Robert Barsky,
Napoléon III and the Arts
Louis Napoléon privately gave the proscribed authors his support with the authorities. In fact, almost in spite of Louis Napoléon’s considerable personal deficiencies, the arts flourished as never before in nineteenth-century France.

With the wholesale reconstruction of the city, several of the old theaters along the Temple were transplanted around Châtelet. The enormous new wealth produced by Louis Napoléon’s economic and commercial policies made new demands on entertainment, on the theater, operas, and music halls.

New publishers appeared, and the numbers of artists increased for the new illustrated magazines and books, as well as for the portraits of the nouveaux riches.
• Music: In the 1850s and sixties nearly every composer or musician of international repute appeared in Paris; it was obligatory:

• Meyerbeer, Offenbach’s predecessor,

• Franz Liszt

• Frédéric Chopin had made France his home and he had always been well received, both in the influential salons of Saint-Germain and on the concert stage.

• Rossini was another Parisian favorite, but

• Richard Wagner, with Louis Napoléon’s unstinted encouragement, produced Tannhäuser here in 1861, he was met by dismay, boos, and total incredulity by the Mozart-loving Parisians.
Although not liking classical music any more than he did “art,” Louis Napoléon, with Eugénie’s help, nevertheless made every effort to support and encourage art, music, and literature, including personal and state sponsorship scholarships and financial help.

Most of the major authors of the day were invited to the Tuileries and on occasion to Compiègne. This even included the more “notorious” authors currently being prosecuted in the courts for “immoral” content, ideas, and scenes, e.g., the jolly Alexandre Dumas, fils (for his Dame aux Camélias) and Gustave Flaubert (for his Madame Bovary).

Flaubert’s appearance at the Tuileries in particular caused quite a sensation, not because of his “notoriety” so much as because of his reputation as a Norman recluse of Giverny; his visits to Paris were very rare events indeed.
"The police have blundered. They thought they were attacking a run-of-the-mill novel and some ordinary little scribbler; whereas now (in part thanks to the prosecution) my novel is looked on as a masterpiece... and despite all that the case was taken up again. Why?"

In 1857, following the publication of Madame Bovary, Flaubert was charged with having committed an "outrage to public morality and religion." Surprisingly little has been written about the proceedings against Flaubert although they caused great contro-

BAUDELAIRE
POEMS OF 1857

The one hundred poems in this book were published by Baudelaire in 1857 as the first edition of Les Fleurs du Mal (The Flowers of Evil). The facing-page translations are in rhyming and metered English verse.

Following a trial for obscenity, six of the poems were banned and the entire edition was withdrawn from sale. Baudelaire published a new edition in 1861, without the banned poems but with a number of new ones. The order of poems was changed and a new section was added.

The 1861 publication is available as a separate edition.

BISHOPSTON EDITIONS
“This tenderness was, indeed, steadily nourished by the disgust she felt for her husband. The more she gave herself to the one, the more she loathed the other; never did Charles seem to her so unpleasant, to have such stubby fingers, such a dull mind, such common habits, as when they sat together after her meetings with Rodolphe. Even as she was playing the wife and the woman of virtue, she was kindled by the image of that head with its black curls hanging over the sunburned brow, that body so robust and still so elegant in form, that man endowed with such experience in reason, with such fierceness in desire. It was for him she shaped her nails with all the care of an engraver; for him there was never enough lotion upon her skin, never enough patchouli on her handkerchiefs. She bedecked herself with bracelets, rings, necklaces. When he was coming, she replenished the roses in her two great vases made of blue glass, and arranged her room and her person just like a courtesan awaiting a prince.”
“Le Chat

Viens, mon beau chat, sur mon coeur amoureux;
Retiens les griffes de ta patte,
Et laisse-moi plonger dans tes beaux yeux,
Mêlés de métal et d'agate.

Lorsque mes doigts caressent à loisir
Ta tête et ton dos élastique,
Et que ma main s'enivre du plaisir
De palper ton corps électrique,

Je vois ma femme en esprit. Son regard,
Comme le tien, aimable bête,
Profond et froid, coupe et fend comme un dard,

Et, des pieds jusques à la tête,
Un air subtil, un dangereux parfum,
Nagent autour de son corps brun.”

— Charles Baudelaire, Les Fleurs Du Mal

Que tu viennes du ciel ou de l'enfer, qu'importe,
Ô Beauté! monstre énorme, effrayant, ingénue!
Si ton œil, ton sourire, ton pied, m'ouvrent la porte
D'un Infini que j'aime et n'ai jamais connu?

De Satan ou de Dieu, qu'importe? Ange ou Sirène,
Qu'importe, si tu rends, — fée aux yeux de velours,
Rythme, parfum, lueur, ô mon unique reine! —
L'univers moins hideux et les instants moins lourds?

— Charles Baudelaire

Whether you come from heaven or from hell, who cares,
O Beauty! Huge, fearful, ingenuous monster!
If your regard, your smile, your foot, open for me
An Infinite I love but have not ever known?

From God or Satan, who cares? Angel or Siren,
Who cares, if you make, — fay with the velvet eyes,
Rhythm, perfume, glimmer; my one and only queen!
The world less hideous, the minutes less leaden?

The whole of Europe, even the English, was in awe of this remarkable creation, of Louis Napoléon’s new France, as they witnessed a totally transformed Paris, in the explosive growth of the Bourse and the economy, in the blossoming new literature and arts of the nation, and in the millions of international visitors drawn to the first Universal Exhibition of 1855.
Ever since his successful Universal Exhibition, held along the Champs-Élysées in 1855, scientific and industrial advances had been developing at a rapid rate, thanks to the infusion of vast new wealth in the empire.

Louis Napoléon’s firm commitment to the improvement of education and research facilities, and his continued belief in and support of progress and a better world. He was also the first French head of state to develop a full-scale program for the improvement of the environment, including agriculture and the protection of forests.

Moreover, the colonial empire had been expanding, making available to the economy new products and natural resources. Inspired by the original English Crystal Palace Exhibition held in Hyde Park in 1851, Louis Napoléon now desired to display the proud achievements of his France in all fields, from the traditional fine arts to industry.
Napoleon III joined forces with Sardinia’s Victor Emmanuel II in 1859 to defeat the Austria’s Franz Josef I at Solferino, Italy. It would be the last battle in history fought between sitting monarchs and one of the French ruler’s few military victories.
This was held by Napoleon III to rival the London International Exposition. Outside the main venue were an array of shops, amusement parks and restaurants, gaining wide public popularity. These entertainment facilities helped the French exposition provide a fun atmosphere like that of a festival, causing the event to be regarded as a model to be followed by the subsequent international expositions. The exposition came to a successful end, with a number of visitors larger than that of the first London International Exposition. The exhibits that attracted public attention at the Paris event included machinery such as a motor and a dynamo by Siemens Co., and a hydraulic elevator by L. Edoux, as well as arms, such as a gun by Krupp Co.. Also, this was the first international exposition in which Japan officially participated. The Japanese exhibits triggered the popularity of "Japonisme".
The world literally came to Paris, to the Great Paris Exhibition, flooding the French capital from all points of the compass, from the United States and South America, the whole of Europe, and as far as China and Japan. A hundred thousand people queued up at the entrance at the Champs de Mars for the grand opening on the first of April, 1867.

A veritable world’s fair, there was a tangible air of excitement and curiosity as Gioachino Rossini conducted his new composition, “L’Hymne à Napoléon III et à Son Vaillant Peuple,” and the emperor welcomed the visitors to some 50,000 exhibits to be found in every corner of the 119-acre Champs de Mars, from the banks of the Seine where the Eiffel Tower now stands all the way to the guns of the École Militaire. Most of the exhibits were to be found in the 1,600-foot-long ovular structure enclosing four smaller galleries, barely completed on time after two intensive years’ work by some 26,000 men. Another fifty-two acres of agricultural and horticultural products were on display on the nearby island of Billancourt.

Forty-two countries displayed their wares in the main ovular galleries and in the surrounding lush, freshly planted gardens, dotted with dozens of specially commissioned statues—including two of Napoléon I and one of Empress Joséphine—and kiosks, national pavilions, international restaurants and cafés, fountains, and even a lighthouse. A towering Chinese pavilion boasted the silks and wares of that kingdom, and similar full-scale Moorish and Siamese pavilions offered the products of North Africa and Asia, in addition to national exhibits by every country in Europe.
Great Paris Exhibition

A specially built railway brought visitors to the exhibits of their choice, where one could find anything from the most modern French locomotive to Prussia’s latest Krupp cannon, the American Charles Otis’s new elevator, complete with a safety brake, an American pressurized diving suit, a ten-foot-high French conical pendulum clock, and Professor Plazanet’s argyrometric “scales” for weighing the properties of precious metals.

Louis Napoléon was personally interested in the recent English Bessemer converter, permitting mass production of steel for the first time, an invention that was to revolutionize the engineering world, from shipbuilding to industrial construction. Next there was the new refined zinc processing system, which Morny had earlier encouraged, and the latest in engine designs, while not forgetting the presentation of the new lightweight metal, aluminum, that was to create a whole new industry.
French colonialism

The might of the new French empire was on view in the Colonial Pavilion, displaying the products and architecture of all the new French colonies, from West Africa, Algeria, Indochina, and New Caledonia, which drew some of the biggest crowds, thanks to a fascination with a world most French men and women had only read about in newspapers and novels. And it was imposing, as were the visitors it drew, including the ubiquitous Goncourt brothers, who were captivated by “this monster of an exhibition,” and the “Egyptology Park” in particular, with its artifacts, model temples, and recently excavated mummies.

Even the reclusive expatriate Victor Hugo finally returned to France after an absence of fifteen years just for this event. Others included Ernest Renan, a youthful Émile Zola, Charles Sainte-Beuve, Hans Christian Andersen, Théophile Gautier, Alexandre Dumas, fils, a very young Anatole France, and Jules Verne, Hector Berlioz, Georges Bizet, Charles Gounod, Giuseppe Verdi, Richard Cobden, Pierre Berthelot, Louis Pasteur, and Lords Granville and Malmesbury.

Thousands of visitors came from England via special boat trains laid on just for this event. Louis Napoléon made arrangements for many thousands of French schoolchildren to see the exhibition gratis. The Goncourt brothers braved the fresh air and sunlight for this event, finding the whole spectacle delightfully bewildering. “I am leaving the Exhibition with the impression as if I had just visited the future, one that left our present day Paris looking like some sort of curiosity preserved out of the past.” With the sight of Empress Eugénie rising over the city in an immense helium-filled balloon, the future had indeed arrived.
The Royal families

“It is going to be raining kings,” Edmond Goncourt had predicted. And international royalty of Europe did indeed cascade in, complete with their numerous retinues; Italy’s sulking king Victor Emmanuel I alone declined Louis Napoléon’s personal invitation. Most of them began arriving in May and June, including the Austrian emperor Franz Josef, Russia’s Alexander II and his two sons, who were put up at the Élysée Palace, Prussia’s Wilhelm I and his inevitable shadows, Bismarck and Field Marshal von Moltke, sword-by-sword, assigned to the Marsala wing of the Louvre, Queen Maria of Portugal, the Prince of Wales (the future Edward VII), King Ludwig II of Bavaria, the Japanese crown prince, Tokugawa Aitake, Prince Henry of Holland, Prince Oscar of Sweden, the Ottoman sultan, Abdul Aziz, Khedive Ismail of Egypt, the former Algerian rebel leader Abd el-Kader, and dozens of lesser German dukes and princes. The month of June proved to be the high, and low, point of this summer of festivities and balls held at the Tuileries, St. Cloud, the Hôtel de Ville, and the Quai d’Orsay, with boating on the lakes of the Bois de Boulogne and the races at Morny’s new Longchamp racecourse popular daily attractions. On June 6, 1867, Louis Napoléon with his eleven-year-old son Prince Louis and Tsar Alexander II looked on as 30,000 French troops representing every regiment of the army passed in review at Longchamp, followed by a cavalry charge with a loud “Vive l’Empereur!”
Le Salon
The subdued classical qualities of the Barbizon school of Corot and Courbet gave way to the lighter palette and freer forms of the impressionists represented by Degas, Manet, Monet, Renoir, Pissarro, and Sisley, among others—all thanks to the unfettered ambiance of a new liberated Second Empire, an artistic revolution previously so utterly inconceivable under the Bourbon Restoration or even during Louis Philippe’s July Monarchy.

New colonial motifs now appeared in their works as well, Algerian and oriental scenes inspiring paintings, literary and travel works, not to mention the interior décor of upper-class Parisian homes.
The increasingly conservative and academic juries were not receptive to the Impressionist painters, whose works were usually rejected, or poorly placed if accepted. The Salon opposed the Impressionists' shift away from traditional painting styles. In 1863 the Salon jury turned away an unusually high number of the submitted paintings. An uproar resulted, particularly from regular exhibitors who had been rejected.

In order to prove that the Salons were democratic, Napoleon III instituted the Salon des Refusés, containing a selection of the works that the Salon had rejected that year. It opened on 17 May 1863, marking the birth of the avant-garde. The Impressionists held their own independent exhibitions in 1874, 1876, 1877, 1879, 1880, 1881, 1882 and 1886.
Édouard Manet, L’Acteur Tragique
Edouard Dantan, Un Coin du Salon en 1880
Alexandre Cabanel, Phèdre
Louis Auguste Cézanne’s, Father Of The Artist Reading L’Événement
Edouard Manet, Le café Guerbois
Jean-François Raffaelli
Édouard Manet, Le Fifre
Édouard Manet, Olympia
Henri Fantin-Latour, Atelier aux Batignolles
Jean Frédéric Bazille, The Artist’s Studio
Charles-François Daubigny, Le village de Gloton
Bastien-Lepage, Les Foins
Édouard Manet, On the Beach
Claude Monet, Boulevard des Capucines
Édouard Manet, Émile Zola
The Masterpiece

Zola
L’Œuvre
Préface de Bruno Foucart
Édition d’Henri Mitterand
Arbre généalogique des Rougons-Macquart
Les Rougons-Macquart
Bustave Caillebotte, Les Raboteurs de parquet
Pierre Sandoz

- Né à Lavaux en 1722
- Élevé à Isère, ainsi que
- Élu à Genève.
- portrait médiéval
- Origine Espagnole, père barbier ayant épousé
- une Bourguignonne. Très brave, fort sans être
- sexy au début. Une reine noble et volontaire.
- Moustache carrée, nez carré.
- Yeux doux dans
- le masque effrayant.
- Œil de barbe noire.
- Regardez le monde
- et ne laissez pas
- la maison vide.
- Plus tard, il se mariera, et les
- enfants continueront la reine.

Mère aimée par la reine du père, en
- joie dans l'industrie. En voiture, constamment
- une mère, par exemple, avec modèle de
- nouveaux.
Paul Cézanne, House on a River
Paul Cézanne, sketch
Paul Cézanne, Le Pont