

Paris in the Nineteenth Century

Part II: 1848-1899

The Overture to Félicien David's opera *Lalla Roukh* (1862)

Lecture 1: 1848-1860

Part 2

Charles Baudelaire

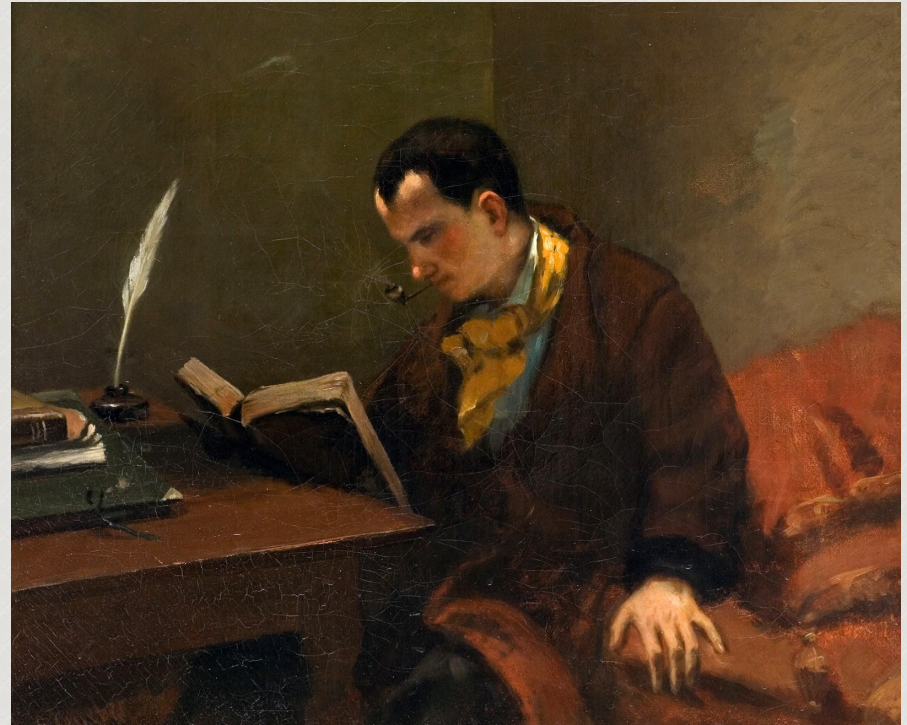
(1821-1867)

Poète maudit
(Cursed poet!)

Painting by Gustave Courbet

(1819-1877)

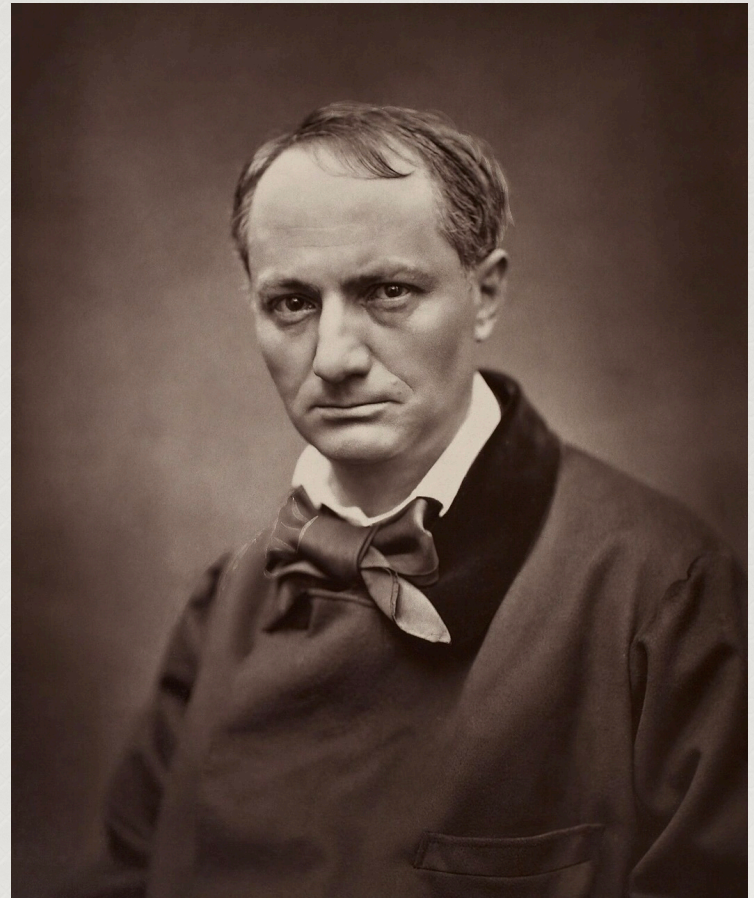
(Painted 1848-49)

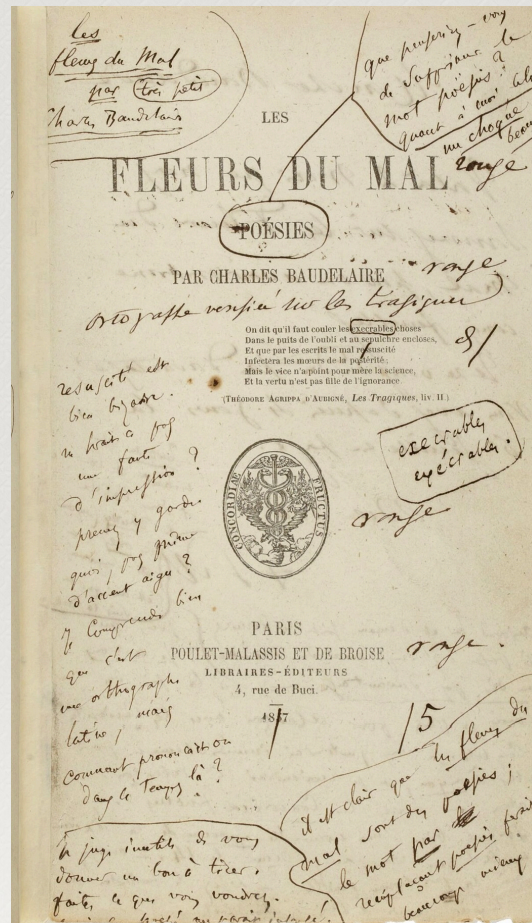


Montpellier, Musée Fabre

In 1857, Baudelaire published
an anthology of poetry
entitled *Les Fleurs du mal*
(The Flowers of Evil).

It is widely considered to be a
masterpiece of French literature.





The Flowers of Evil

Baudelaire's proof of the title page:
a jungle of corrections and suggestions

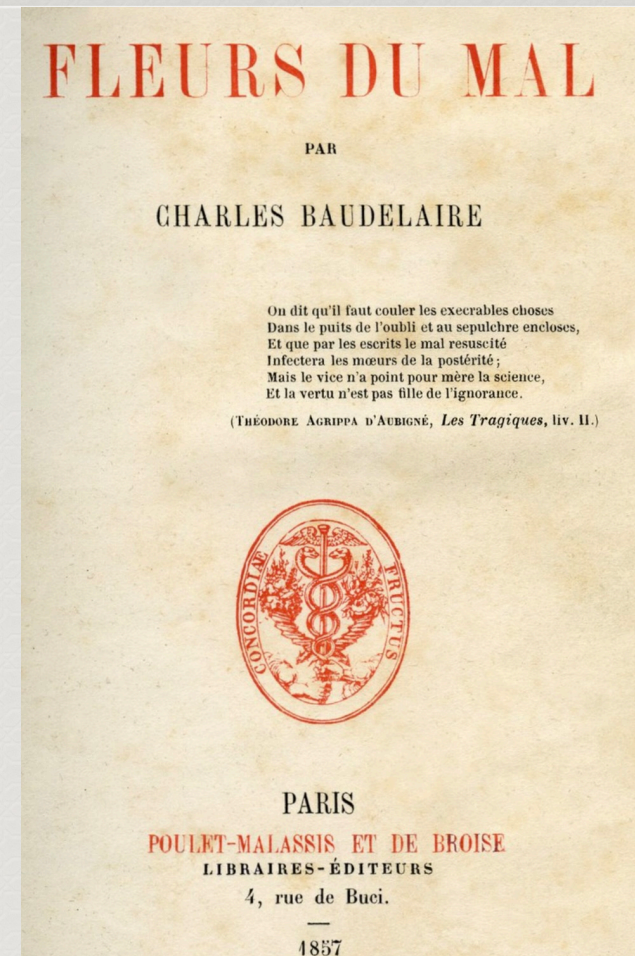
The immaculately revised title page!

Published in June 1857

Scandale!

Notoriety!

Sixteen of its 100 poems were considered to be offensive to religion or public morality. After a brief trial in August, six of the poems were ordered to be removed from the book on the grounds of obscenity.



Baudelaire also:

translated a considerable number of works
by Edgar Allan Poe

wrote a review of Flaubert's *Emma Bovary*

wrote important articles on art (Eugène Delacroix),
music (Richard Wagner), and contemporary culture

Henri Duparc

(1848-1933)

Composer, principally
known for his songs
for voice and piano

and the composer of the following song,
a setting of a Baudelaire sonnet



*J'ai longtemps habité sous de vastes portiques
Que les soleils marins teignaient de mille feux,
Et que leurs grands piliers, droits et majestueux,
Rendaient pareils, le soir, aux grottes basaltiques.*

*Les houles, en roulant les images des cieux,
Mêlaient d'une façon solennelle et mystique
Les tout-puissants accords de leur riche musique
Aux couleurs du couchant reflété par mes yeux.*

*C'est là que j'ai vécu dans les voluptés calmes,
Au milieu de l'azur, des vagues, des splendeurs
Et des esclaves nus, tout imprégnés d'odeurs,*

*Qui me rafraîchissaient le front avec des palmes,
Et dont l'unique soin était d'approfondir
Le secret douloureux qui me faisait languir.*

For a long time I dwelt beneath vast porticos
That the ocean suns lit with a thousand colors,
The pillars of which, tall, straight, and majestic,
Made them, in the evening, like basaltic caves.

The sea-swells that cradled the image of the sky
Mingled, in a solemn, mystical way,
The omnipotent chords of their rich music
With the sunset's colors reflected in my eyes;

It was there that I lived in voluptuous calm,
In the midst of the azure, the waves, and splendors,
And of naked slaves, all drenched in perfumes.

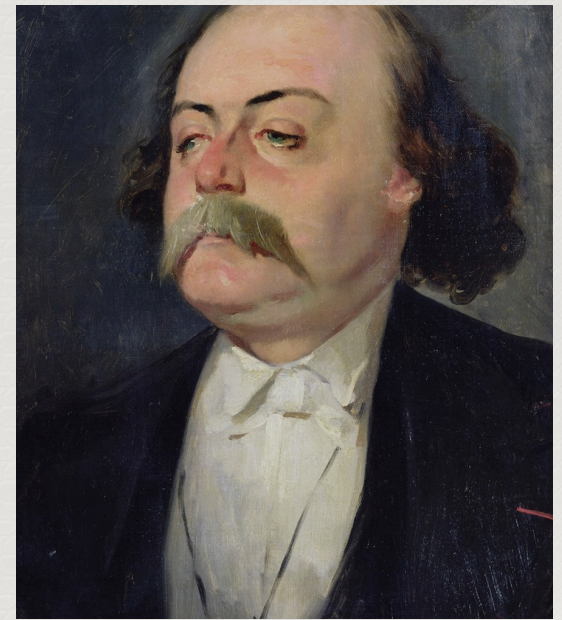
Who fanned my brow with fronds of palms
And whose sole task it was to fathom
The dolorous secret that made me languish.

Gustave Flaubert

1821-1880

Novelist and writer of
short stories

From Normandy
(born in Rouen)



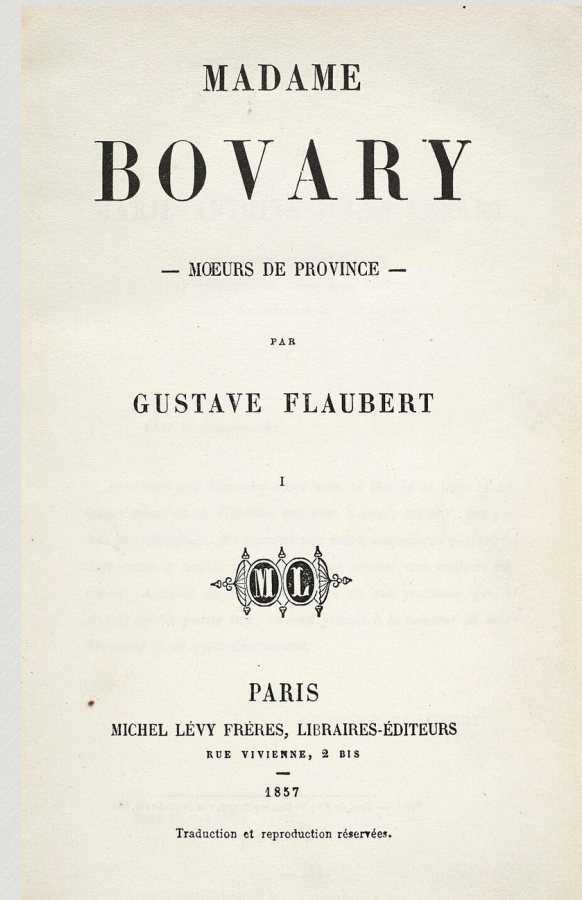
MADAME
BOVARY

— MOEURS DE PROVINCE —

[“Provincial customs”]

1857

(Set in Normandy with scenes in Rouen)



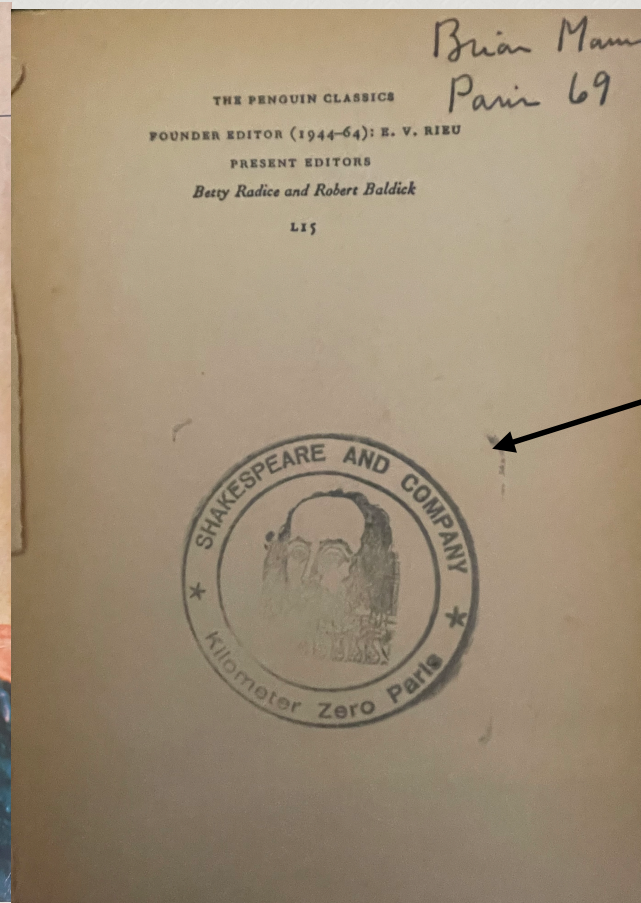
“When [*Madame Bovary*] was first serialized in the *Revue de Paris* between 1 October 1856 and 15 December 1856, **public prosecutors attacked the novel for obscenity**. The resulting trial in January 1857 made the story notorious. After Flaubert’s acquittal on 7 February 1857, *Madame Bovary* became a bestseller in April 1857 when it was published in two volumes.”

Wiki

A Penguin Classic! →



A trip down
memory lane:
Paris 1969



1969?
57 years ago?

← Bought
at
Shakespeare
and
Company

(the
spinoff)

Claude Monet:
Portrait of his wife
Camille
(1870-71)



“Meditation: Madame Monet Sitting on a Sofa”

Emma Bovary is a victim of **ENNUI*** (boredom).

- Nourished from youth by sentimental love stories, Emma confuses fiction with reality.
- Living in a small village in Normandy, she feels imprisoned.
- Sadly, her husband is a colorless (and incompetent) country doctor incapable of arousing the “grandes passions” that fill her head.

She takes two lovers and falls deeply into debt.
In despair she commits suicide by swallowing arsenic.

“Flaubert disséquant Madame Bovary”
(Flaubert Dissecting Madame Bovary)

A caricature from 1869

Is Flaubert’s presentation of
Madame Bovary “clinical”?

[Professor Mann says: No, Flaubert is deeply engaged
with his anti-heroine’s life—and her death.]



At the end of the novel's Part II, Emma and her husband Charles attend a performance of Gaetano Donizetti's opera *Lucia di Lammermoor*, based on Sir Walter Scott's novel *The Bride of Lammermoor* (1819). Donizetti's opera was first performed in Naples in 1835.



In 1839, Donizetti prepared a French-language version (*Lucie de Lammermoor*) which was performed extensively throughout France.

And this version was indeed performed in Rouen, the Théâtre-des-Arts (shown here).

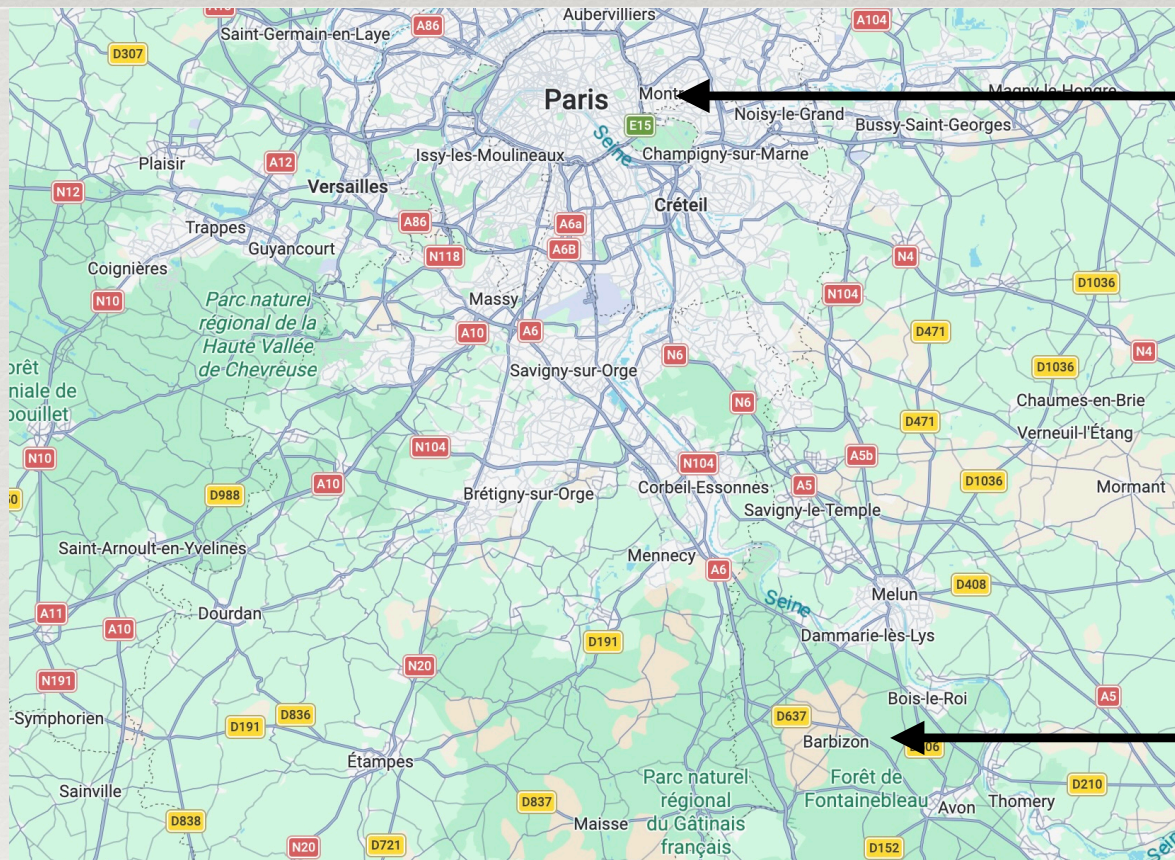
For Emma's emotional response to the Act II sextet, see the following slide

Immediately the orchestra and singers attacked the sextet. Edgar, flashing fury, dominated them all with his clear tenor . . . There must, thought Emma, be an endless fund of love within him, that he should lavish it upon the audience in such plenteous draughts. Drawn to the man by his creation of the character, she tried to picture to herself the life that he led, that extraordinary, hectic, splendid life, that might have been hers if only chance had so ordained it. For they might have met, and loved. With him she would have visited all the kingdoms of Europe, travelling from capital to capital, sharing the fatigue and the glory, gathering up the flowers they flung at his feet, embroidering his costumes with her own hand; in the evening sitting at the back of a box, behind the gilt trellis-work, listening with parted lips to the profusion of that man who would be singing for none but her. He would look up at her as he sang his part on the stage . . . A wild idea seized her: he was looking at her now, yes, she was certain he was! She longed to run to his arms, to shelter in his strength as in the very incarnation of love, and to say to him, to cry out to him, 'Take me! Carry me away! Away! Yours, yours be all my ardor, all my dreams!'

The curtain fell.

THE VISUAL ARTS

The Barbizon School



Paris

Barbizon

(Just north of the Forest of Fontainebleau)

“The main significance of the Barbizon school lies in the move away from the classical conventions of formally composed landscape to more natural scenes . . . painted with a much freer technique.

Their legacy is the *plein-air* landscapes of the Impressionists, which are difficult, if not impossible, to imagine without the presence and precedent of the Barbizon artists.”

The Grove Dictionary of Art (online)

(The term “Barbizon School” was only coined in 1890.)

Jean-Baptiste-Camille
Corot

1796-1875

Corot: a harbinger of the
Barbizon School



The Forest of Fontainebleau (1830)

Jean-François Millet

1814-1875

Shown at the 1857
Salon

“Des Glaneuses”



The Gleaners

A contemporary review:

“His three gleaners have gigantic pretensions: they pose like the three “Fates of Pauperism.” These are rag scarecrows planted in a field, and like scarecrows, they have no faces: some homespun cloth is there instead. M. Millet appears to believe that poverty of execution is suitable for paintings of poverty . . . grossness without relief. An ashen color envelops the figures and the countryside; the sky is the same tone as the gleaners’ skirts; the sky has the aspect of a stretched out rag. These poor women do not move me; they are too proud; they betray too visibly the pretension of descending from Michelangelo’s sibyls, and of wearing their rags more haughtily than Poussin’s harvesters wear their garments.”

Quel snobisme!

Jean-François Millet
A Prayer at Dusk



The Angelus (1857-59)

Rosa
Bonheur
(1822-1899)

Painter,
sculptor,
and
“*animalier*”



The Horse Fair (*Le Marché aux chevaux*)
The Metropolitan Museum of Art

Paris Salon, 1853

Théodore Rousseau

(1812–1867)

**The Forest
of Fontainebleau . . .**

1849-1855

(Getty Center)





MUSIC

Louise Farrenc
Pianist and composer

(1804-1875)

Three symphonies,
many chamber works,
and piano compositions

Professor of music at the
Paris Conservatoire



(ca. 1855)

From her Nonet* in
E-flat major,
composed in 1849:

the Scherzo

- * Scored for flute, oboe, clarinet,
bassoon, horn, violin, viola,
cello and double bass



Jacques Offenbach

(1819-1880)

German-born cellist, composer,
and impresario

Composer of enormously successful operettas



The dog is sporting a little banner that reads: **BARROUF**

Barrouf means noise, uproar.

A caricature by Gill

Orphée aux enfers

(Orpheus in the Underworld)

A send-up of the Greek legend
of Orpheus and Euridice

First performed at the Théâtre des Bouffes-Parisiens
October 21, 1858

Within twenty years, it had been performed 1000 times.



Le Galop infernal

Something more serious?

Charles Gounod

(1818-1893)

Composer, conductor, organist . . .

Twelve operas, a great deal of church music, many songs . . .

Gounod in 1860,
the year after his first great
success as an opera composer



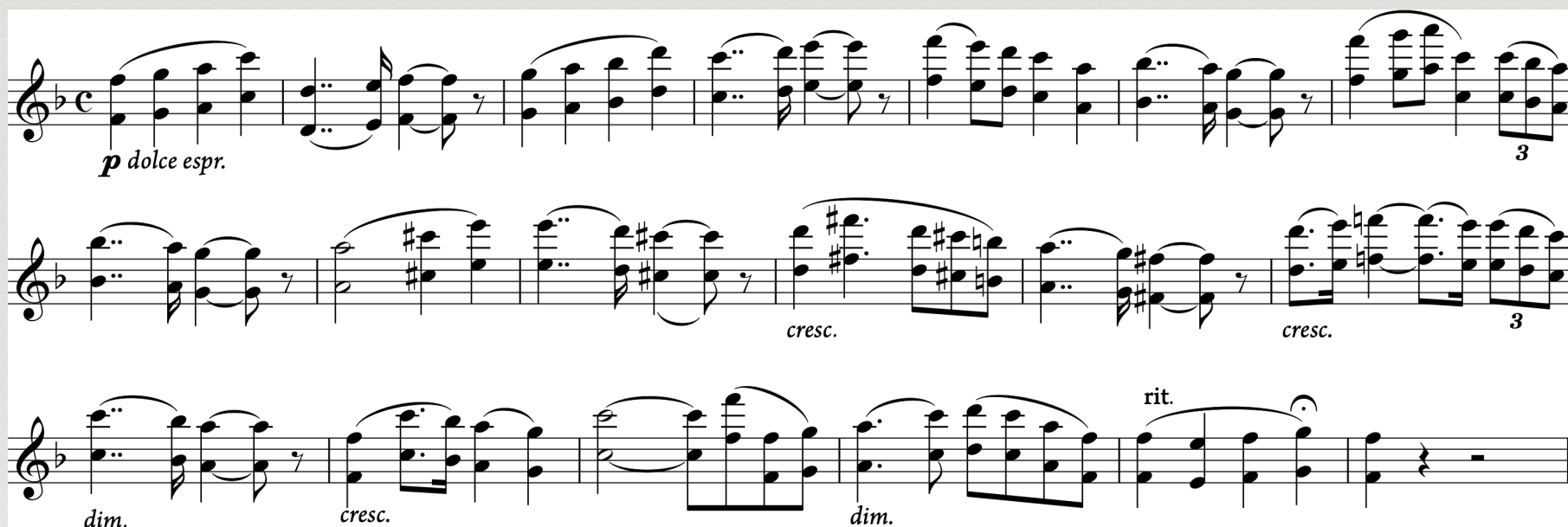
Gounod's *Faust*

Based on Johann Wolfgang Goethe's *Faust*, Part I.

First performed on March 19, 1859 at the Théâtre Lyrique



The overture's slow introduction

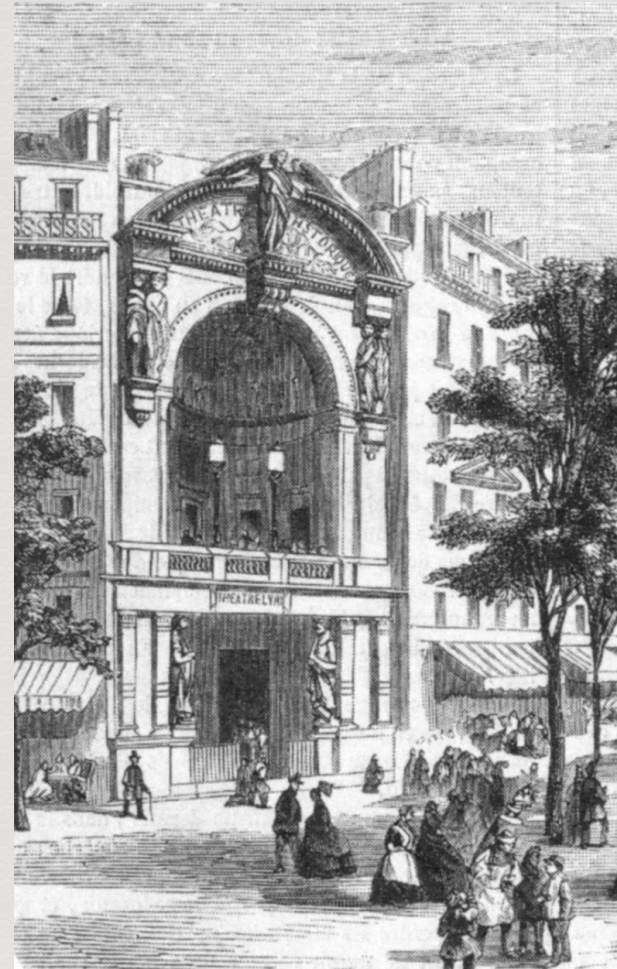


A contrasting lyrical melody in the overture

It was later supplied with lyrics
and became an aria in the opera.

The Théâtre Lyrique on the Boulevard du Temple

This building, and many others on the Boulevard du Temple, soon fell victim to the extraordinary changes brought about during the leadership of the Prefect of the Seine, George-Eugène Haussmann.





The Soldiers' Chorus from Act IV



THE CHANGING PARISIAN LANDSCAPE

1859-1860

Paris expands, and is divided administratively into twenty districts, or “arrondissements.”

In spite of the tremendous growth of suburbs, Paris remains to this day a city of twenty arrondissements

Art. 1^{er}. Les vingt arrondissements municipaux de la ville de Paris, créés par la loi du 16 juin 1859, seront dénommés ainsi qu'il suit :

- I. Arrondissement du Louvre.
- II. Arrondissement de la Bourse.
- III. Arrondissement du Temple.
- IV. Arrondissement de l'Hôtel de Ville.
- V. Arrondissement du Panthéon.
- VI. Arrondissement du Luxembourg.
- VII. Arrondissement du Palais Bourbon.
- VIII. Arrondissement de l'Élysée.
- IX. Arrondissement de l'Opéra.
- X. Arrondissement de l'Enclos Saint-Laurent.
- XI. Arrondissement de Popincourt.
- XII. Arrondissement de Reuilly.
- XIII. Arrondissement des Gobelins.
- XIV. Arrondissement de l'Observatoire.
- XV. Arrondissement de Vaugirard.
- XVI. Arrondissement de Passy.
- XVII. Arrondissement des Batignolles-Monceaux.
- XVIII. Arrondissement des Buttes-Montmartre.
- XIX. Arrondissement des Buttes-Chaumont.
- XX. Arrondissement de Ménilmontant.



The arrondissements begin in the heart of Paris and move outward in a spiral.

Though they all have names, Parisians typically refer to the arrondissements by number.

"Where do you live?"

"In the fourth."

“Un Paris qui n’est plus”

A Paris that no longer exists

La Bièvre: A Now Vanished River

This modest stream flows from the southwest of Paris, through the Right Bank, and into the Seine, near the Jardin des Plantes.



Parton de la facade occidentale des
Gobelins et abside de la chapelle. A29096 626

For centuries, the Bièvre was used as a dumping ground for waste of all kinds.

Nineteenth-century
tanneries



The Palais de l'industrie

Used, famously, for the
Salon des Refusés
in 1867 *

Demolished in
1897

* More on this next week



Built for the
Exposition in 1855

The Palais de l'Industrie

No more!
Non plus!



LA TECHNOLOGIE



Félix Nadar* (1820-1910)

**Photographer, caricaturist,
journalist, novelist, and . . .
balloonist**

* real name: Gaspard-Félix Tournachon

Nadar and his wife
high above Paris
in a balloon?

Actually taken
in his studio.

(He was also
shamelessly entrepreneurial.)



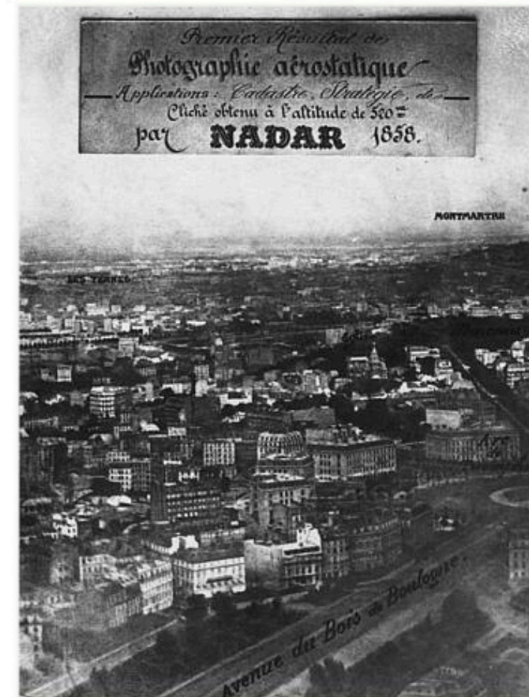


“L’aérostat “Le Géant”
(Hot Air Balloon: “The Giant”)



1858:
Nadar took the first aerial
photographs of Paris

They do not survive.



MERCI