

**Department of History**  
**Art and Politics in Second Empire France**

History/Art History 3DF3, Fall 2011

Tuesdays, Wednesdays, and Fridays 3:30-4:20 p.m., Togo Salmon Hall B-106

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Office Hours: Wednesdays 12:30-2:20 pm, and by appointment  
Web site: [www.humanities.mcmaster.ca/~ajmcq](http://www.humanities.mcmaster.ca/~ajmcq)

This course examines French visual culture during the Second Empire (1852-70) including: photography, painting, sculpture, printmaking, city planning, architecture, and interior decoration. The class addresses issues such as: the function of art as propaganda, the changing modes of exhibiting art, and debates around Realism. Lectures also evaluate the role(s) of art within French national and international politics, specifically the *Salon des Refusés*, the Universal Expositions of 1855 and 1867, and international relations between France and Italy, Mexico, Algeria, and Egypt. The powerful and complex subject positions of Emperor Napoléon III and Empress Eugénie as patrons of art and architecture figure prominently in this course. Required readings introduce students to a range of methodological approaches current in the study of art history and visual culture. Required readings also include primary sources, such as texts by artists, critics, and literary figures.

**Prerequisite:**

Registration in Level II or above.

**Required Texts:**

Custom Courseware

**Course Evaluation:**

**Lecture Report**, September 27<sup>th</sup> 10%

Students are required to attend and write a report on a lecture on *Japonisme* that will be given by Gabriel P. Weisberg at McMaster on Tuesday September 20<sup>th</sup>, starting at 7:30 p.m (location T.B.A.). This two-to-three page report (500-750 words) will outline the content of Professor Weisberg's lecture and will offer an analysis of his approach to the material. Anyone who is unable to attend the lecture due to a class or work conflict will write a book report of the same length of Professor Weisberg's exhibition catalogue *The Orient Expressed: Japan's Influence on Western Art, 1854-1918* (Seattle: University of Washington Press, 2011), which is on course reserve. Reports are due at the beginning of class on September 27<sup>th</sup>.

## **Midterm Test, October 18<sup>th</sup> 25%**

The midterm test will cover material up to and including material discussed in the lecture before the test. The test will include five short answers and will be graded out of a total of 50 points. You will be shown a total of five works, one at a time; students will identify the work of art/architecture fully (title, name of artist/architect, date, media/materials) and you will write a short answer analyzing the work and its historical context and significance. You will include material from lectures and the assigned reading and must write in complete sentences. You will have 10 minutes for each work, for a total of 50 minutes. Each short answer will be worth 10 points (total 50 points).

Review slides will be available through ARTstor. Please consult the instructions on Avenue to Learn to set up your ARTstor account.

## **Bibliography Assignment, October 4<sup>th</sup> 10% & Research Paper, November 15<sup>th</sup>, 25%**

You will be assigned a topic for the semester that will focus your individual research on either a subject of historical significance during the Second Empire or a work of art or architecture from the nineteenth century.

To complete the first part of the assignment, you will produce a **bibliography** (single spaced, typed) on your topic that will include books, essays, and journal articles (web sources should only be included when they are significant sources). You must search databases (such as *Jstor*, *Art Index* and *BHA, Bibliography of the History of Art*) which you can access through the library's Electronic Resources. At the top of this bibliography, you will provide a brief description of the topic (one paragraph, no more than half of a page). The information for this paragraph should give a basic outline of your paper topic; these descriptions can draw from entries in encyclopedias but the bibliography must exhaust all available resources, including those in foreign languages. Include a few sentences outlining the sources you consulted and your experience(s) completing this assignment. There is no required length for this assignment and some bibliographies will be longer than others; it is the quality of the work that matters. Your bibliography should not be longer than 5 pages. This assignment will be due at the beginning of class on October 4<sup>th</sup> and is worth 10% of your grade.

For the second part of the assignment you will write a ten to twelve page **research paper** (2,500-3,000 word, double-spaced, typed) on your topic. You must develop a thesis about your topic or work. If your topic is a specific art object, your essay will include both an analysis of the work and its historical context; you should include biographical information only when necessary to support your thesis. If your topic is an historical figure, issue, building or structure, your essay must include biographical and historical information but only as is necessary for your thesis. In addition to the **six to eight pages of text**, your paper must be accompanied by a **title page**, **bibliography**, and **footnotes or endnotes**. You must include **illustrations on a CD** and the **captions** for your illustrations must include complete information on the work and cite the source of the image. Sources of any ideas must be cited in footnotes or endnotes; it is not sufficient to cite sources solely in your bibliography. Be sure to cite the date and time you consulted any on-line resources, and use these sparingly as many are not reliable. Numerous

journal articles are now available electronically and certainly these are acceptable (the url information should not be included in your bibliography). Papers are due at the beginning of class November 15<sup>th</sup> and are worth 25% of your grade.

\* All bibliography assignments and papers must be submitted in the form of hard copies; they cannot be submitted electronically. Assignments and papers submitted late will be deducted one half letter grade per day.

**Final Exam**, date TBA, 30%

The final examination will be cumulative and students will be required to study material from lectures and readings throughout the semester. There will be six short answers on individual works (10 minutes each) and four sets of comparisons of works (15 minutes each). Answers must incorporate material from lectures and assigned readings. Images will be available for review on line before the final exam.

Grading scale:

A+	90-100	B+	77-79	C+	67-69	D+	57-59
A	85-89	B	73-76	C	63-66	D	53-56
A-	80-84	B-	70-72	C-	60-62	D-	50-52
						F	0-49

Note:

1. Students are expected to attend all classes and arrive promptly for the beginning of each class. To be respectful of others, students are asked not to enter the classroom late; if you do, you must enter the classroom by the back door and quietly take a chair close to the door so as not to disturb other students.
2. Students are requested not to eat in class; beverages are permitted.
3. Students must also refrain from listening to sound recording devices or using handheld devices during lecture. Recording of lectures is not permitted without advance permission from the professor.
4. Laptop computers are permitted only so long as students remain focused on the class. Game playing, internet use or any other disruptive computer use by one student during lecture will result in laptops not being permitted in class for any student.
5. The instructor and university reserve the right to modify elements of the course during the term. The university may change the dates and deadlines for any or all courses in extreme circumstances. If either type of modification becomes necessary, reasonable notice and communication with the students will be given with explanation and the opportunity to comment on changes. It is the responsibility of the student to check their McMaster email and course websites weekly during the term and to note any changes.
6. It is the policy of the Faculty of Humanities that all email communication sent from students to instructors (including TAs), and from students to staff, must originate from the student's own McMaster University email account. This policy protects confidentiality and confirms the identity of the student. Instructors will delete emails that do not originate from a McMaster email account.
7. In this course we will be using *Avenue to Learn*. Students should be aware that, when they access the electronic components of this course, private information such as first and last

names, user names for the McMaster e-mail accounts, and program affiliation may become apparent to all other students in the same course. The available information is dependent on the technology used. Continuation in this course will be deemed consent to this disclosure. If you have any questions or concerns about such disclosure please discuss this with the course instructor.

8. Extensions or other accommodations will be determined by the instructor and will only be considered if supported by appropriate documentation. Absences of less than 5 days may be reported using the McMaster Student Absence Form (MSAF) at [www.mcmaster.ca/msaf/](http://www.mcmaster.ca/msaf/). If you are unable to use the MSAF, you should document the absence with your faculty office. In all cases, it is the student's responsibility to follow up with the instructor immediately to see if an extension or other accommodation will be granted, and what form it will take. There are no automatic extensions or accommodations.
9. Academic dishonesty consists of misrepresentation by deception or by other fraudulent means and can result in serious consequences, e.g. the grade of zero on an assignment, loss of credit with a notation on the transcript (notation reads: Grade of F assigned for academic dishonesty), and/or suspension or expulsion from the university. It is your responsibility to understand what constitutes academic dishonesty. For information on the various kinds of academic dishonesty please refer to the Academic Integrity Policy, specifically Appendix 3, located at [www.mcmaster.ca/senate/academic/ac\\_integrity.htm](http://www.mcmaster.ca/senate/academic/ac_integrity.htm)  
The following illustrates only three forms of academic dishonesty:
  1. Plagiarism, e.g. the submission of work that is not one's own or for which other credit has been obtained.
  2. Improper collaboration in group work.
  3. Copying or using unauthorized aids in tests and examinations. In this course, we will be using a web-based service (Turnitin.com) to reveal plagiarism. Students will be required to submit their work electronically to Turnitin.com and in hard copy so that it can be checked for academic dishonesty. Students who do not wish to submit their work to Turnitin.com must submit at least one draft and their preparatory notes along with their final paper. No penalty will be assigned to a student who does not submit work to Turnitin.com. All submitted work is subject to normal verification that standards of academic integrity have been upheld. To see Guidelines for the Use of Turnitin.com, please go to [www.mcmaster.ca/academicintegrity](http://www.mcmaster.ca/academicintegrity)

## **Schedule of Lectures and Readings**

### **The transformation of Paris during the Second Empire**

#### **Required readings:**

- Jean-Marie Moulin, "The Second Empire: Art and Society," in *The Second Empire: Art in France under Napoleon III*. Philadelphia: Philadelphia Museum of Art, 1978, pp.11-16.
- Barry Bergdoll, "The City Transformed 1848-90," in *European Architecture 1750-1890*. Oxford: Oxford University Press, 2000, pp.241-251.
- Francis Frascina et al., *Modernity and Modernism: French Painting in the Nineteenth Century*. New Haven: Yale University Press, 1993, pp.95-103.
- Alison McQueen, "Women and Social Innovation during the Second Empire: Empress Eugénie's patronage of the Fondation Eugène Napoleon," *Journal of the Society of Architectural History* vol.66 n.2 (June 2007): 170-187.

## **The Roles of Art in the early years of the Second Empire; The Universal Exposition of 1855**

### Required readings:

Patricia Mainardi, *Art and Politics of the Second Empire*. New Haven: Yale University Press, 1987, pp.33-38, 39-47, 49-61.

Charles Harrison et al., *Art in Theory 1815-1900: An Anthology of Changing Ideas*. Oxford: Blackwell Publishers, 1998, pp.468-478.

## **Debates around Realism**

### Required readings:

Charles Harrison et al., *Art in Theory 1815-1900*. pp.359-387, 485-491.

Paul B. Crapo, "The problematics of Artistic Patronage under the Second Empire: Gustave Courbet's involved relations with the regime of Napoleon III," *Zeitschrift für Kunstgeschichte* vol.58 n.2 (1995): 240-261.

Linda Nochlin, "The Imaginary Orient," in *The Nineteenth-Century Visual Culture Reader*. eds. Vanessa R. Schwartz and Jeannene M. Przyblyski. New York: Routledge, 2004, pages 289-298.

### Recommended Reading:

Francis Frasina et al., *Modernity and Modernism*. pp.50-80.

## **Imperial Bodies: Official Portraiture and Constructions of Public Identities**

### Required readings:

Therese Dolan, "The Empress's New Clothes: Fashion and Politics in the Second Empire," *Woman's Art Journal* vol.15 (Spring/Summer 1994): 22-28.

Anne Middleton Wagner, "Art and Property," in *Jean-Baptiste Carpeaux: Sculptor of the Second Empire*. New Haven: Yale University Press, 1986, pp.175-207.

## **Art, National Politics and International Diplomacy in the late 1850s and early 1860s**

### Required readings:

Patricia Mainardi, *Art and Politics of the Second Empire*. pp.123-127.

Charles Harrison et al., *Art in Theory 1815-1900*. pp.509-519.

Alison McQueen, "The musée Chinois at Fontainebleau," in *Empress Eugénie and the Arts: Politics and Visual Culture in the Nineteenth Century*. Aldershot: Ashgate Press, 2011, pp.228-235.

## **Constructing Private Identities within the Imperial Circle**

### Required reading:

Pierre Apraxine, "The model and the Photographer," in *La Divine Comtesse: Photographs of the Countess de Castiglione*. Pierre Apraxine and Xavier Demange. New Haven: Yale University Press, 2000, pp.23-51.

Alison McQueen, "Portraits of Eugénie and Second Empire Court Balls," in *Empress Eugénie and the Arts: Politics and Visual Culture in the Nineteenth Century*. Aldershot: Ashgate Press, 2011, pp.123-135.

## **Painting Contemporary Life**

### Required readings:

Charles Harrison et al., *Art in Theory 1815-1900*. pp. 493-506

T.J. Clark, "Olympia's Choice," *The Painting of Modern Life: Paris in the art of Manet and his followers*. Princeton: Princeton University Press, 1984, pp.79-146.

Juliet Wilson-Bareau, "The Salon des Refusés of 1863: a new view," *The Burlington Magazine* vol.149 n.1250 (May 2007): 309-319.

Janet Wolff, "Gender and the haunting of cities (or, the retirement of the flâneur)," in *The invisible flâneuse? Gender, public space, and visual culture in nineteenth-century Paris*. eds. Aruna d'Souza and Tom McDonough. New York: Manchester University Press, 2006, pp.18-31.

### Recommended reading:

Francis Frascina et al., *Modernity and Modernism*. pp.157-185.

## **Art and Politics in the mid to late 1860s; the Universal Exposition of 1867**

### Required readings:

Francis Frascina et al., *Modernity and Modernism*. pp.103-111.

Patricia Mainardi, *Art and Politics of the Second Empire*. pp.135-150, 194-197.

Charles Harrison et al., *Art in Theory 1815-1900*. pp.413-415.

## **Art and Diplomacy in the late 1860s**

### Required readings:

Juliet Wilson-Bareau, "Manet and The Execution of Maximilian," in *Manet, the execution of Maximilian: Painting, Politics, and Censorship*. London: National Gallery Publications, 1992, pp.35-85.

Alison McQueen, "France's Mexican Adventure and Empress Eugénie's *chapelle impériale* at Biarritz," in *Empress Eugénie and the Arts: Politics and Visual Culture in the Nineteenth Century*. Aldershot: Ashgate Press, 2011, pp.242-250.

Barry Bergdoll, "Garnier's Opéra," in *European Architecture 1750-1890*. Oxford: Oxford University Press, 2000, pp.251-257.

Caterina Y. Pierre, "A New Formula For High Art: The Genesis and Reception of Marcello's Pythia," *Nineteenth-Century Art Worldwide*. vol.2 is.2 (Autumn 2003): **read on line at:** [http://www.19thc-artworldwide.org/autumn\\_03/articles/pier.shtml](http://www.19thc-artworldwide.org/autumn_03/articles/pier.shtml)

## Commemoration and the Dispersal of Second Empire Visual Culture

### Required readings:

- Anthony Geraghty, "St Michael's Abbey, Farnborough: A Gothic mausoleum for Napoleon III," *Apollo* (January 1996): 9-12.
- Alison McQueen "Empress Eugénie's Quest for a Napoleonic Mausoleum," *Nineteenth-Century Art Worldwide* vol.2, n.1 (Winter 2003): **read on line at:**  
[http://www.19thc-artworldwide.org/winter\\_03/articles/mcqu.html](http://www.19thc-artworldwide.org/winter_03/articles/mcqu.html)
- Alison McQueen, "Carpeaux's Vision for Napoleon III: Mourning the Death of an Emperor," *Apollo* vol.158 n.501 (November 2003): 39-43.

### Reserve List

- Argencourt, Louise d' et al. *Heaven and Earth Unveiled: European Treasures from the Tanenbaum Collection*. Hamilton: Art Gallery of Hamilton, 2005.
- Bergdoll, Barry. *European Architecture 1750-1890*. Oxford: Oxford University Press, 2000.
- Cachin, Françoise. *Arts of the 19<sup>th</sup> Century, 1850-1905*. vol.2 New York: Abrams, 1999.
- Chu, Petra ten-Doesschate. *Nineteenth-Century European Art*. 3<sup>rd</sup> ed. New York: Abrams, 2011.
- Fascina, Francis et al. *Modernity and Modernism: French Painting in the Nineteenth Century*. New Haven: Yale University Press, 1993.
- Harrison, Charles and Paul Wood with Jason Gaiger. *Art in Theory 1815-1900: An Anthology of Changing Ideas*. Oxford: Blackwell Publishers, 1998.
- Mainardi, Patricia. *Art and Politics of the Second Empire: the Universal Expositions of 1855 and 1867*. New Haven: Yale University Press, 1987.
- McQueen, Alison. *Empress Eugénie and the Arts: Politics and Visual Culture in the Nineteenth Century*. Aldershot: Ashgate Press, 2011.
- Moulin, Jean-Marie et al. *The Second Empire, 1852-1870: art in France under Napoleon III*. Philadelphia: Philadelphia Museum of Art, 1978.
- Van Zanten, David. *Building Paris: Architectural Institutions and the Transformation of the French Capital, 1830-1870*. New York: Cambridge University Press, 1994.
- Weisberg, Gabriel P. (ed). *The Orient Expressed: Japan's Influence on Western Art, 1854-1918*. Seattle: University of Washington Press, for Mississippi Museum of Art, 2011.