

Profiles and Perspectives
in 19th Century
French Art

January 14 - February 26, 1958
The University of Kansas Museum of Art
Lawrence

This loan exhibition brings to the campus notable and significant works of art of a crucial period in recent art history, and also supplements the teaching programs in this field at the University.

The Museum wishes to express its gratitude to the various lenders to this exhibition, notably the firm of Jacques Seligman and Co., Inc., New York, and the William Rockhill Nelson Gallery of Art, Kansas City, Missouri. Dr. Klaus Berger, Associate Professor of Art History at the University, and chairman of that department, merits particular thanks for his perceptive introductory note to this catalogue.

EDWARD A. MASER

Profiles and Perspectives in 19th Century French Art

"The aesthetic age has not arrived at this shore yet and I hope it never will" was the harsh statement of John Quincy Adams, sixth president of the United States. Similarly, his contemporary, the German philosopher, F. W. Hegel, declared that the rôle of art was finished and usefulness would now take command. Moreover, had not the French Revolution just demonstrated that the emigration of the leisure class could terminate an unexcelled artistic patronage overnight and literally starve out the artists?

Seen against this background, the return of painting within one generation seems to be a most astonishing event, almost incredible unless one realizes that art was now indeed to acquire an entirely new social function and to capture a different public.

The expanding industrial civilization resulted in a world of disenchantment. Uniform patterns of living had increasingly been imposed on the masses crowded in sombre cities; technical devices invaded one sphere of life after another. It is no wonder that, to counterbalance the mechanical realm, the need for individual expression and imagination was now more strongly felt than ever. And where could the human personality mark its imprint more convincingly than in the arts?

It is the fortune of France that she produced not only a great number of outstanding painters in the nineteenth century but that she had in Ingres and Delacroix two long-lived prototypes of artistic trends to orient the entire period. The former points to plastic clarity, to purity of form culminating in beauty of line as a symbol of perfection, whereas the latter excels in a symphonic color orchestration and nervously sketched line work to suggest the infinite pulsation of fantasy, dream, and inner life.

In this historically-minded epoch, the one drew his spark from continuing the classic-humanistic tradition, the other from reviving emotional tendencies in the baroque temper. Thus Ingres' sense of order complements Delacroix's lust for freedom and, at the same time, they contrast with each other as the solid with the liquid element.

Both artists can be well studied in this exhibition as the four pieces are marvellous specimens of their respective stylistic aims. Between the cool and condensed formulation of Ingres' *Head of a Young Woman* and Delacroix's bubbling vision in the *Apollo* sketch there are, indeed, innumerable stages to be taken up by other artists in this century.

Along with Ingres' contour-minded work one sees here several drawings of his teacher, Jacques-Louis David, and a portrait signed by his fellow student, La Neuville, in the crucial year of the French Revolution,

1792. The two drawings by Théodore Rousseau, the master of the Barbizon landscapists, on the other hand, show the opposite trend in full bloom. In this small pen drawing one sees how any indication of solid and objective form is replaced by a most dynamic interplay of short irregular curves and hooks and dots to suggest the atmospheric envelope, mood, and luminosity and to anticipate Impressionism by a whole generation.

It is by now well-known that at the end of the century the two main directions, structural linearism and painterly colorism, attained a synthesis with the achievements of Cézanne, Degas, Gauguin, and Seurat; this should, however, not lead one to overlook earlier attempts to find a position between the hostile camps without being wishy-washy. The baron Gros, a product of David's studio, looks, as the two examples here can well demonstrate, in both directions. Géricault, with greater verve, combines in this work from his mature period the sense for almost cubic stability with an elegantly flowing movement. Around him one can comfortably arrange a group of works: the sculpture of his friend Barye; the drawing of the fashionable Carle Vernet, one of his teachers; and that *tour de force* of a painting, the flashiest piece of the show, signed by Alfred de Dreux.

In the very middle of the century Thomas Couture, equally distant from the academic and the avant-garde manner, makes the bridge from Gros, his teacher, to Manet, his pupil. Thus the two specimens of his work in the exhibition provide a good springboard for evaluating the immense subtilty and complexity that are revealed in the small sketch of the great Manet. Here is the point where all the roads converge: from classic simplicity and coloristic saturation to realistic acuteness and impressionist limpidity.

Gustave Moreau's two paintings are, perhaps, the most curious works in this show. As the painter kept almost all his work for himself and left the whole collection to the French state in a rather inaccessible museum, few people, indeed, have seen one of his originals. On the other hand, they have been presented in novels, poems, and essays so often as the finest illustrations of the Symbolist and Decadent movements, they received such a reserved criticism by art historians that one wonders whether the significance of this "mathematician of the fantastic whose world is made of colored glass and jewels" (Arthur Symons) does not lie rather in the chronicle of taste.

Odilon Redon once was a great admirer of Moreau's limitless imagination before he realized that the inner vision has to find strong formal equivalents in order to carry the message. His example here shows that the seer, looking out into another world, receives his originality from inte-

grating aesthetic elements that had come down from Ingres as well as from Delacroix. For, in nineteenth century art, fresh and revolutionary aspects are not developed against, but out of, tradition.

KLAUS BERGER
Chairman
Department of Art History

Catalogue of the Exhibition

Unless otherwise noted, the works of art included in this exhibition have been lent by Jacques Seligman and Company, Inc., New York.

BARYE, ANTOINE LOUIS (1796-1875)

1. Panther Devouring a Hare
Bronze sculpture. H. 16" x L. 40"
Lent by the William Rockhill Nelson Gallery of Art,
Kansas City, Missouri

COUTURE, THOMAS (1815-1879)

2. Portrait of a Man (Stendhal or Barbedienne?)
Oil on canvas. H. 25½" x W. 21¼"
Collections: Mme. J. Thomas Couture; Emile Bernard,
Paris; Jacques Dupont, Paris
3. Un Avocat (detail for a larger composition)
Charcoal. H. 17" x W. 11¾"

DAVID, JACQUES-LOUIS (1748-1825)

4. Study for "Le Triomphe du Peuple Francais"
Two Groups of Men Fleeing to the Left
Pencil. 9½" x 7½"
5. Study for "Le Triomphe du Peuple Francais"
Group of Three Men with Arms Entangled Moving to the Left
Pencil and ink. 5" x 6½"
6. Study for "Leonidas aux Thermopyles"
Two Men Blowing Horns
Pencil. 6¾" x 4"
Collections: L.J.A. Coutan; Maurice-Jacques-Albert
Hauguet; MMr. Gustave Milliet

DE DREUX, ALFRED (1810-1860)

7. Fighting Horses
Oil on canvas. $51\frac{1}{2}'' \times 38\frac{3}{4}''$
Lent by Mr. Oscar Salzer, Los Angeles, California

DELACROIX, EUGENE (1798-1863)

8. Seated Arab
Pen and bistre. $11'' \times 8\frac{1}{2}''$
Collections: Dubuisson (?)
9. Apollo Conquering the Serpent Python
Study for the Apollo ceiling in the Louvre
 $21\frac{3}{4}'' \times 18''$
Collections: J. B. Faure; Duc de Treviso; Marquis de Gramont,
Private collection, New York
10. Italian Woman of Albano
Oil and gouache on parchment. $12'' \times 6''$
Collections: Delacroix Sale, 1864; J. B. Carpeaux; Mme. Clement-
Carpeaux

GERICAULT, THEODORE (1791-1824)

11. Cart Stuck in the Mire
Charcoal. $7\frac{1}{2}'' \times 9\frac{3}{4}''$
Collections: Bezine, Brussels; H. S. Schaeffer, New York
Lent anonymously

GROS, BARON ANTOINE-JEAN (1771-1835)

12. Portrait of a Man (the artist Langlois?)
Oil on canvas. $31\frac{3}{4}'' \times 25\frac{1}{2}''$
Signed at bottom left: *Gros 1824*
Collections: M. Mariage, Paris
13. Head of a Horse
Oil on canvas. $11\frac{3}{4}'' \times 15\frac{3}{4}''$
Signed at lower right: *Etude par Gros*
Collections: Gros Atelier Sale, 1835; Duc de Treviso; Baron Lepic

INGRES, JEAN-AUGUSTE-DOMINIQUE (1780-1867)

14. Head of a Young Woman
Oil on canvas. $16'' \times 12\frac{3}{4}''$
Signed at lower right beneath frame: *Etude donnée par M. Ingres
à Achille Martinet, 1833*
Collections: Achille Martinet; Paravey (?); J. A. Boussac; Baron
Cassel

LA NEUVILLE, JEAN LOUIS (1748-1826)

15. Portrait of Ruampes de Surgeres
Oil on canvas
Signed lower right: *La Neuville, élève de David, 1792*
Collections: Chéramy; M. Lévesque

MANET, EDOUARD (1832-1883)

16. Four Poses of Mme. Manet
Drawing in crayon and chalk. 8 $\frac{3}{4}$ " x 11 $\frac{3}{4}$ "
Collections: Valeri
Lent by the William Rockhill Nelson Gallery of Art,
Kansas City, Missouri

MOREAU, GUSTAVE (1826-1898)

17. Orpheus
Oil on canvas. 39 $\frac{1}{2}$ " x 25 $\frac{1}{2}$ "
Signed with initials lower left: *G. M.*
Collections: Anthony Roux; Benoville
18. Hercules and the Hydra
Oil on canvas. 69" x 60 $\frac{1}{2}$ "
Collection: Louis Mante

PUVIS DE CHAVANNES, PIERRE (1824-1898)

19. Au Clair de la Lune
Oil on canvas. 18 $\frac{1}{4}$ " x 15 $\frac{1}{8}$ "
Collections: J. J. Emory, Cincinnati Art Museum; Mr. and Mrs.
Harold Kaye
The University of Kansas Museum of Art, Lawrence. Gift of Mr.
and Mrs. Harold Kaye, New York, 1956

REDON, ODILON (1840-1916)

20. Profile Head Amid Foliage
Charcoal on brown paper. 21" x 14 $\frac{5}{8}$ "
Signed lower left: *Odilon Redon*
Collections: Mme. Andre Bongier; Baronne van der Borch van
Verwolde
Private Collection, New York
21. Apollo's Chariot
Oil on canvas. 24 $\frac{3}{8}$ " x 30 $\frac{3}{4}$ "
The University of Kansas Museum of Art, Lawrence, anonymous
loan

ROUSSEAU, THEODORE (1812-1867)

22. Landscape
Pen with brown ink on white paper. $4\frac{7}{8}'' \times 7''$
Signed on lower left: *Th R*
Private Collection, New York
23. River Landscape
Wash drawing relieved with white gouache. $7\frac{1}{2}'' \times 10\frac{1}{2}''$
Signed lower left: *Th R*
Collections: A. Beurdeley, Paris; Percy Moore Turner

TROYON, CONSTANT (1810-1865)

24. The White Milker
Oil on canvas. $18\frac{3}{4}'' \times 26\frac{7}{8}''$
The University of Kansas Museum of Art, Lawrence. Gift of Mr.
and Mrs. Simon Hurwitz, Lawrence, 1954

VERNET, ANTOINE CHARLES HORACE (1758-1836)

25. Arab on Horseback
Ink and wash on paper. $14'' \times 10\frac{1}{8}''$