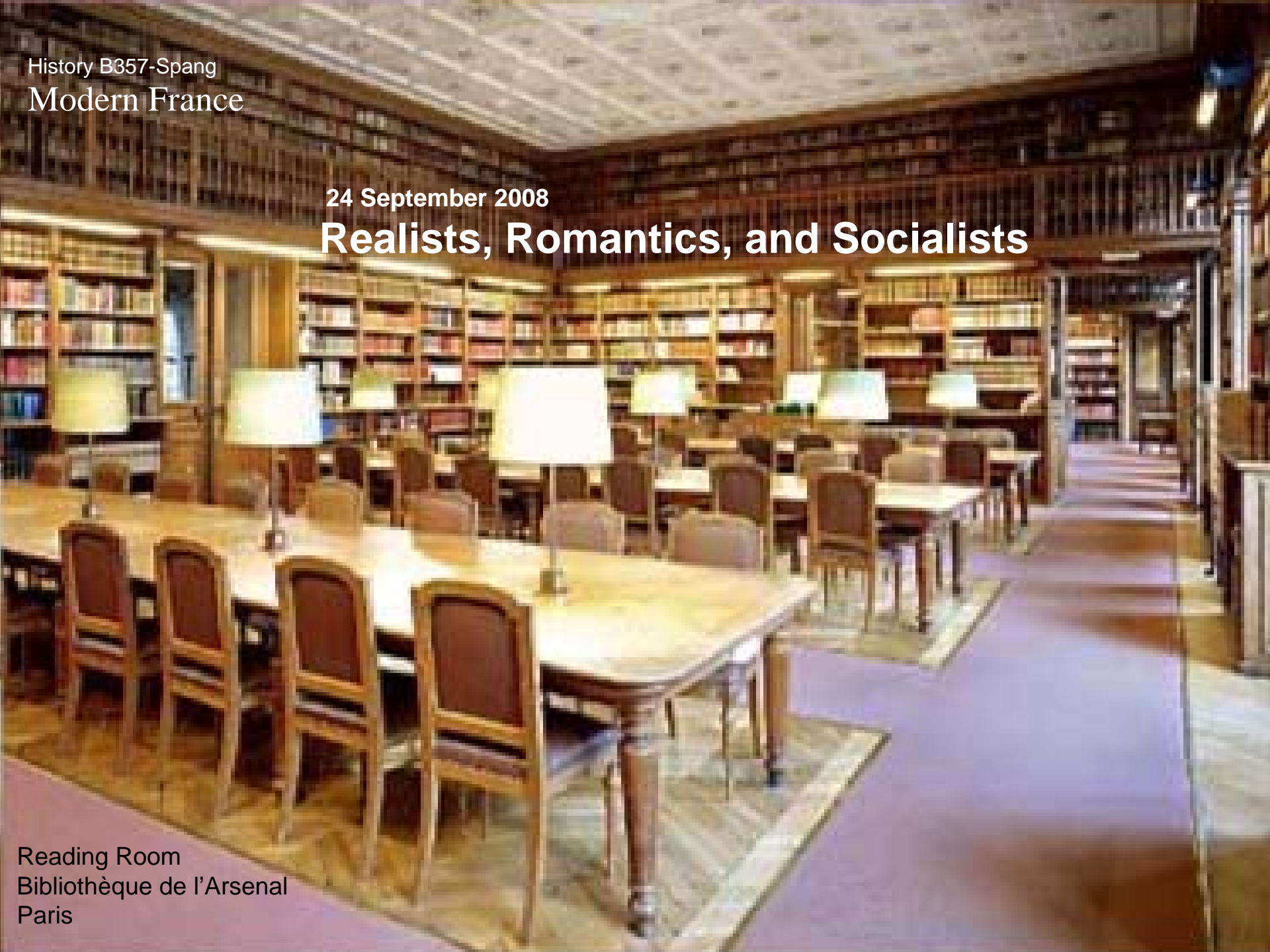


History B357-Spang  
Modern France

24 September 2008

## Realists, Romantics, and Socialists



Reading Room  
Bibliothèque de l'Arsenal  
Paris

# The July Monarchy and Traditions of Popular Government

1830 suffrage enlarged (approx. 3% adult males)  
Nov. 1831 silkwormers protest in Lyon; Philipon  
on trial does the first King-pear sketch  
March-April 1834 silkwormers protest in Lyon;  
sympathy demonstrations in other cities  
1835 September Laws restrict freedom of press  
and association  
1836 Louis Napoleon Bonaparte leads quickly  
repressed uprising  
1830-1840 “conquest” of Algeria



“July Column” (1831-1840) at the  
Place de la Bastille—commemorates  
those who died in the 1830 revolution,  
even though no fighting happened here



Napoleon's tomb at the Invalides, 1840

Realists, Romantics, Socialists—background



King Louis Philippe (ruled  
1830-1848), supporting the  
tricolor flag

# Realists, Romantics, and Socialists

The “social question” in the 1830s-1840s:  
epistemology and policy

How to know about workers and the poor?  
statistics, surveys, descriptions

Relation of knowing and representing:  
politically, technologically, artistically

Responses:

Conservatives try to recreate “organic” social order based on throne, altar

Liberals (such as François Guizot) emphasize education, self improvement

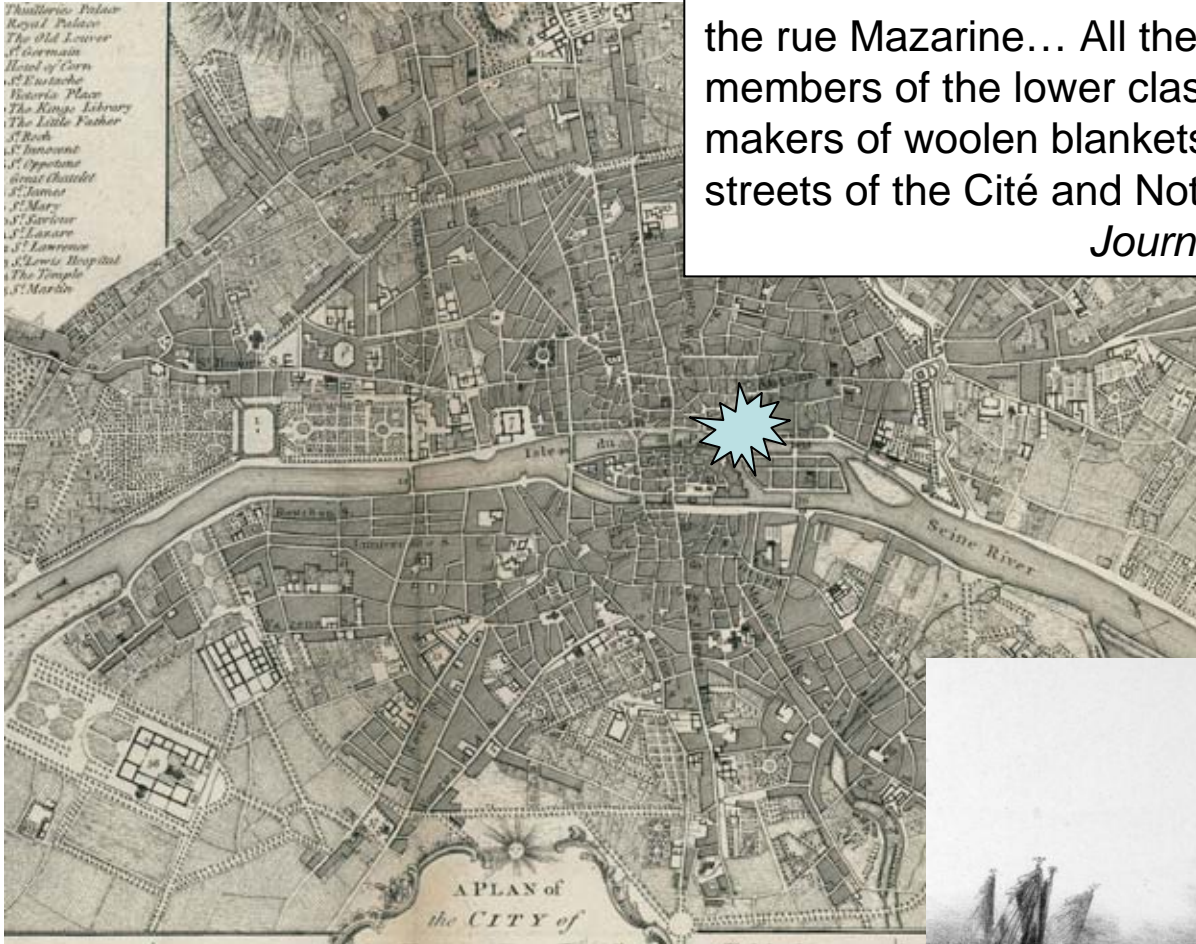


Socialists argue that social “organization” needs to be changed;  
Romantic Socialists: St. Simon; Fourier; Cabet  
“Scientific” Socialism (“historical materialism”): Marx and Engels

illustration from Balzac’s  
*Père Goriot* (1845).

The cholera is in our midsts. Yesterday a man died of it in the rue Mazarine... All the persons stricken by it are members of the lower classes... they are cobblers and makers of woolen blankets. They live in the narrow, dirty streets of the Cité and Notre Dame districts.

*Journal des débats* (28 March 1832).

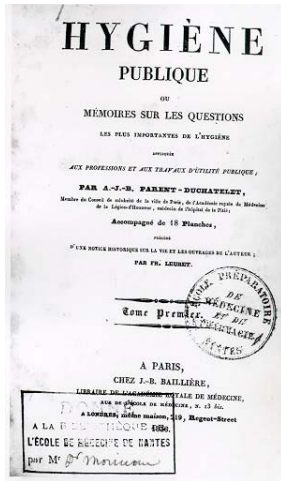


Cholera epidemic deaths (1832)  
Paris approx. 20,000  
France overall 100,000



D.A. Raffet, "Barbarism and Cholera enter Europe"  
*La Caricature* (1831).

# Medicine and the Secrets of Paris



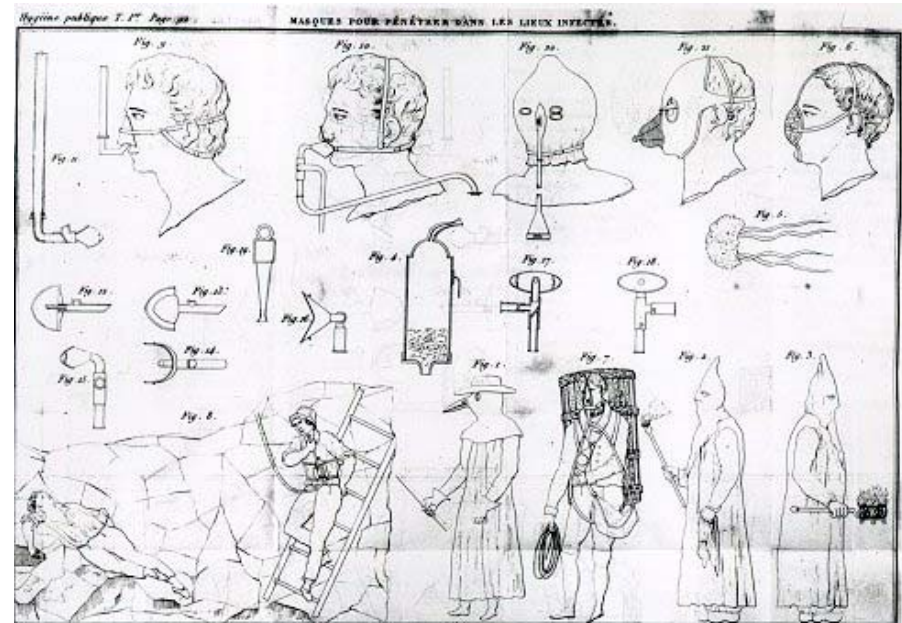
It should be considered as given that all girls who surrender themselves to prostitution have already led a disorderly life for some time. ...[there are further causes] ... Laziness must be put first among those causes. Their desire for pleasure without work makes many girls leave their jobs, or never look for one. The laziness and sloppiness of prostitutes has become proverbial.

Misery, often of the most horrendous sort, is also among the factors pushing girls into prostitution...

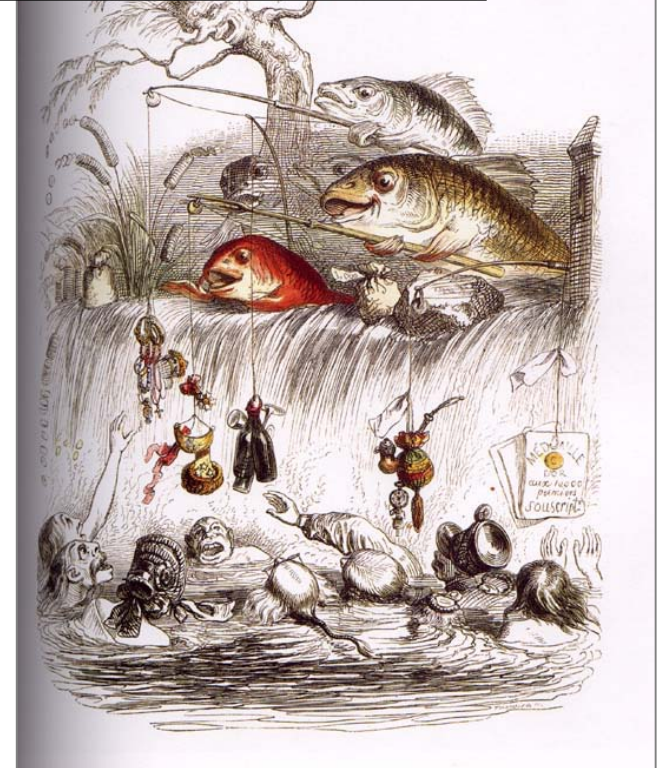
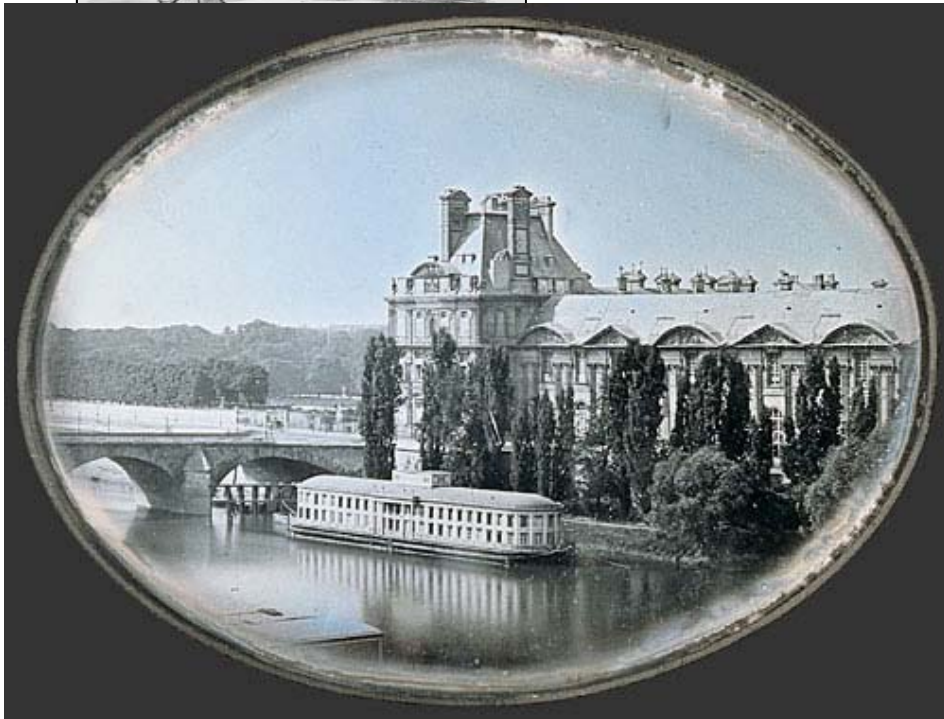
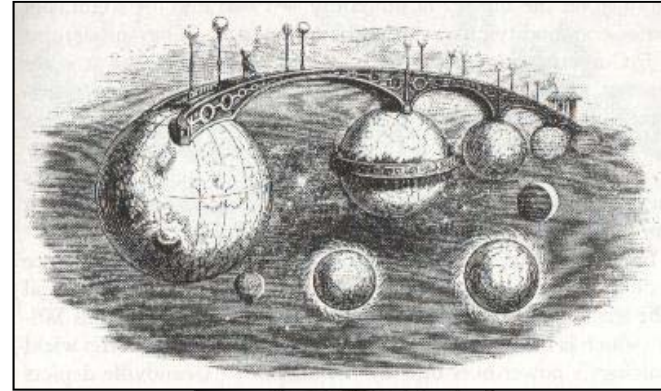
Vanity, and the desire to shine in sumptuous dresses, is along with laziness, one of the main causes of prostitution. ...

Alexandre J.-B. Parent du Chatelet, *Public Hygiene, or Reports on the Most Important Questions...* (1836).

“Of those born in Paris, a third of them had fathers so uneducated that they could not even sign their own names, and this in Paris! where primary education is so widely available and where literacy is prime necessity”



# Early Photography and the Spread of the Illustrated Press



Daguerre, Pont Neuf (Paris), 1839 daguerreotype.

Grandville, *Another World (Un Autre Monde)*, 1844.



Chance is the greatest novelist in the world; we have only to study it. French society would be the real author—I would only be the secretary. By drawing up an inventory of vices and virtues, by collecting the chief facts of the passions, by depicting characters, by choosing the principle incidents of social life... I might succeed in writing the history which so many historians have neglected. ...I attach to common, daily facts, hidden or obvious to the eye, and to the acts of individual lives, the importance which historians have hitherto ascribed to the events of

Bisson, daguerreotype of Balzac (1842). national public life.

If Buffon could produce a magnificent work by representing in a single book the whole realm of zoology, is there not room for a work of the same kind on society? The differences between a soldier, an artisan, a man of business, a lawyer... are as great as those between the wolf, the lion, the ass, the crow, the seal, etc. ... But the limits set by nature...have no existence in society. When Buffon describes the lion, he dismisses the lioness with a few phrases; but in society, a wife is not always the female of the male.

Balzac, 'Introduction' to *The Human Comedy* (1846).

# Realism and Romance in July-Monarchy literature

Eugène Sue

Honoré de Balzac

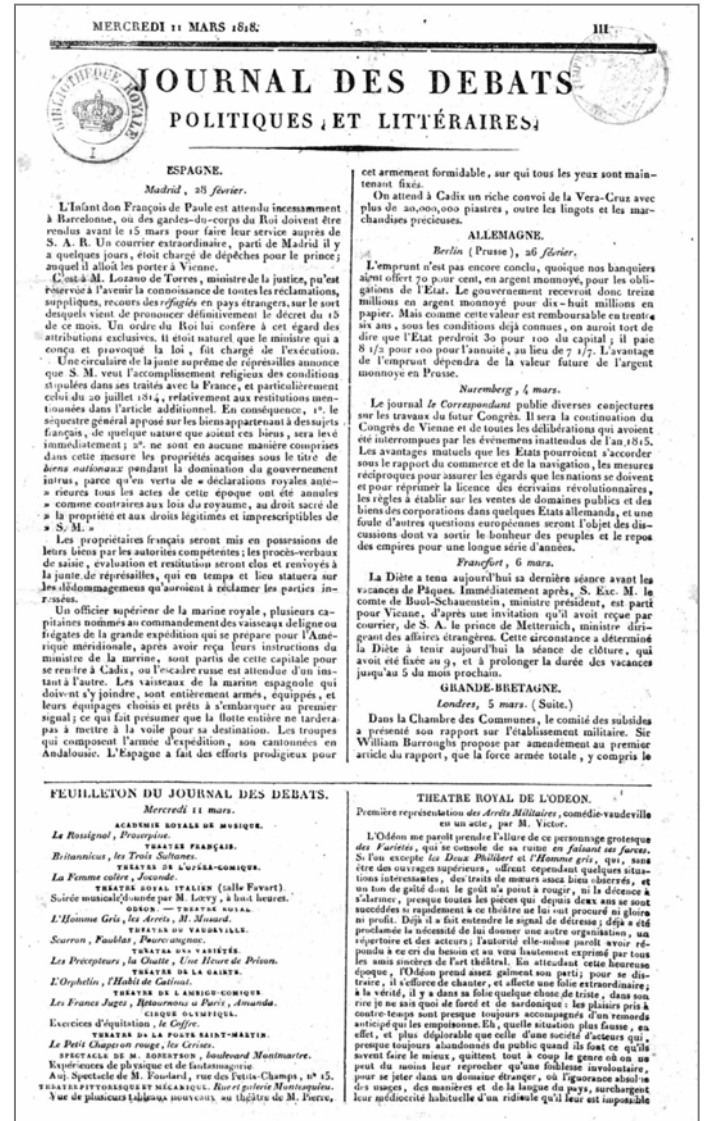
Georges Sand

Stendhal (H.M. Beyle)

feuilleton



The Press



FEUILLETON DU JOURNAL DES DÉBATS.

Mercrèdi 11 mars.  
**AGENCES ROYALES DE MUSIQUE.**  
*La Rossignol, Vespéral.*  
**THÉÂTRE FRANÇAIS.**  
*Britannicus, les Trois Sultanes.*  
**THÉÂTRE DE L'OPÉRA-COMIQUE.**  
*La Femme coltre, Jocande.*  
**THÉÂTRE ROYAL ITALIEN (salle Favart).**  
*Série musicale dirigée par M. Lévy, à huit heures.*  
**OPÉRA. — THÉÂTRE ROYAL.**  
*L'Homme gris, les Arctis, le Monard.*  
**THÉÂTRE DE VAUVILLIÈRE.**  
*Sarron, Faublas, Puceroignon.*  
**THÉÂTRE DES VARIÉTÉS.**  
*Les Préceptes, la Châti, Une Heure de Prison.*  
**THÉÂTRE DE LA GAITÉ.**  
*L'Orphelin, l'Habit de Gaieté.*  
**THÉÂTRE DE L'AMBIGU-COMIQUE.**  
*Les Francs Juges, Retournez à Paris, Amélie.*  
**CHATELAIN D'AMBIÈRE.**  
*Excursion d'équitation, le Coffre.*  
**THÉÂTRE DE LA POSTE SAINT-MARTIN.**  
*Le Petit Chaperon rouge de Gréville.*  
**SPECTACLE DE M. SODERSTROM, boulevard Montmartre.**  
*Exposition de physique et de cosmogonie.*  
**Aux Spectacles de M. Fouldard, rue des Fêtes Champis, n° 15.**  
**SPECTACLES THÉÂTRAL MÉCANIQUE. Rue et galerie Montpensier.**  
*Vue de plusieurs tableaux nouveaux au théâtre de M. Pucier.*

THÉÂTRE ROYAL DE L'ODÉON.

Première représentation des *Arms Militaires*, comédie-vaudeville en un acte, par M. Victor.  
 L'Odéon me paraît prendre l'air de ce personnage grotesque des *Farinet*, qui se console de sa ruche en faisant ses farces. Si l'on excepte les *Deux Philibert* et *l'Homme gris*, qui, sans être des ouvrages supérieurs, offrent cependant quelques situations intéressantes, des traits de mœurs assez bien observés, et un ton de gaieté dont le goût n'a point à rougir, ni la dévotion à s'alarmer, presque toutes les pièces qui depuis deux ans se sont succédées si rapidement à ce théâtre ne lui ont procuré ni gloire ni profit. Déjà il a fallu entendre le signal de détresse; déjà s'est proclamée la nécessité de lui donner une autre organisation, un répertoire et des acteurs; l'autorité elle-même paraît avoir répété à ce cri de besoin et sa voix basamment exprimé par tous les amis sincères de l'art théâtral. En attendant cette heureuse époque, l'Odéon prend assez gaiement son parti; pour se distraire, il s'efforce de chanter, et affecte une fâcheuse extraordinaire; à la vérité, il y a dans sa fâcheuse chose de triste, dans son air je ne sais quoi de forcé et de sardonique; les plaisirs pris à contre-temps sont presque toujours accompagnés d'un remords anticipé qui les empoisonne. Eh, quelle situation plus fâcheuse, et plus déplorable que celle d'une société d'acteurs qui, presque toujours abandonnés du public, quand il faut ce qu'il faut, se jettent dans un domaine étranger, et s'ignorent absolument usages, des manières et de la langue du pays, surestiment leur médiocrité habituelle d'un ridicule qu'il leur est impossible



illustration from Sue's *Mysteries of Paris* (1842-1843; this is a later edition)

Journal of Political and Literary Debates

# Early Mass Media and Fictions of Objectivity



## Newspaper Editors during the July Monarchy

Armand Carrel, *Le National*

Emile Girardin, *La Presse*

Alexandre Ledru-Rollin, *La Réforme*

Charles Philipon, *Le Charivari*

"Hot Stuff! Hot Stuff! We must bolster our sales, Bertrand, we must beat the big drum... attack ourselves in the papers, write, reply to ourselves, retort, insult ourselves and, above all, advertise ourselves."

Daumier, from the "Robert Macaire, journalist" series in *Le Charivari*.



Grandville, "How Literature is Made Today"

# Workers and Realism in the Visual Arts



Gustave Courbet, *The Stonebreakers* (1849; destroyed by allied bombing of Dresden, 1945).



Jean François Millet, *The Angelus* (1857), Musée D'Orsay.

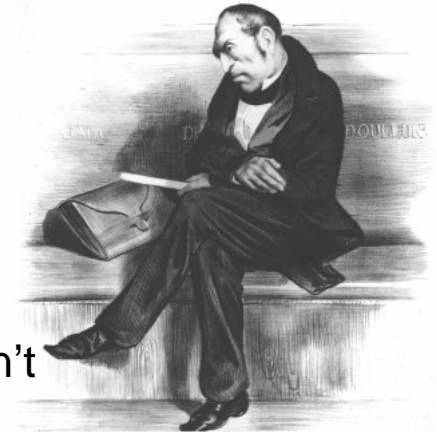
## Liberal Reformers and “Social Catholics,” 1830s-1840s

### nineteenth-century liberalism:

written constitution and laws that apply equally to all  
freedom of press; importance of education

*not* : democratic, popular, or egalitarian

Guizot Law (1833): mandates primary school in every *commune* but provides very few funds and no punishment for those who don't send their children to school (or only send some)



Daumier caricature of Guizot



The question which divides men today is no longer about political forms, it is a social question: that of deciding whether the spirit of selfishness or of sacrifice is to carry the day; whether society is to be a huge traffic for the benefit of the strongest, or whether each is dedicated to the benefit of all—and above all to the protection of the weak. There are many already who have too much... and there are a greater number who do not, and who want to seize it from them. Between these two classes a struggle is imminent, and it threatens to be terrible. It is between these two armies that we must throw ourselves.

Frédéric Ozanam, [letter], 1837, cited in K. Lynch, *Family, Class, and Ideology in Early Industrial France* (1988).

## Romantic (“Utopian”) Socialism

“idealist” understanding of history—change *ideas* first and then other things will change

new “science” of man to address hearts and minds

social bonds shredded by Revolution, regime changes, industrialization but can be re-created

French Socialist Authors  
Louis Blanc  
Etienne Cabet  
Claude Henri de Rouvray,  
count of St. Simon  
Charles Fourier  
Pierre Proudhon?

In the industrial world in which we live, all the discoveries of science are a calamity, first because the machines supplant the laborers who need work to live, and, then, because they are also murderous weapons, furnished to industry which has the right and faculty to use them against all those who do not have this right and power. What does “new machines” mean in the system of competition? it means monopoly, we have proven it. However, in the new system of association and solidarity there are no patents for inventors, no individual exploitation. The inventor will be recompensed by the State and his discovery then placed at the service of all.

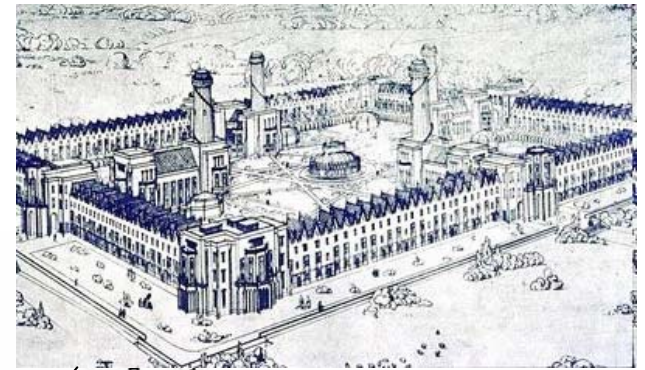


Louis Blanc, *Organization of Labor* (1840).



Prosper Enfantin

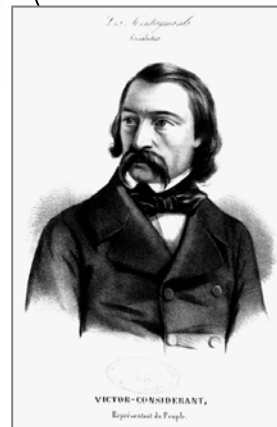
# European Romantic Socialism in the USA



New Harmony, Indiana  
(as planned by Richard Owen).



Corning, Iowa and Nauvoo, Illinois  
(settled by French Icarians, 1849)



Victor Considérant, Fourierist  
founder of La Réunion, Texas



Utopia, Ohio (founded by  
Fourierists, 1844).

# Karl Marx (1818-1883) and Friedrich Engels (1820-1895)

“Scientific” socialism based on how people really are, not how they *ought* to be; people are produced by their circumstances (industry *created* the proletariat)

Class defined by relation to the means of production;  
as forms of production change through time, so too do classes

“All hitherto existing history is the history of class struggle”

“dialectics”—change in history is not simple progress: the bourgeoisie overthrows the aristocracy, but that is not the end of class conflict; instead, the bourgeoisie itself becomes a dominant class, oppressing the proletariat

“In every era, the dominant ideas are the ideas of the dominant class”



Marx in London, early 1850s