The Republic and its Images

1. The Republic

From an historical perspective, the 19th century is considered as the period when, despite the difficulties, the Republican regime was finally established in France. It was preceded by two main "attempts": the First and Second Republics.

- **The First Republic** was inaugurated on September 21, 1792. It was born of the 1789 Revolution and followed the fall of the Monarchy on August 10, 1792. It was to be replaced by the "Napoleonic" regime which was followed by the Restoration.
- **The Second Republic** was born of the Revolution of February 22-24, 1848 in Paris. It was inaugurated on May 4, 1848 and ended with the coup d'état by the Prince-President Louis-Napoléon Bonaparte – the future Napoleon III – on December 2, 1851.
- **The Third Republic**, inaugurated on September 4, 1870, after the defeat in Sedan and the fall of the Empire, went through unsettled beginnings and imposed itself progressively: - in 1872, the Assemblée Nationale held a Mambaist majority. - in 1873, after the fall of Thiers, Mac-Mahon's election to the presidency and the government of the Duc de Broglie instituted "l'Ordre Moral": a royalist reactionary movement that attempted to restore the monarchy. Yet the return of the pretender to the throne, the Comte de Chambord, was a failure. - January 30, 1875: the Wallon amendment was a failure. - in 1871, the Assemblée Nationale held a Mambaist majority.

2. Images

Two meanings of the word apply here:
- **Images = allegories = symbols**
- **Images = events and (real) personalities which became symbols.**

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- **Images = events and (real) personalities which became symbols.**

These symbols have become permanent. They are therefore still valid today and are the object of a consensus. The Republic has five symbols:
- the tricolour flag, approved during the Revolution, it was defended by Lamartine in 1848 as opposed to the red flag. It was the element responsible for the failure - in 1871 and again in 1875 - of the Comte de Chambord's return as king of France. It was therefore a permanent feature throughout the 19th century except during the Restoration.
- the national anthem: "La Marseillaise". Born of "la Pâtre en danger" in 1792, it became the national anthem in February 1870.
- the national celebration: Bastille day, on July 14. It commemorates the storming of the Bastille, symbol of royal absolutism, in 1789 and the celebration of the Federation on July 14, 1790. July 14 prevailed, not without opposition, as the national celebration in 1800.
- the motto: Liberty, Equality, Fraternity.
- the figure of Marianne: France is one of the few countries in which the figure embodying the political regime is official and at the same time so popular that it was given a first name and the features of a woman, nowadays represented by those of different pop singers or cinema stars. Since the end of the 19th century, as well as the embossing France Marianne has also stood for Liberty, the Republic, and the Revolution.
- Images: events and (real) personalities which became symbols. Contrarily to the permanent symbols of the Republic, these images embody values which are specifically related to the establishment of the Third Republic during the years 1880-1900:
  - the "good" kings of France – "kings" in the wide sense of the term: Charlemagne, Philippe-Auguste, Saint Louis, Henri IV, Louis XV, Napoleon...
  - the patriot heroes, who defended the fatherland: Verréngtorn, Joan of Arc, Rayna, Thiers "the liberator of the territory" in 1871.
  - the revolutionary heroes: Danton, Robespierre, Marat, the young Bara...
  - the Republican heroes: Gambetta "the commercial traveller of the Republic", Jules Ferry...
  - the "modem" heroes: Pasteur, Victor Hugo...
  - the events that made modern France: the Vendean partition (1845), Bourse (1724), the Villers-Cotterets ordinances (1539), Berruy (1840), July 14, August 6 and August 26, 1799, Vendé (1792), Austerlitz (1805).
Objectives
The objectives of a visit to the Musée d'Orsay on the theme “The Republic and its images” are as follows:

1. Studying history in an art gallery
- From an educational point of view, museums – especially fine art museums like the Musée d’Orsay – are essentially considered as places to study art history, to cover the art sections of the curriculum and textbooks. This may be true, but this visit demonstrates that some purely historical themes may be tackled in a museum because of their fundamental relationship to images.

“…the Republic and its images” has the advantage then, of corresponding to the chronological circuit of the Musée d’Orsay which being relevant to various aspects of school curricula.

2. Citizenship and Republican studies (for French pupils)
- The objectives are the same as those of the upper secondary school level pupils: usually pupils of the upper secondary level, the teacher must make sure that they have acquired sufficient knowledge of their pupils’ abilities, whether it would be better to follow the whole visit or only the first part covering the permanent symbols of the Republic.

- Although it might be of interest to mention the artistic movement from which each work stems (Academic painting, Impressionism etc.) this is by no means necessary and there is a risk that such information would blur the objectives.

- If one is thinking of undertaking a complementary study – art history and history together – a useful work to look at is Les arts Montparnasseaux (Rue Montorgueil Decked Out With Flags, 1876) by Manet either later in class or on a separate visit to the Museum.

3. Choosing an approach to the visit
- Any visit should be prepared beforehand, for instance:
  - Brief the teacher to lead their pupils, explaining the different artworks themselves.
  - They may equally prepare a worksheet allowing the pupils to go round independently.

4. Learning to see
- Understanding an artwork: painting, sculpture, architecture, drawing, etching... or even an illustration, requires the application of a method.
- Although there is no standard method, whatever method one follows, one should always begin with a silent moment of attentive observation. A reference grid may also be used to structure the visit or may have been defined before coming to the museum.

- Learning to see involves a genuine educative process and should be practiced regularly

Methods can be devised by the school’s history department, in collaboration with the visual arts and literature departments.
- In looking at an artwork, one also needs to ascertain its meaning and the different superimposed or intertwined meanings which are not always obvious at first glance. This, which would be valid for any visit to the Museum, is of crucial importance for this particular visit which is all about symbols.
- The pupils will therefore learn how to identify the different signs and their significations: for instance, nowadays the Phrygian cap is little more than an item of historical costume, whereas in its day, it was loaded with political significance.
- The pupils will learn about events and their significations: for instance the anticlericalism inherent in The Excommunication of Robert the Pious by Jean-Paul Laurens (1875).

Before the Visit

In preparing the Musée d’Orsay visit, various possibilities are open to the teacher, which can be employed either separately or together, according to the level of the pupils.

- Identify the Republican symbols starting with the contents of our pockets and moving gradually onwards to encompass the most public spaces. For example:
  - Coins, postage stamps, crests on passports...
  - The tricolour flag, the Republican motto......
  - The monumental bust of Marianne in the town hall, the monument in the war dead, and monuments dedicated to heroes and famous people (from the Meret inscription up to the sculpted groups on public squares).

One can make a comprehensive catalogue of the symbols, including description, identification of ornamentation and explanation of their meaning.

- Study the Republic and its institutions, comparing them – and this is especially relevant in 19th century France – with the other political regimes (the Monarchy, the Empire...), and identify the role of the revolutions in the 19th and 20th centuries.

- Analyse two famous paintings, often reproduced in school books:
  - Eugène Delacroix, Liberty Guiding the People, 1830, Musée du Louvre. This painting depicts a contemporary event: the “Three Glorious Days” of July, 1830. Different representatives of the people of Paris are shown, guided by an allegorical Liberty...
  - Jean-Paul André, Monument to Gambetta (The Triumph of the Republic), plaster sketch, 1884, place de la Nation in Paris

- Study the history of taste.

- Understand the history of taste.

- Study the Republic and its images in the broader concept of democracy and its universal values.

After the Visit

Following the visit to the Museum, there are several ways open to the teacher to continue the study in class.

- Make an assessment. For instance:
  - Have pupils memorize Republican images and symbols.
  - Have pupils explain the meaning of the word “symbols”, giving examples based on the visit and its preparation.
  - Further the study in different directions.

- Search for other fields where symbols are prominent.
- Integrate “The Republic and its Images” into the study of the art history (menus).
- Study the history of taste.

The Visit: List of artworks

N.B.: in the case of a guided visit, this list of artworks is indicative only. The guide conducting the group is free to choose works supporting their demonstration.

- Français Bade: Le buste de la Marussière (Bust of La Marussière), plaster cast, 1886
- Pierre-Jean David d’Angers: La République française (The French Republic), 1830, replica
- Bismarck Dauzats: La République (The Republic), 1848
- Buste of Marianne of the 1880s
- Auguste Rodin: Belleuse, 1879
- Alexandre Falguière: Le triomphe de la Révolution (The Triumph of the Revolution), wax sketch, 1882
- Louis-Oscar Buty: La Souven (The Souvenir), wax model, 1887
- Jules Dalou: Le Jugement (The Blacksmith), plaster, sketch for The Triumph of the Republic, 1886-1888, place de la Nation in Paris
- Claude Monet: La rue Montorgueil parisienne (Rue Montorgueil Decked Out With Flags), 1879
- Jean-Paul Laurens: L’excommunication de Robert le Pisan (The Excommunication of Robert the Pious), 1875
- Jean-Joseph Weerts: La mort de Bara (Bara’s Death), 1860
- Édouard Detaille: Le rève (The Dream), 1888
- Jean-Paul Aubé: Monument à Gambetta (Monument to Gambetta), plaster sketch, 1884
1. studying history in an art gallery

The objectives of a visit to the Musée d’Orsay on the theme ‘The Republic’ and its images’ are as follows:

1. studying history in an art gallery

- From an educational point of view, museums – especially fine art museums like the Musée d’Orsay – are essentially considered as places to study art history, to cover the art sections of the curriculum and textbooks. This may be true, but this visit demonstrates that some purely historical themes may be tackled in a museum because of their fundamental relationship to images.

‘The Republic and its images’ has the advantage then, of corresponding to the chronological circuit of the Musée d’Orsay whilst being relevant to various aspects of school curricula.

- The visit has to be adapted to the level of the pupils: usually pupils of the upper secondary level should understand the two meanings of the word ‘pupils’ – here pupils of the upper secondary level may judge, according to their knowledge of their pupils’ abilities, whether it would be better to follow the whole visit or only the first part covering the permanent symbols of the Republic.

- Although it might be of interest to mention the artistic movement from which each work stems (Academic painting, Impressionism etc.) this is by no means necessary and there is a risk that such information would blur the objectives.

- If one is thinking of undertaking a complementary study – art history and history together – a useful work to look at is La rue Montorgueil pavoisée (Rue Montorgueil Decked Out With Flags, 1878) by Monet either later in class or on a separate visit to the Museum.

2. citizenship and Republican studies (for French pupils)

- This objective is perhaps the most awkward to define; whilst to impose such a museum on the visit may strike some as being unbalanced, others will find it ever topical.

- Nevertheless, introducing pupils to the major symbols of the Republic should have a uniting effect, encouraging in them a sense of identity as the future citizens of one country and, it could be argued, there is much value in this.

- This aim is served perfectly by the Musée d’Orsay collections because it was during the 1800’s that the Republican emblems were ultimately defined and institutionalised.

- In plugging pupils into the past, the visit also enables a clearer understanding of:
  - the origins of certain symbols and therefore, of their connotations and value.
  - the shifting relevance of certain symbols: some, having been highly significant in the past, are now obsolete whilst others, having undergone a sea-change, are today charged with new meanings.

- In this way the visit also aims to sharpen pupils’ critical awareness.

3. learning to see

- Understanding an artwork: painting, sculpture, architecture, drawing, etching… or even an illustration, requires the application of a method.

- In looking at an artwork, one also needs to:
  - illustrate, requires the application of a method.
  - identify the different symbols and their significations: for instance, nowadays, the Phrygian cap is little more than an item of historical costume, whereas in its day, it was loaded with political significance.

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4. choosing an approach to the visit

- Any visit should be prepared beforehand in class.

- In the museum, the teacher may lead their pupils, explaining the different artworks themselves.

- They may equally prepare a worksheet allowing the pupils to go round independently.

- Identification exercise: finding the pieces which cover the same theme (for example the female figure of the Republic); compare them; analyse a few of them.

- Questionnaire: localise the artworks pupils should see on a floor map. Have the pupils analyse the works using a reference grid.

- Tutor’s follow-up: before or after one of the above structured visits, teachers may make a commentary on one or more artworks which they consider worth analysing in depth or which seem more challenging, etc.

- Finally this alternative being more appropriate for upper secondary pupils – having prepared the pupils in advance, the teacher may organise an official guided visit.

Before the Visit

In preparing the Musée d’Orsay visit, various possibilities are open to the teacher, which can be employed either separately or together, according to the level of the pupils.

- Identify the Republican symbols starting with the contents of our pockets and moving gradually onwards to encompass the most public spaces.

- For example:
  - coins, postage stamps, crests on passports…
  - the tricolour flag, the Republican motto…
  - the monumental bust of Marianne in the town hall, the monument to the war dead, and monuments dedicated to heroes and famous people (from the meret inscription up to the sculpted groups on public squares).

- One can make a comprehensive catalogue of the symbols, including description, identification of ornamentalation and explanation of their meanings.

- Study the Republic and its institutions, comparing them – and this is especially relevant in 19th century France – with the other political regimes (the Monarchy, the Empire…), and identify the role of the revolutions in the 19th and 20th centuries.

- Analyse two famous paintings, often reproduced in school books:
  - Eugène Delacroix, Liberty Guiding the People, 1830, Musée du Louvre. This painting depicts a contemporary event: the ‘Three Glorious Days’ of July, 1830. Different representatives of the people of Paris are shown, guided by an allegorical Liberty…
  - Jules Dalou, Monument à Gambetta (Monument to Gambetta), plaster sketch, 1884-1888, place de la Nation in Paris.

- In the broader concept of democracy and its universal values.

- Underlie a comparative study of academic and Impressionist painting (and if necessary go back to the Musée d’Orsay for another visit on the art histories theme).

- After the Visit

N.B.: in the case of a guided visit, this list of artworks is indicative only. The guide conducting the group is free to choose works supporting their demonstration.

- François Bude: Le bout de la Marchandise (Bast of La Marchandise), plaster cast, 1880
- Pierre-Jean David d’Angers: La République française (The French Republic), 1830, replica
- Bruant Daumier: La République (The Republic), 1848
- bust of Marianne of the 1890’s
- Auguste Rodin: Bélisane, 1879
- Alexandre Falguière: Le triomphe de la Révolution (The Triumph of the Revolution), wax sketch, 1892
- Louis-Oscar Bay: La Semeuse (The Sower), wax model, 1887
- Jules Dalou: Figure nue en terre pour la République du groupe Le triomphe de la République (naïve figure – clay sketch for the Republic’s Triumph of the Republic), 1888-1898, place de la Nation in Paris.
- Claude Monet: La rue Montorgueil pavoisée (Rue Montorgueil Decked Out With Flags), 1878.
- Jean-Paul Laurens: L’Excommunication de Robert le Pieux (The Excommunication of Robert the Pious), 1875.
- Claude Monet: Monument à Gambetta (Monument to Gambetta), plaster sketch, 1884.
The Republic and its Images

Presentation

Both terms should be explained:

I. The Republic

From an historical perspective, the 19th century is considered as the period when, despite the difficulties, the Republican regime was finally established in France. It was preceded by two main “attempts”: the First and Second Republics.

1. The First Republic was inaugurated on September 21, 1792. It was born of the Revolution and followed the fall of the Monarchy on August 10, 1792. It was to be replaced by the “Bonapartists” regime which was followed by the Restoration.

2. The Second Republic was born of the Revolution of February 22-24, 1848 in Paris. It was inaugurated on May 4, 1848 and ended with the coup d’état by the Prince-President Louis-Napoléon Bonaparte – the future Napoleon III – on December 2, 1851.

3. The Third Republic, inaugurated on September 4, 1870, after the defeat in Sedan and the fall of the Empire, went through unsettled beginnings and imposed itself progressively:
   - in 1872, the Assemblée Nationale held a Marseillaise meeting;
   - in 1872, after the fall of Thiers, Mac-Mahon’s election as president by the government of the Deux de Bouligne (l’Ordre Mondial), a royalist reactionary movement that attempted to restore the monarchy;
   - in 1875, on August 4, the Wallon amendment determined the mode of election of the president “of the Republic”;
   - on December 2, 1875, the “good” kings of France – “kings” in the wide sense of the term –: Charlemagne, Philippe-Auguste, Saint Louis, Henri IV, Louis XIV, etc.

II. Images and symbols

Two meanings of the word apply here:

1. Images: allegories = symbols

- the tricolour flag: appeared during the Revolution, it was defended by Lamarque in 1848 as opposed to the red flag. It was the element responsible for the failure – in 1871 and again in 1875 – of the Comte de Chambord’s return as king of France. It was therefore a permanent feature throughout the 19th century except during the Restoration.

- the national anthem: “La Marseillaise”. Born of “la Patrie en danger” in 1792, it became the national anthem in February 1870.

- the national celebration: Bastille day, on July 14.

- the “modern” heroes: Pasteur, Victor Hugo, Delacroix, Baudelaire. Napoleon…

- the figures of Marianne: France is one of the few countries in which the figure embodying the political regime is official and at the same time so popular that it was given a first name and the features of a woman, nowadays represented by those of different pop singers or cinema stars.

Since the end of the 19th century, as well as those of different pop singers or cinema stars.

- the events that made modern France: the Verdin partition (1843), Bouligne (l’Ordre Mondial), the Villiers-Collaris ordinance (1553), Bovet (1845), July 4, August 4 and August 28, 1799, Valmy (1792), Austerlitz (1805)…

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The Republic and its Images

Part 1: Figures of the Republic

1. François Rude: Le buste de La Marseillaise (Bust of La Marseillaise), plaster cast, 1888

   - Location: in the entry hall, on the right
   - This bust represents one of the most famous figures of the Republic: La Marseillaise (or the spirit of war). It is part of a winged figure which dominates a sculptural group of soldiers: The Departement of the Volunteers of 1792.
   - Context: this is one of four high-reliefs adorning the pillars of the Arc de Triomphe at the end of the Champs-Élysées in Paris: a monument initiated under the Empire, in 1806 and completed under the July Monarchy, in 1856.
   - Note the aggressive and wrathful iconography of this bust: her expression, clenching "the ultra-suffering cries of rage", contemporaries remarked, taken aback - the armure adorning with the protecting gorgon, - the Phrygian cap adorned with two war horses and a Hydra. At the time, the Phrygian cap was an ambivalent emblem: for conservatives it immediately conjured up the Terror and the most negative aspects of the Revolution, whilst it was a rallying sign for left-wing Republicans.

2. Pierre-Jean David d’Angers: La République française (The French Republic), 1839, replica

   - Location: ground level, beginning of the Opening Circuit of the Musée d’Orsay. Arts and décor of the Third Republic
   - The Hero: Léon Gambetta (1838-1882), was a Republican whose political career began at the end of the Second Empire (he took the defence for the Republic). What is left of the monument originally erected in the Napoleon Court of the 3rd arrondissement of Paris is a model Republican spirit. The monument to Gambetta, a contemporary Republican who died aged 44, is a contemporary text and the four speeches, the manner in which the Revolution was exhibited in the middle of the Boulangist crisis with resounding success.
   - Observe the model of the monument: the allegorical figures, the importance given to the arms in the young, well equipped and well commanded troops, the yoke and the chains, and the yoke: the short tunic, the rifle, the laurel wreath, the Phrygian cap, the chains and the yoke she is stamping under her left foot, the equilateral triangle on the small shrine at the back... Read the inscription "Liberty, dear Liberty, fight as your deliverers": another allusion to the September massacre?
   - Context: the statue was executed while the July Monarchy was already under crisis, at a time of growing Republican sentiment.
   - Identify all the references to the Revolution in the statue: the short tunic, the rifle, the laurel wreath, the Phrygian cap, the chains and the yoke she is stamping under her left foot, the equilateral triangle on the small shrine at the back...
   - Read the inscription "Liberty, dear Liberty, fight alongside your defenders": another allusion to the Revolution.
   - Explain the meaning of this statue.

3. Honoré Daumier: La République (The Republic), 1849

   - Location: upper level, first gallery on the right in the Galerie des Hauts.
   - The Republic Feeds and Instructs her Children.
   - Background: the politicians of the Third Republic understood the crucial importance of using images in a multiplicity of media to publicise the Republican ethos. A veritable cult of the Republic was initiated. From 1860 to 1900, 221 public monuments were erected, 30 of which directly featured the Republic.
   - At the end of the period, the Republican idea had been so well assimilated by the vast majority of French people that the figure with the Phrygian cap was an interchangeable symbol of both the Republic and France.
   - Examples in Paris:
     - The Republic by Léopold Monticelli on the place de la République, created in 1884 following a competition in 1879.
     - The Triumph of the Republic by Jules Dalou on the place de la Nation: a life size model was made in 1890, and the finished monument in 1899. Rich iconography.
   - Besides these monuments, a plethora of small and medium sized objects were made: medals, busts, bas-relief profiles... in bronze, wood... that could be used in domestic settings: a private cult of the Republic had developed alongside the public show.
   - The pupils should look for small images of Marianne. Describe the iconography and symbols. Work out their purpose from these images.
   - Delacroix by Auguste Rodin: originally, this figure was Rodin’s entry to the 1876 competition for the commission to make the bust of “the Republic” for the 3rd arrondissement town hall in Paris.
   - Considered too aggressive, it was rejected and given the new title of Delacroix. Explain why this happened.
- The Blacksmith by Dalou: the plaster sketch for the figure pushing the right-hand wheel of the chariot of the Triumph of the Republic. The figure embodies labour.
- Nude Figure, The Republic by Dalou: clay sketch for the Triumph of the Republic.
- The Triumph of the Revolution by Falguière: wax sketch for the temporary plaster group installed from 1882 to 1885 on the top of the Arc de Triomphe on the Champs-Élysées. The final sculpture was never completed. Describe the iconography of this group.

5. Claude Monet: La rue Montorgueil pavoisée (The Rue Montorgueil Decked Out in Flags), 1876
   - Location: upper level, Galerie des Hauteurs.
   - Context: on June 30, 1878, a celebration in honour of peace and the Republic was held as part of the festivities for the World Fair (May 1–October 31, 1878).
   - Observe the painting: the colours, brush strokes, organisation, construction, atmosphere.
   - Contemporary visitors, often think this painting shows a 14th July celebration, but was it? What was, in fact, Monet's true intention? Where was he standing in relation to the festive crowds? Was his main concern merely commemorative? (whatever it was, Monet has certainly recorded his contemporaries' love of fanfares and overt display). N.B. As the only Impressionist painting, this work may be difficult to place in the overall context of the visit. The point in inclining it is to show the pupil the difference between the way a painting is understood nowadays and the artist's outlook at the time.

Part 2: Images and Values of the 5th Republic
1. Jean-Paul Laurens: L'excommunication de Robert le Pieux (The excommunication of Robert the Pious), 1875
   - Location: middle level, first gallery on the Seine side.
   - The event: Robert, king of France (986-1031), son of Hugh Capet, was excommunicated from the Church for marrying a cousin with whom he was related “to a degree prohibited by the Church”.
   - Political context: the government of “l'Ordre Moral” was trying to impose a restoration of the monarchy a stance with which the Church increasingly allied itself (through processions, the laying of the foundation stone of the Sacré-Cœur in Paris...).
   - Under the Third Republic, school textbooks chose to retell the story of the excommunication, illustrating it with a drawing reminiscent in iconography of Laurens' painting.
   - Observe the painting: the composition, the setting, the facial expressions, the moment chosen by the painter.
   - Why did Jean-Paul Laurens choose to depict this “secondary” episode of French history? He wanted to show the Church’s abuse of power and draw parallels between its attitude around the year 1000 and its anti-Republican attitude of the 1870s-1880s: this is an anticlerical painting (the word appeared in the 1870s). It defends the values of secularism.

2. Jean-Joseph Weerts: La mort de Bara (Bara’s Death), 1880
   - Location: middle level, first gallery on the Seine side.
   - The event: during the Vendée wars of 1793, the young Bara chose to die shouting “Long live the Republic” rather than acclaiming the king. The event wasembellished to make Bara a martyr of the Revolution; the Bara cult having been initiated in December 1793 by Robespierre himself who most certainly invented Bara’s dying proclamation. The cult spread throughout the beginning of 1794 until 9th Thermidor, year 2 (the date, according to the French Revolutionary calendar, of Robespierre’s execution by guillotine).
   - Context: the commanders of the Third Republic understood the importance of images and the necessity to have the courage to hold up the Great Revolution as the origin of the Republic and so recontextualised the cult of the early Revolutionary hero.
   - Observe the painting: the threatening Vendée, the critical moment of the scene, Bara’s shout. Compare this with David’s painting (1794) in which Bara is dead, naked, holding the tricolour rosette close to his heart.
   - J.J. Weerts’ intention was to stimulate the cult of the Revolution amongst the French youth of the day. A parallel should be drawn with the re-
Part 2: images and values of the 5th Republic

1. Jean-Paul Laurens: *L’excommunication de Robert le Piau* (The excommunication of Robert the Pious), 1875

- **Location:** middle level, first gallery on the Seine side.
- **Event:** the commanders of the Third Republic understood the importance of images and the necessity to have the courage to hold up the Great Revolution as the origin of the Republic and so recontextualised the cult of the early Revolutionary heroes.

2. Jean-Joseph Weerts: *La mort de Bara (Bara’s Death)*, 1880

- **Location:** middle level, first gallery on the Seine side.

The event: during the Vendée wars of 1793, the young Bara chose to shout “Long live the Republic” rather than acclaiming the king. The event was embellished to make Bara a martyr of the Revolution; the Bara cult having been initiated in December 1793 by Robespierre himself who most certainly invented Bara’s dying proclamation. The cult spread throughout the beginning of 1794 until 9th Thermidor, year 2 (the date, according to the French Revolutionary calendar, of Robespierre’s execution by guillotine).

Context: the commanders of the Third Republic understood the importance of images and the necessity to have the courage to hold up the Great Revolution as the origin of the Republic and so recontextualised the cult of the early Revolutionary heroes.

Observe the painting: the threatening Vendées, the critical moment of the scene, Bara’s shout. Compare this with David’s painting (1794) in which Bara is dead, naked, holding the tricolour rosette close to his heart.

J.J. Weerts’s intention was to stimulate the cult of the Revolution amongst the French youth of the day. A parallel should be drawn with the re-contextualisation of Jean-Jacques Dessalines as the black-hero of the 1804 Haitian revolution. Compare Dessalines with David’s painting (1795) in which Dessalines is depicted as a black-Napoleon.

The cult of Bara can be underlined by the engraved image on an engravings published by P. Lamy (1794) and the painting by J. J. Weerts (1880) of Bara’s death (1793).
The Republic and its Images

• The Visit: the artworks

Part 1: Figures of the Republic

1. François Rude: Le buste de La Marseillaise (Bust of La Marseillaise), plaster cast, 1898
   - Location: in the entry hall, on the right
   - This bust represents one of the most famous figures of the Republic: La Marseillaise (or the spirit of La Marseillaise). It is part of a winged figure which dominates a sculptural group of soldiers: The Departure of the Volunteers of 1792.
   - Context: this is one of four high-rebels adorning the pillars of the Arc de Triomphe at the end of the Champs Élysées in Paris: a monument initiated under the Empire, in 1806 and completed under the July Monarchy, in 1836.
   - Note the aggressive and warlike iconography of this bust: his expression, elongated; "the azure uttering cries of rage", contemporaries remarked, taken aback - the armour adorned with the protecting gorgon - the Phrygian cap decorated with two war horses and a hydra. At the time, the Phrygian cap was an ambivalent emblem: for conservatives it immediately conjured up the Terror and the most negative aspects of the Revolution, whilst it was a rallying sign for left-wing Republicans.

2. Pierre-Jean David d’Angers: La République Française (The French Republic), 1838, replica
   - Location: garden level, beginning of the Opening Exhibition, or replica in the young visitors’ hall.
   - This bronze figure was made by the artist to demonstrate his own Republican sentiments and therefore was neither a State nor a private commission.
   - Context: the statue was executed while the July Monarchy was already under crisis, at a time of growing Republican sentiment.
   - Identify all the references to the Revolution in the statue: the short tunic, the robe, the laurel wreath, the Phrygian cap, the chains and the yoke she is slapping under her left foot, the egalitarian triangle on the small shrine at the back...
   - Read the captions "Freedom, dear Liberty, fight alongside your defenders": another allusion to the Revolution.
   - Explain the meaning of this statue.

3. Honoré Daumier: La République (The Republic), 1848
   - Location: upper level, first gallery on the right in the Galerie des Hanteurs.
   - N.B. at this juncture, being out of the logical circuit of the Musée d’Orsay, this piece could be explained using a photograph and then seen in the flesh at the end of the circuit, after Monet’s Rue Montorgueil and Degas’ Dancers on the Fifth Floor.
   - This work which is actually a sketch – was executed by Daumier for the great competition to choose the figure of La République, in the Spring of 1848.
   - Context: The Second Republic needed a representative image and in the euphoric and irrational context of the February 1848 Revolution, neither Rude’s La Marseillaise, nor David d’Angers’ La République were judged peaceful enough to be suitable. The Republicans therefore launched a competition to find the official image of the Republic. It was open to painters, sculptors and engravers but most importantly, it was truly open to all artists, young or old, established or unknown. There was to be no Salon type jury judging the entries: according to criteria mostly related to the technique and subjects. 700 pieces were entered including 430 paintings, 175 sculptures, 51 projects for medals and 41 emblematic drawings. Daumier was among the 20 artists on the short list. But the competition came to nothing due to the political crisis of June 1848 and its inability to identify a truly consensus artwork.
   - Define Daumier’s stance: what signs has he endowed his Republic with? What are his attributes? Compare her with the two figures above.
   - What can be said about the slogan Daumier assigned to his Republic: “The Republic Feeds and instructs her children”?

4. The Republic of the 1840s and 1890s
   - Location: middle level, galleries and terraces on the main site.
   - Background: the politicians of the Third Republic understood the crucial importance of using images in a multiplicity of media to publicize the Republican ethos. A veritable cult of the Republic was instituted. From 1860 to 1890, 221 public monuments were erected, 80 of which directly featured the Republic. At the end of the period, the Republican idea had been so well assimilated by the vast majority of French people that the figure with the Phrygian cap was an interchangeable symbol of both the Republic and France.
   - Examples in Paris:
     - The Republic by Léopold Morice on the place de la République, erected in 1884 following a competition in 1870.
     - The Triumph of the Republic by Jules Dalou on the place de la Nation: a life size model was made in 1890, and the finished monument in 1899. Rich iconography.
     - Besides these monuments, a plethora of small and medium sized objects were made: medals, busts, bas-relief profiles... in bronze, wood, wax... that could be used in domestic settings: a private cult of the Republic had developed alongside the public show.
   - The pupils should look for small images of Marianne. Describe the iconography and symbols. Work out their purpose from these nags.
   - Delino by Auguste Renoir: originally, this figure was Rodin’s entry to the 1876 competition for the commission to make the bust of “the Republic” for the 1st armament show town hall in Paris.
   - Considered too aggressive, it was rejected and given the new title of Delino. Explain why this happened.

popularisation of Republican songs: see the second verse of the “Chant du Départ”, which should be remembered that the Eiffel tower was erected to celebrate the centenary of the Revolution.

5. Édouard Detaille: La Bâte (The Dream), 1888
   - Location: middle level, first gallery on the Seine side.
   - The event: this is not an actual historical event as the title shows. It is, in fact, a double-dream, a twofold hope for the art-viewing public of 1888. A young, well-equipped and well commanded army... and a return of the revolutionary and Napoleonic legend with its victories. The painting was exhibited in the middle of the Realpolitik crisis with resounding success.
   - Observe the painting: the two levels of narration, the atmosphere of dawn, the attention paid to details.
   - Detaille’s intention was to stimulate the patriotic spirit and desire for revenge in the French people and particularly in the young.

6. Jean-Paul Aubé: Monument à Gambetta (Monument to Gambetta), plaster model, 1884
   - Location: middle level, former lounge of the Hôtel d’Orsay, Arts and décor of the Third Republic.
   - The Hero: Léon Gambetta (1838-1882), was a Republican whose political career began at the end of the Second Empire (he took the defence for Dole, Saône), grew with his animation of the resistance during the 1870 war and ended with his forming the constitution of the “Great Ministry” in 1881.
   - Context: the monument to Gambetta was originally erected in the Napoléon Court of the Louvre (where the pyramid now stands) during the first years of the definitive establishment of Republican power. What is left of the monument now stands behind the town hall of the 20th arrondissement.
   - Observe the model of the monument: the allegorical figures, the importance given to the text and the four speeches, the manner in which they have been engraved...
   - The message carried by the work: Gambetta, a Republican who died aged 44, is a contemporary hero, a model Republican spirit.