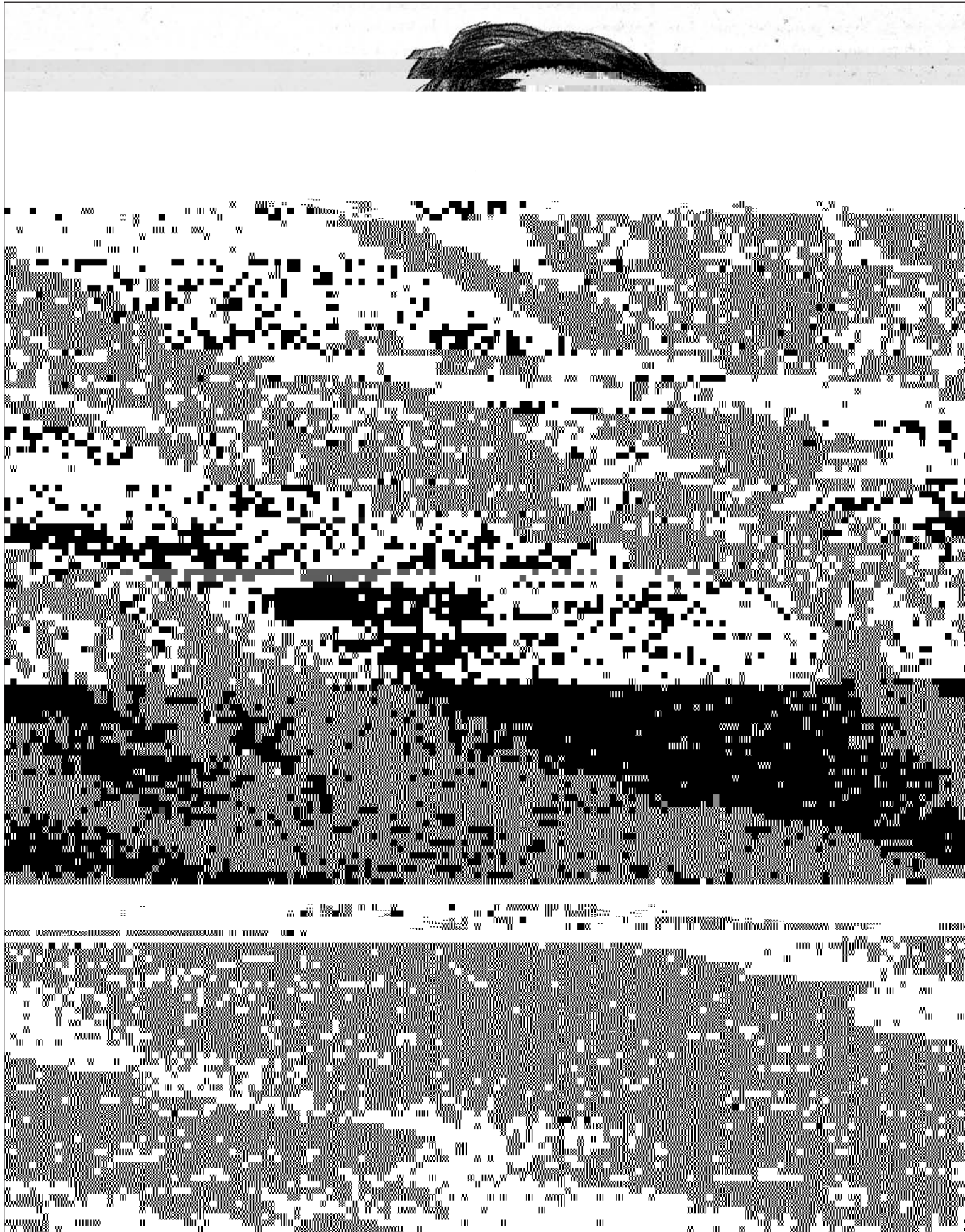


# Honoré Daumier

## Political Caricaturist of the Nineteenth Century

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



Honoré Daumier (1808-1879)

[Jean-François-Polynice] Denjoy from *Les Représentans Représentés* (*The Representatives Represented*)

1808

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

1814

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

1815

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

1817

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

1820

Daumier begins working as an office boy to a bailiff.

1821

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

1822

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

1824

Louis XVIII dies. Charles X becomes King of France.

1825

Daumier becomes an apprentice to the lithographer Zéphirin Belliard.

1829

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

1830

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

1832

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

1833

Daumier released from prison, January 27.

1834

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

1835

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

1846

Daumier marries Alexandrine Dassy.

1848

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

1848-49

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

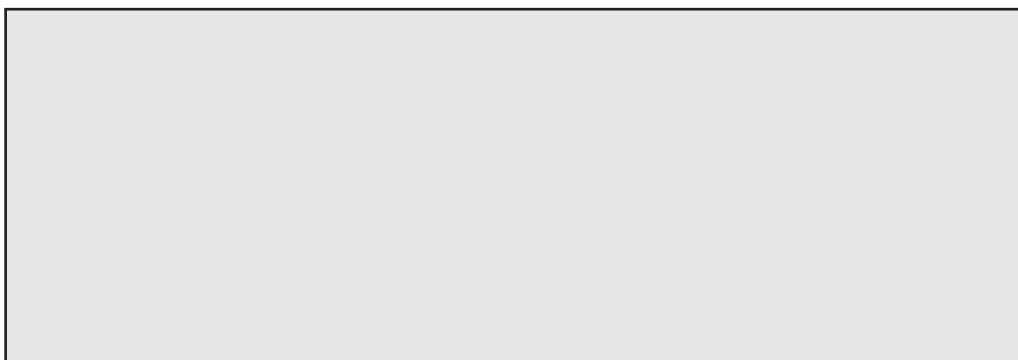
1849

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

1850

Bonaparte sehu-0.0002 Tc 0 -1.667 pre/T11 suffrage and

1834



**Introduction**

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

**Honoré Daumier 1808-1879**

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

After quitting the law courts, Daumier worked as a bookstore clerk in the Palais-Royal. During his free time he visited the Louvre and sketched. Determined to be an artist, Daumier began studying with the painter and archaeologist Alexandre-Marie Lenoir (1761-1839) in 1822. After disagreements with his teacher, Daumier left Lenoir to enroll at the Académie Suisse in Paris. As a talented draftsman and a keen observer, Daumier's interest turned to lithography. This relatively new method of



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

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

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

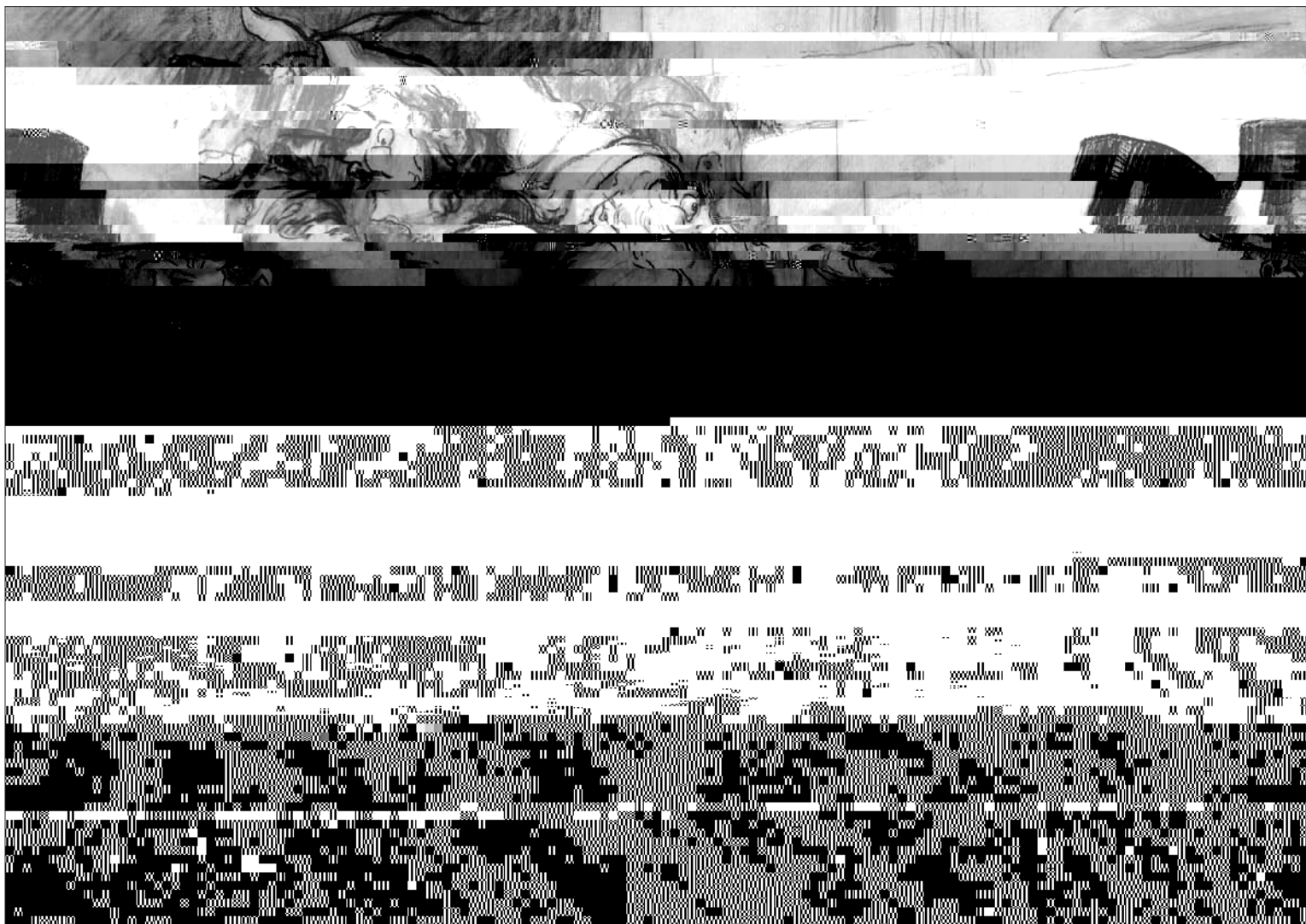
prime his canvases, making them fragile. His paintings were usually produced quickly with rapid brushstrokes in subdued tones. A limited palette gives definition to the figures illuminated by the light of a fire in *Devant l'âtre*. This work and others reflect the influence of the Barbizon painters with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

#### Conclusion

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

**Annemarie Sawkins, Associate Curator, Haggerty Museum of Art**

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



Honoré Daumier (1808-1879)  
*Devant l'âtre: deux hommes en conversation*, ca. 1856-60  
 Black chalk and gray wash on two prepared wood blocks, 6 1/4 x 8 5/8 in.  
 Private collection

## The France of Honoré Daumier

### Introduction

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

### Political Change

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

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

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

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

Bonaparte ruled in an authoritarian manner for almost a decade, to the great dismay of republicans like Daumier. Perhaps as a result of such opposition, Napoleon III began to transform his regime in the 1860s into a limited monarchy not unlike that of Britain. Nevertheless, his regime did not survive. Napoleon blundered into

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

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

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

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

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

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

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

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

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

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

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

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

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

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

1849

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

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

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

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

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

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

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

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