-1968, PH.457:18-1968 and PH.457:471-1968 collodion photographs, Victoria & Albert Museum, London.



Fig. 108

James McNeill Whistler, *Brown and Silver, Old Battersea Bridge*, 1859-64, oil on canvas,
64 x76 cm,
Addison Gallery of American Art, Andover, Massachusetts.



Fig. 109

Philip Delamotte, *Progress of the Crystal Palace at Sydenham*, 1854, silver albumen print, 35 x 48 cm approx.,
Metropolitan Museum of Art, New York.

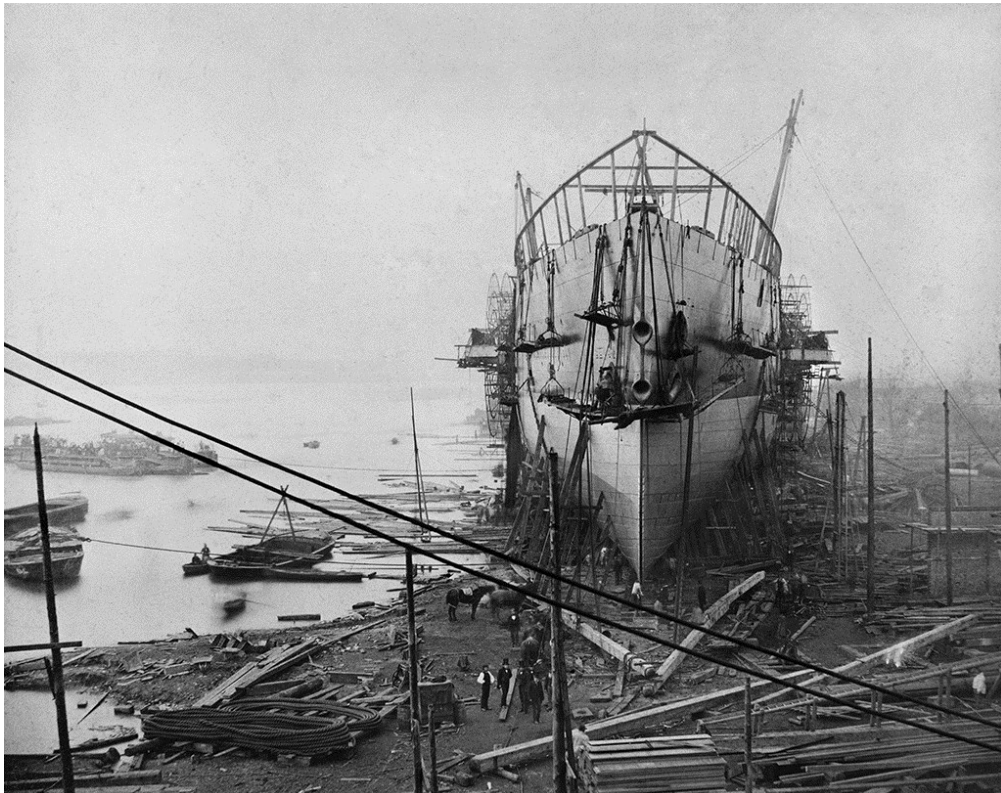


Fig.110

Robert Howlett, *The Great Eastern at Blackwall*, 1858, silver albumen print,
Historic England.



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,

National Maritime Museum, London.



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 Llewelyn, *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,
Victoria & Albert Museum, London.



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

Eden Upton Eddis, *Robert Palmer Esq.*, 1857, oil on canvas, 237 x 126 cm,
Berkshire Record Office.



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,
Victoria & Albert Museum, London.



Fig. 125

John Everett Millais, detail of frontispiece illustration for Wilkie Collins, *No Name*, 1864, wood-engraving, 10 x 7.5 cm, and Lady Clementina Hawarden photographs, 457:424-1968 and 457:244-1968 albumen prints from collodion glass plate, 11.2 x 9.4 cm, Victoria & Albert Museum, London.



Fig. 126

Lady Clementina Hawarden *Clementina Maude*, 5 Princes Gardens, 457:344-1968,
albumen print from collodion glass plate, 11.2 x 9.4 cm,
Victoria & Albert Museum, London.



Fig. 127

Lady Clementina Hawarden *Clementina Maude, arms raised*, 5 Princes 457:454-1968,
albumen print from collodion glass plate, 11.2 x 9.4 cm,
Victoria & Albert Museum, London.



Fig. 128

Lady Clementina Hawarden, photograph, 457:222-1968, albumen print from collodion glass plate, 11.2 x 9.4 cm, Victoria & Albert Museum, London.

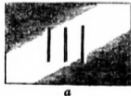


Fig. 129

Lady Clementina Hawarden, photograph, 457:277-1968, albumen print from collodion glass plate, 11.2 x 9.4 cm, Victoria & Albert Museum, London.

chiar-oscuro. 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 tones of every gradation, from the delicate nuances of light shadows on the white drapery (whose finesse it is impossible to render in a wood-cut) down to the half-seen forms of the angels, which melt into the strong shadow which serves as a firm base of support to the composition, and gives, by contrast, an ethereal 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 series of broken tones leading gradually away from them. A convincing test of its 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 mind of the spectator; which does not occur if a confused and heterogeneous chiar-oscuro is tested in the same manner.

The light is generally better carried across a composition on the diagonal, *a*, which has several advantages. First, its flow antagonises better the square of the outside form of the picture; next, as the majority of forms in nature are vertical or horizontal, it contrasts advantageously with them; and, lastly, there is, *per se*, more mobility and play in this direction—which 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 Hemling and Van Eyck, in Giorgione, Titian, and Rubens, in Rembrandt,



Dow, Metz, and all the Dutch masters. The lights on armour, mirrors, glass vessels, &c., are the general means used for obtaining the effect. The advantages gained are, an increase of depth and power (by opposition) in the darks, and, at the same time, atmosphere and distance, by the contrast of the sharp, clear flash of light against the smooth, flat shadows. In portraiture, or figure composition, the principle is of infinite value, since the soft, rounded forms of flesh gain immensely in "morbidezza," by their contrast with the metallic hardness of this species of light. The flash on the mirror, in the well-known picture of "Titian and his Mistress," 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 flesh-tints of the neck and bust of the female is well tested, by covering (in a copy) and uncovering it pretty rapidly.

Fig. 130

Wood-engraving after Murillo's *Immaculate Conception*, from William Lake Price 'On Composition and Chairo'scuro', *The Photographic News*, 11th May 1860, Harvard University.



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,
Victoria & Albert Museum, London.



Fig.133
Manet's 'array' at the *Salon des Refusés*, 1863



Fig.134

Camille Silvy, *Fanny Stirling as Mrs Smylie in Tom Taylor's Nine Points of the Law*, 1860
albumen print, 8.9x 5.9 cm,
Victoria & Albert Museum, London.



Fig. 135

Camille 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

Lady Clementina Hawarden, *Clementina and Issabella Grace Maud*, 5 Princes Gardens, 287-1947, 1863-64, albumen print from collodion negative, 21 x 28 cm, Victoria & Albert Museum, London.



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,
Musée du Petit Palais, Paris.



Fig. 144

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.

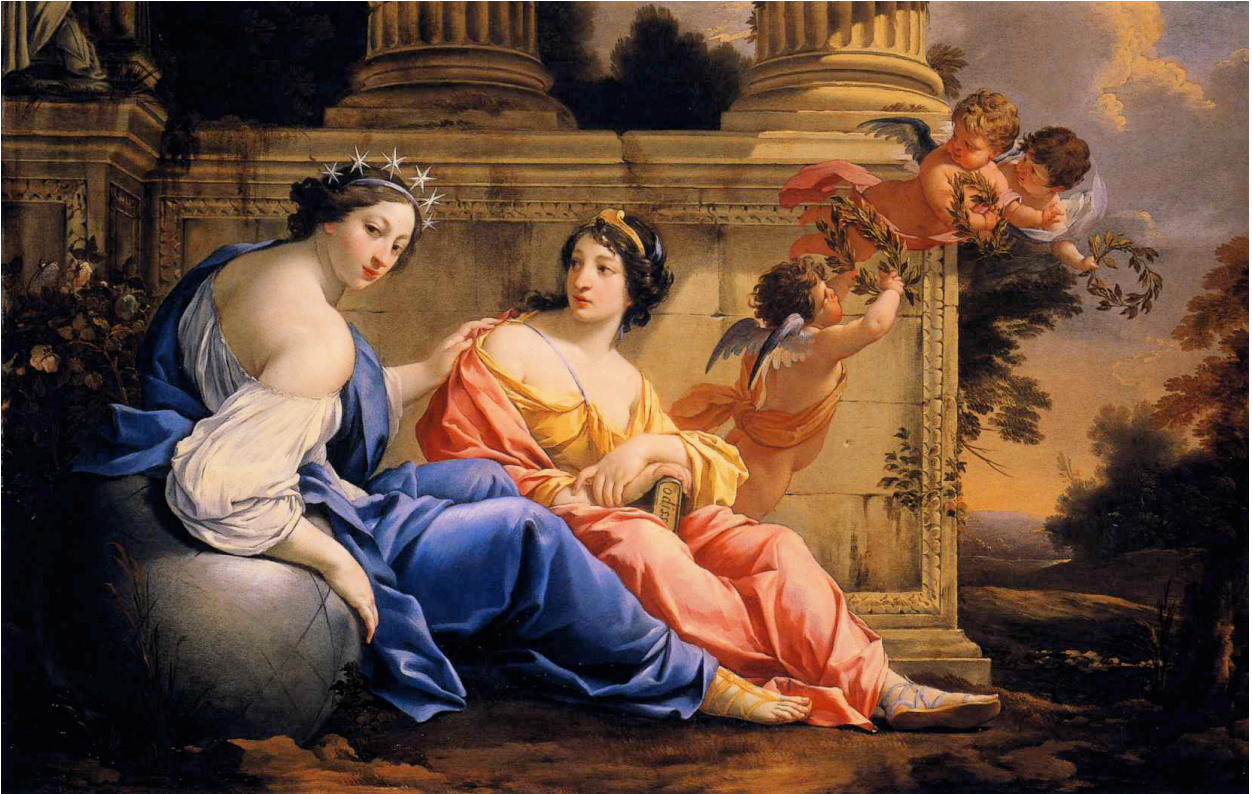


Fig. 146

Simon Vouet, *The Muses Urania and Calliope*, c.1634, oil on panel, 80 x 125 cm, National Gallery of Art, Washington D.C.



Fig. 147

Jean-Pierre-Marie Jazet, *Louis XVI recevant le duc d'Enghien au séjour des bienheureux, dédié à S.A.R. Monsieur Frère du Roi* (after Roehn 1814), 1816, hand-coloured engraving, 47 x 69 cm, Musée Carnavalet, Paris.



Fig. 148

Detail of Jazet, *Louis XVI recevant le duc d'Enghien au séjour des bienheureux.*

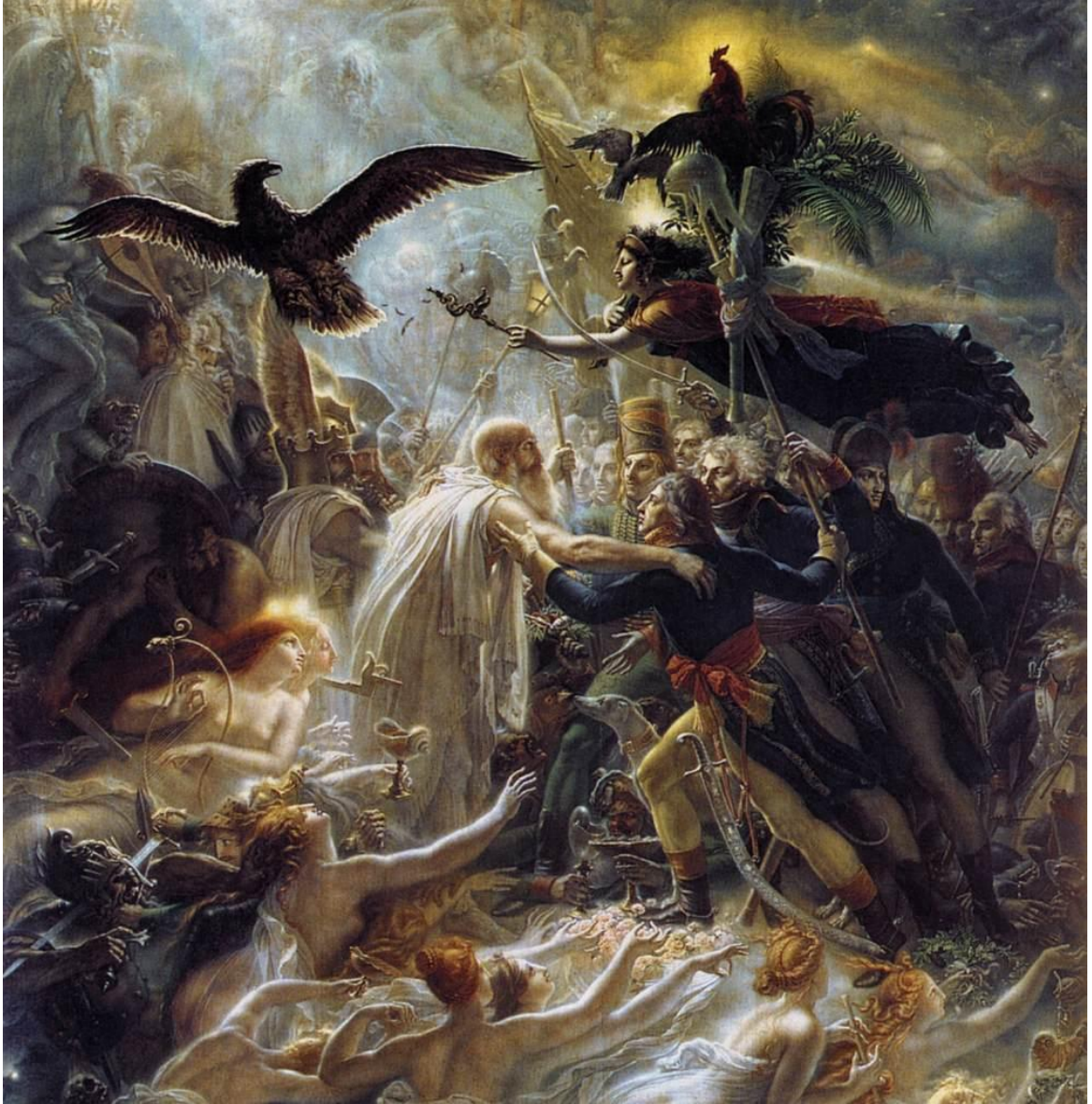


Fig. 149

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

L to R: Lady Clementina Hawarden, 457:384-1968, 457:199-1968 and 457:256-1968,
albumen prints from collodion plates, 21 x 28 cm,
Victoria & Albert Museum, London.



Fig. 152

Lady Clementina Hawarden, 457:341-1968, 243-1947 and 321-1947, albumen prints from collodion plates, 21 x 28 cm, Victoria & Albert Museum, London.

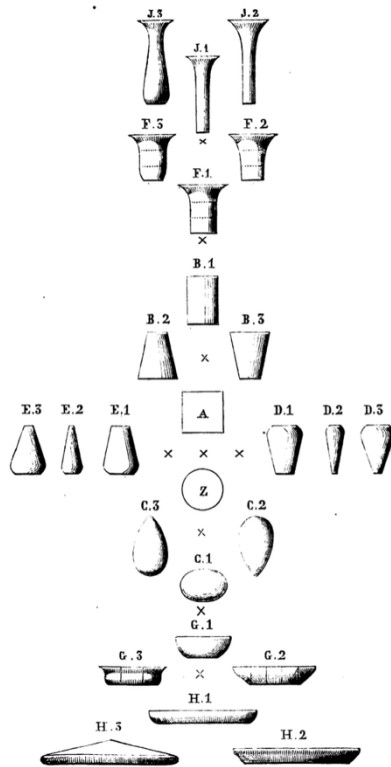


Fig. 153

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
Victoria & Albert Museum, London.



Fig. 156

Frederic Leighton, *Lieder ohne 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

Giulio Romano and Gianfrancesco Penni, *The Fire in the Borgo* (after Raphael), c.1514, fresco, 670 cm at base, Apostolic Palace, Rome.

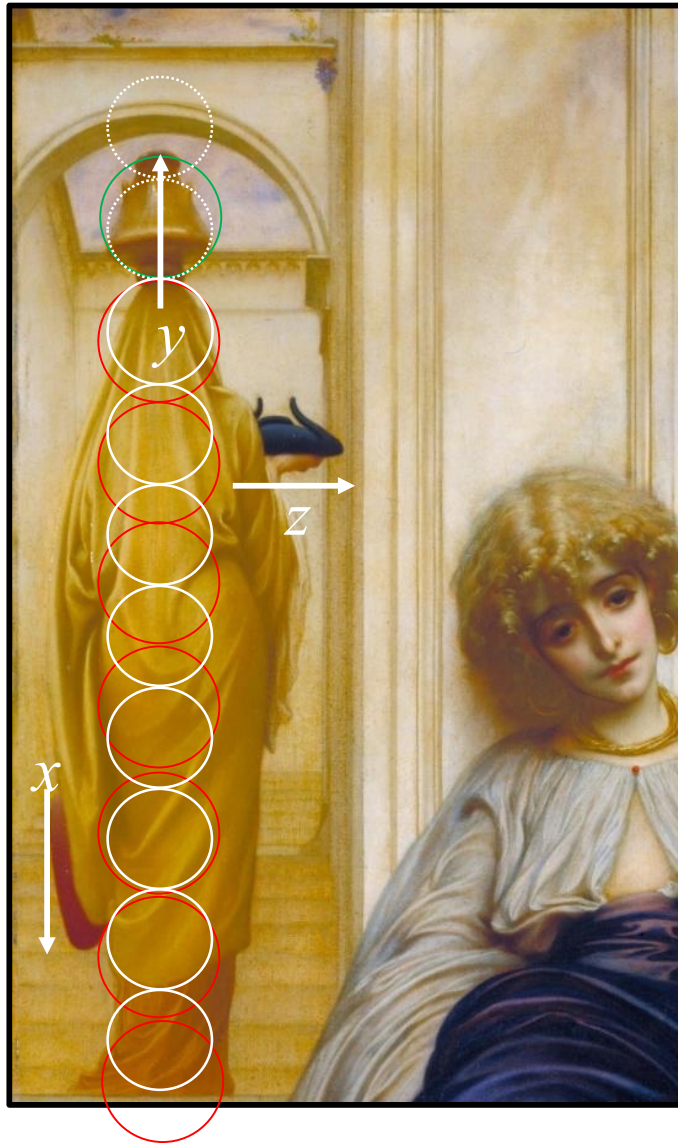


Fig.162

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

Thomas Armstrong, *The Lesson*, 1865, oil on canvas, 79.4 x 58.8 cm, Wadsworth Atheneum Museum of Art, Hartford, Connecticut.



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. 165

James McNeill Whistler, *Caprice in Purple and Gold: The Golden Screen*, 1864,
oil on canvas, 50 × 68 cm,
Freer Gallery of Art, Washington D.C.

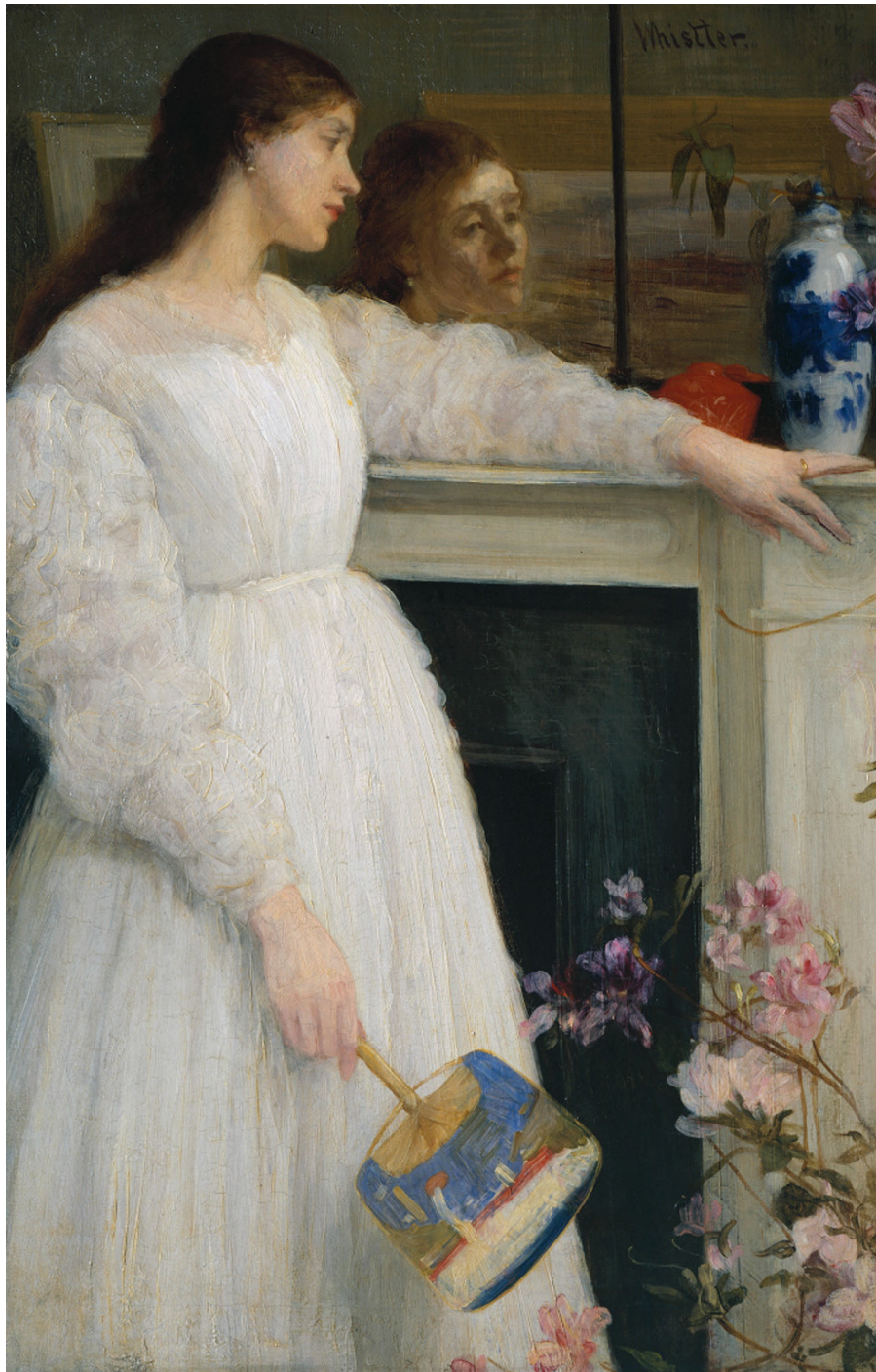


Fig. 166

James McNeill Whistler, *Symphony in White No.2, The Little White Girl*, 1864
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,
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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.



Fig. 171

John Pollard Seddon, wardrobe, c.1870, oak, cast brass furniture, mirror plate, fruitwood inlays and banding, 211 x 198 cm, Patch Rogers.



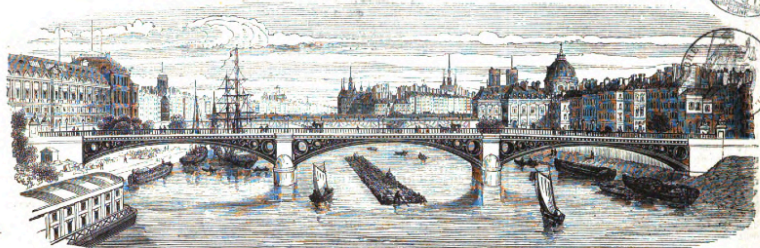
Fig. 172

James McNeill Whistler, *Eagle Wharf*, 1859, etching, 14 x 21.7 cm,
Freer Gallery of Art, Washington D.C.

L'ILLUSTRATION,

JOURNAL UNIVERSEL.

6 AVRIL 1861.



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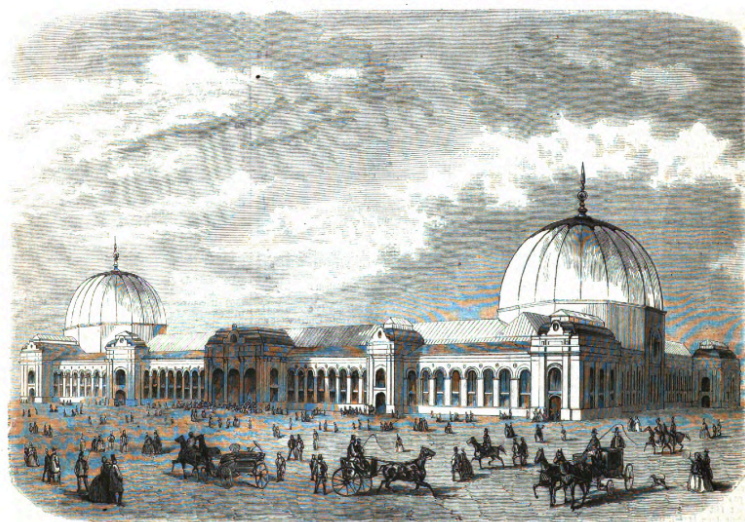
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Marseille. — Revue scientifique. — Gazette du palais. — Revue des
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Gravures : Palais de l'exposition universelle de Londres pour 1862. —
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bert à Brest. — Box de coquilles fossiles. — Echecs. — Tibbal.

Revue politique de la semaine.

La semaine de l'hague est un temps d'arrêt de la poli-
tique, les vacances parlementaires sont partout. Le Sénat
et le Corps législatif ont ajourné leurs séances, et le par-
lement anglais ne se réunira que le 8 avril. Si les corps



Palais de l'Exposition universelle de Londres pour 1862. (Voir la page suivante.)

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.



Fig. 175

Édouard Manet, *Portrait d'Émile Zola*, 1868, oil on canvas, 146 x 114 cm,
Musée d'Orsay, Paris.

mot des diverses productions naturelles des lacs du Delta, puis quatre grands sphinx en diorite, sur lesquels est gravé le nom du roi Apophis, celui même que servit Joseph. Ces derniers, au lieu de la coiffure ordinaire des sphinx égyptiens, ont la tête couverte d'une épaisse crinière de lion, qui leur donne une physionomie tout à fait particulière. Les diverses sculptures de l'époque des Pasteurs représentent, du reste, une race dont le type est radicalement différent de celui des Égyptiens, une race évidemment sémitique, aux traits anguleux, sévères et vivement accentués. On en peut juger par le moulage en plâtre de la tête d'un des sphinx de Tanis, qui figure dans la collection anthropologique exposée au premier étage de l'okel du parc égyptien.

Pendant quatre cents ans l'Égypte demeura divisée entre les envahisseurs étrangers et les princes nationaux de la Thébaine, qui eux-mêmes, durant la presque totalité de cet intervalle, étaient les vassaux des Pasteurs. Mais enfin l'élément indigène se sentit assez fort pour se débarrasser des maîtres asiatiques. Une nouvelle dynastie, vaillante et guerrière par excellence, monta sur le trône de Thèbes, et son avènement fut marqué par une guerre de délivrance, qui paraît avoir été courte mais terrible. Le roi Ahmès ou Amosis culbuta les Pasteurs, enleva d'assaut leur capitale, et soumit à son autorité tout le pays jusqu'aux frontières de la terre de Chanaan. Le gros de la nation des Pasteurs passa l'isthme et s'enfuit en Asie. Aux autres, Amosis permit de garder, pour les cultiver, une partie des terres dont leurs ancêtres s'étaient emparés. « Ils formèrent dans l'Orient de la basse Égypte, dit M. Mariette, une colonie étrangère aux mêmes titres que les Israélites. Seulement ils n'eurent pas d'Exode, et, par une destinée singulière, ce sont eux que nous retrouvons dans ces étrangers aux membres robustes, à la face sévère et allongée, qui peuplent encore aujourd'hui les bords du lac Menzaleh. »

La suite prochainement.

FRANÇOIS LENORMANT.



HISTOIRE

DES FAIENCES PATRIOTIQUES

SOUS LA RÉVOLUTION

PAR CHAMPFLEURY¹



Les méthodes de la critique moderne ont eu pour effet de créer à l'histoire une foule d'auxiliaires nouveaux. Qui se serait douté, il y a quelque vingt ans, qu'on pourrait écrire un livre sérieux, attachant, précieux par les faits et les dates, en décrivant les vulgaires faïences longtemps délaissées dans les cabarets ou sur les dressoirs des campagnards ?

Ce tour de force était réservé au charmant écrivain humoriste qui s'était cependant moqué avec une verve toute gauloise des collectionneurs et de leurs manies.

Certains s'étaient dit : Qu'importe l'ironie ? cet auteur, qui détaille si bien nos moindres fétus, n'est-il pas aveuglé par la plus énorme des poutres ? Qu'est-ce que les images grossières, aux tons criards, aux légendes barbares, dont il se plaît à couvrir les murailles de son cabinet, sinon le signe d'un caprice bizarre, d'un goût fantasque ?

Pour nous, sans nous prendre d'enthousiasme pour un genre de produits où l'art n'a guère à voir, nous attendions, bien convaincu qu'en

¹ Histoire des faïences patriotiques sous la Révolution, par M. Champfleury. Volume, avec gravures, édité par M. Dentu, à Paris.

Fig. 176

Albert Jacquemart, Histoire des Faïences Patriotiques, *Gazette des Beaux-Arts*,
November 1867
Bibliothèque nationale de France.

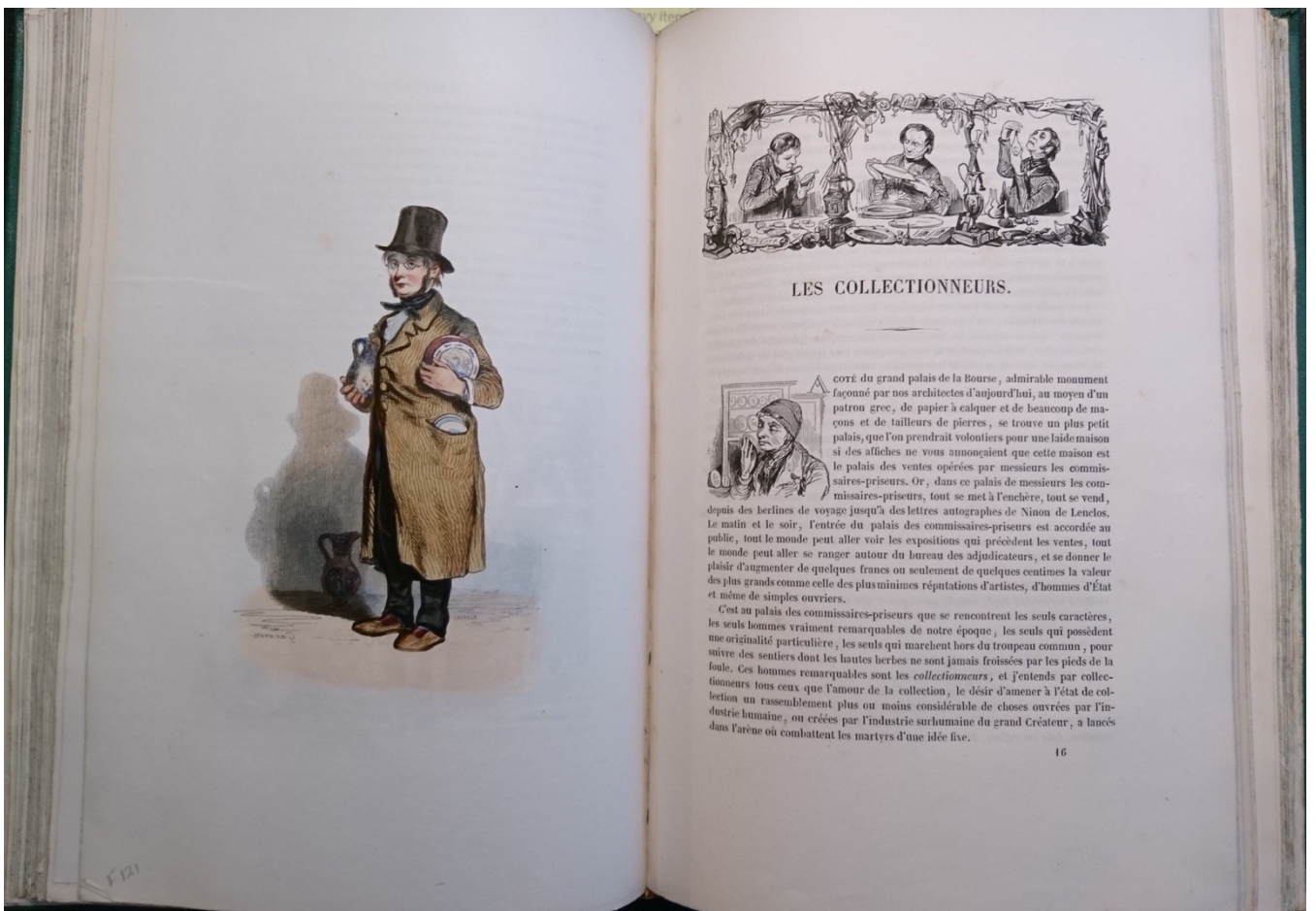


Fig. 177

Les Collectionneurs, in *Les Français Peints Par Eux-Mêmes. Encyclopédie Morale Du XIXe Siècle*, 1841, British Library.



Fig. 178

Inkwells, L. Central France 1750-1800 and R. Pas de Calais, 1750-1780,
glazed earthenware,
private collection.

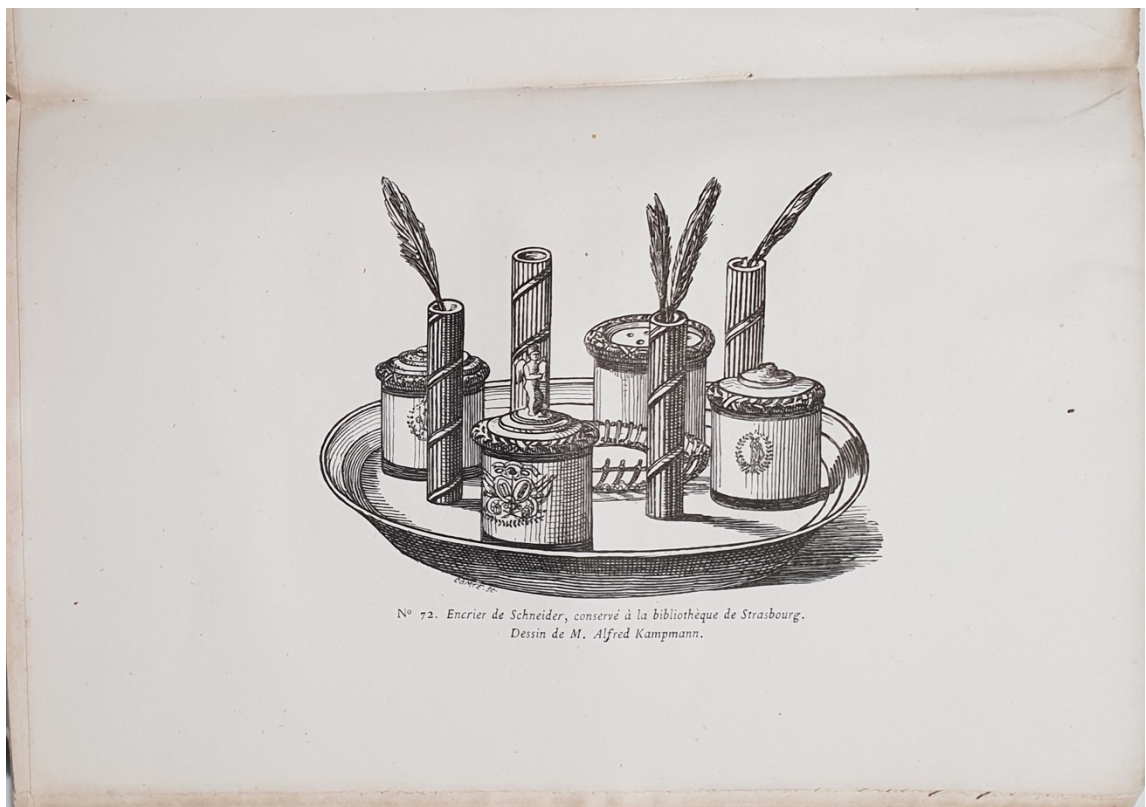


Fig. 179

Alfred Kampmann, *Schneider's Inkwell*, held at Strasbourg library, from *Faiences Patriotiques*, 1867, authors collection.

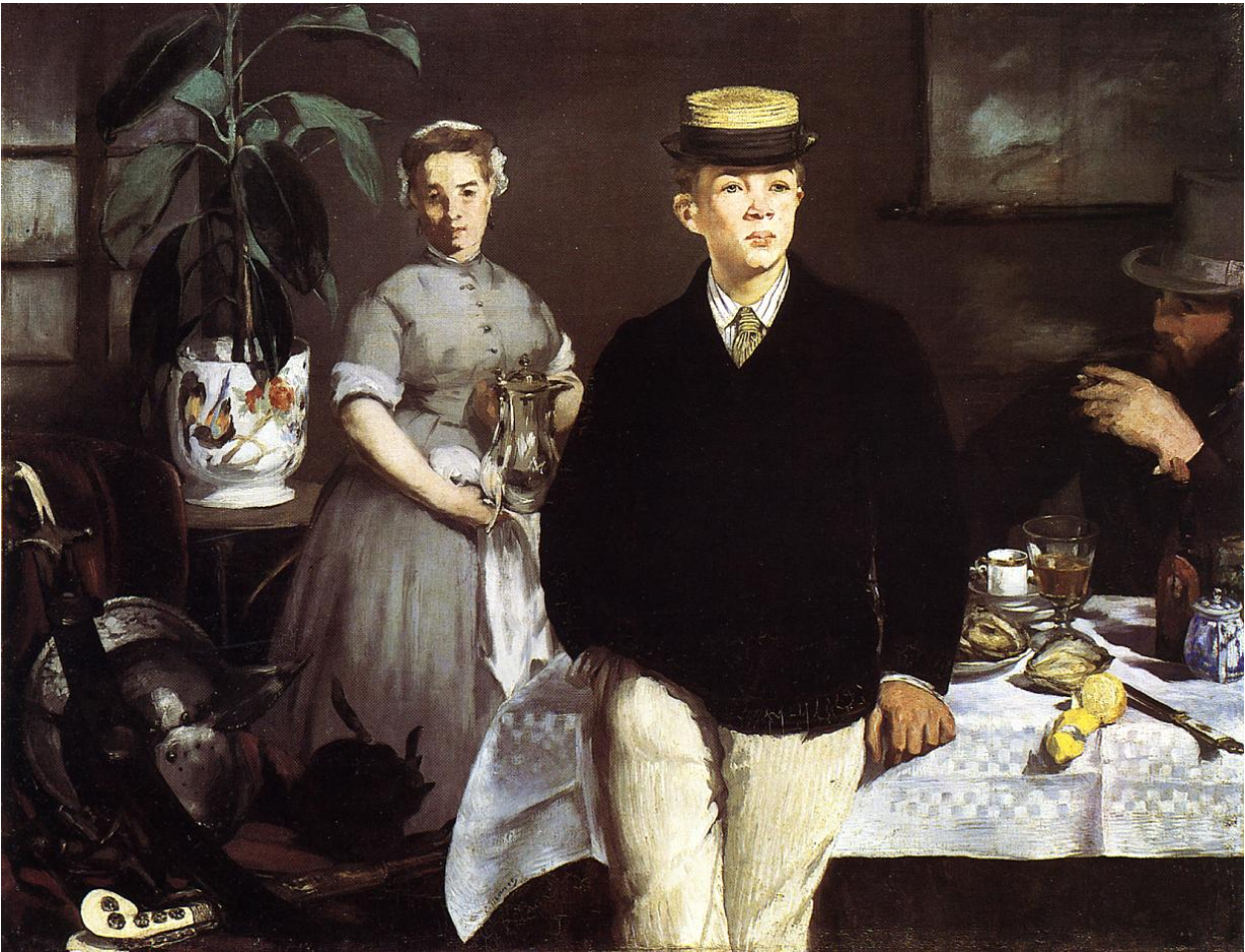


Fig. 180

Édouard Manet, *Le Déjeuner (dans l'atelier)*, 1868, oil on canvas, 118 x 54 cm,
Neue Pinakothek, Munich.

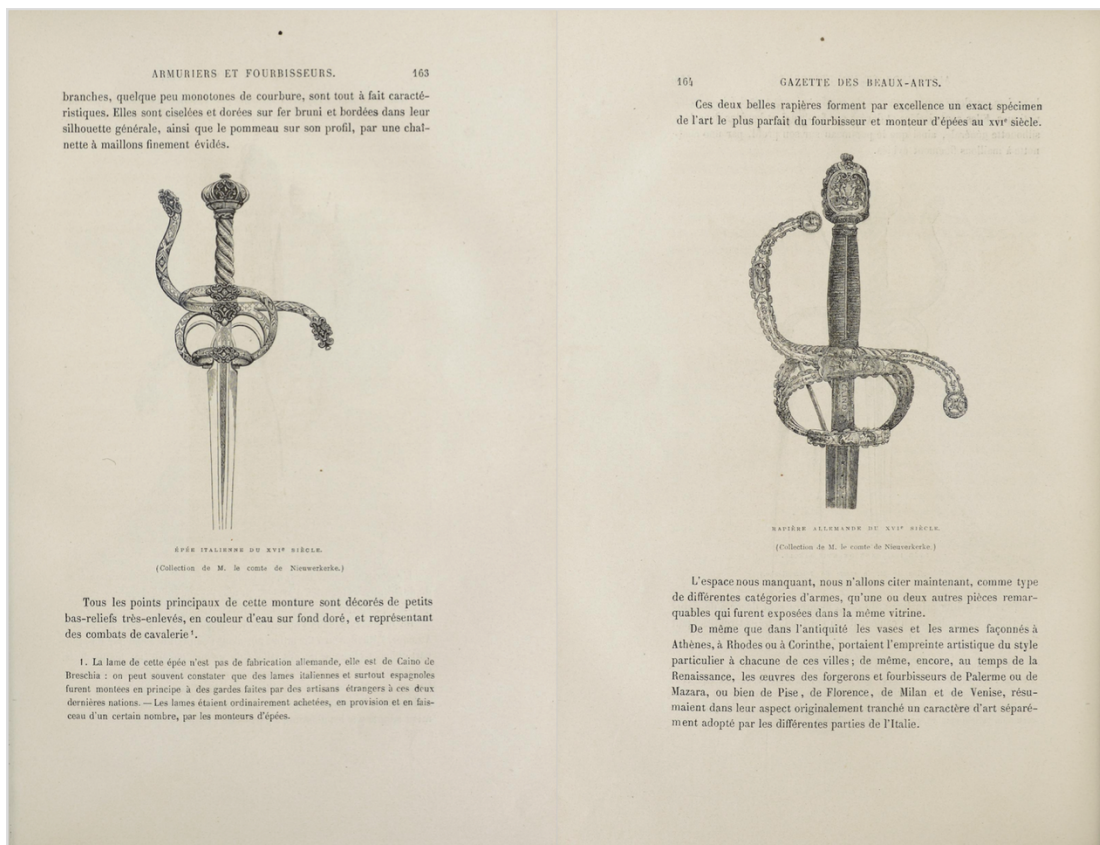


Fig. 181

Plates from Édouard de Beaumont, *L'Art Industriel de Armurier et Fourbisseur en Europe*, *Gazette des Beaux-Arts*, August 1867, Bibliothèque nationale de France.



N° 75. G. Renard del., d'après un dessin conservé au musée de Sèvres.
(Dans un coin du dessin est écrit : Pour remplir l'angle du plateau.)

Fig. 182

No. 75. G Renard del., d'après un dessin conservé au Musée de Sèvres (Dan sn 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

A Set of 191 Earthenware Pieces from the *Rousseau Service*, by *Lebeuf et Milliet Manufacture*, Creil-Montereau, and *Toy et Léveillé Manufacture*, Paris, Late 19th Century, Sothebys, Paris.



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 *ouvriers* de l'art n'en furent pas échauffés ;
mais ceux qui sentent vivement, ceux que le bruit du tam-



N° 4. Assiette de fabrique lorraine.

bour 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,
National Maritime Museum, London.

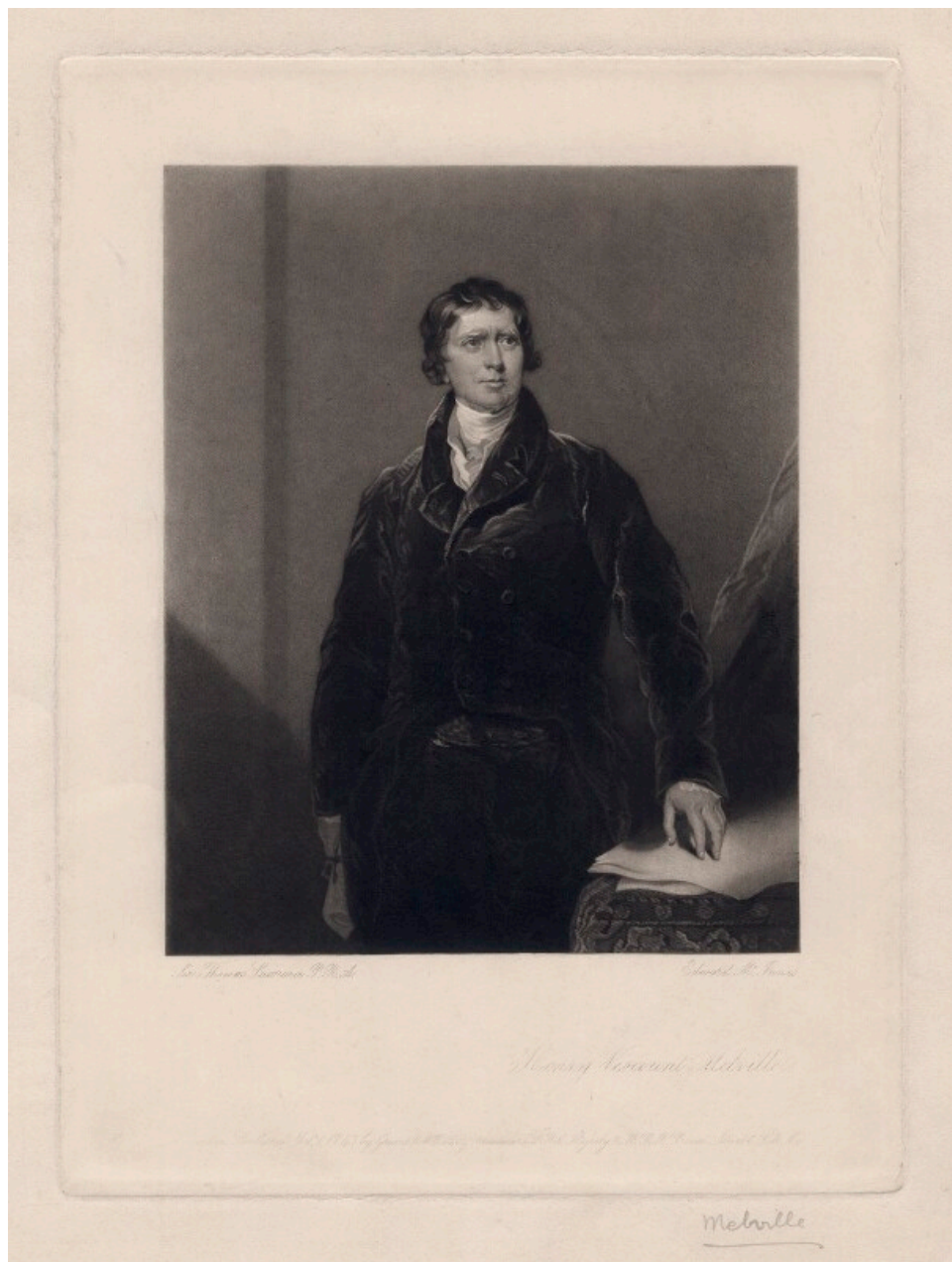


Fig. 191
Edwards McInnes, after Thomas Lawrence, *Henry Dundas, 1st Viscount Melville*, 1843,
mezzotint,
National Portrait Gallery, London.



Fig. 192

Thomas Lawrence, *Sir Robert Peel*, c.1810, oil on canvas, 75 x 62 cm,
Glyn Vivian Art Gallery, Swansea.