EXTRAIT DE LA

GAZETTE DES BEAUX-ARTS

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LE MUSÉE DES COPIES

BY

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In October 1871, Charles Blanc, Director of Beaux-Arts and founder of the Gazette des Beaux-Arts, advanced a spectacular plan for the organization of a museum which would house reproductions of significant works of art found throughout Europe. The museum aroused a storm of controversy which affected prominent officials of the Beaux-Arts Administration as well as artists and critics. The nature of Blanc's plan, its development and the ultimate disaster which overtook it, is central to an understanding of the period when emerging trends were beginning to undermine the academic tradition.

The conception of the museum was originally that of Adolphe Thiers, the statesman and historian. In 1834, Thiers, as Minister of the Interior, formed a Musée des Études in the Ecole des Beaux-Arts for the purpose of instructing students in the work of classical masters. This was accomplished by exhibiting full-scale copies after their work. Thiers, who apparently had a "mania for copies", had already commissioned several prior to the installation of the new museum. The notion was favorably regarded by Ingres, who himself had executed copies after the work of Raphael; works which were later to provide a base for the Musée des Copies. In 1835, on the recommendation of Ingres, Thiers ordered the two brothers, Paul and Robert Balze, to copy Raphael's frescoes in the Vatican. These copies were later exhibited in the Pantheon under the auspices of the government in October of 1847, and were received favorably by the critics.

It is perhaps noteworthy that this favorable attitude was expressed a year before the Revolution of 1848; by 1871 it will have been completely reversed. The loss of the Ecole's grip over the national art and the undermining of academic training discredited the essential value of copies. However, it was the success of these copies during Blanc's first tenure of Directorship in 1848 which may have inspired his scheme...
in 1871. In any case, Blanc, an intimate friend of Thiers, derived the idea for the Musée des copies from their association. In fact, it was suggested that Blanc established the museum as a monument in honor of Thiers.

Blanc’s official request for a Musée des copies was granted immediately by Jules Simon, the Minister of Beaux-Arts. In December 1871, Charles Clément, writing for the Journal des Débats, noted that the Minister had decided to create a museum in Paris to house reproductions of works in important foreign museums. From that period on Blanc was given a free hand to realize his plan, but in a short while he began commissioning copies at such an indiscreet rate that he alarmed the Minister.

Early in 1873, while the National Assembly was voting the annual Beaux-Arts budget, Simon delivered a speech “apologizing” for the new museum and its added appropriation. He was vigorously attacked by a M. Buisson for “uniting works of a second order” and depleting funds earmarked for special purposes. Buisson was specifically referring to Blanc’s withdrawal of funds available under Item 40 of the Beaux-Arts budget assigned for the “encouragement to artists”. He noted that since the moment of the museum’s inception no original works had been commissioned with these funds, and warned against continuing such a policy.

An apparent confusion as to the museum’s policy reflected the general conditions of organization. The institution underwent a series of transformations and policy changes during the two years of its existence. It was only opened to the public in the Palace of the Champs-Elysées (Palais de l’Industrie) in April 1873, although officially open to art critics, artists, and members of the Administration since November of the previous year. Indeed, even as late as two weeks prior to the April opening the exact date was uncertain. And it was not until December of 1873 that a catalogue was finally prepared for the exhibition by the Journal des Débats. Introducing this catalogue the Journal states:

The very interesting and educational collection of the great masters in the Musée des Copies, which was organized two years ago... does not yet have an official catalogue, because during its formative state it was necessary to change two or three times a year... the museum is open free every day, except for Monday... It now occupies nine rooms and includes 157 paintings. It is thus evident that since the publication of the museum’s manifesto by Louis Auvray for the April opening a number of commissions had been granted and active interest in the museum had not ceased. Yet, what is unusual about the tenor of this catalogue is its implication of continuity; that the museum was maintaining a steady course of progress. But exactly one week prior to its publication, Charles Blanc had been summoned before the new Minister and peremptorily dismissed. Even more remarkable, on the same day that the catalogue appeared, Blanc’s succes-
sor had summoned a special committee for the sole purpose of discussing the dispersal of the Musée des Copies 18.

Less than four days later the suppression of the museum was common knowledge and several papers announced its foreclosure 19. That it came as no surprise is evident from a distinct change in the political climate toward the end of 1873. The reactionary wing which succeeded in May linked the origin of the museum to the 4th September insurrection (in which both Jules Simon and Blanc took part). This association, coupled with the suspicion of misappropriated funds and the obvious distaste for a museum devoted to copies, led to its inevitable demise 20. However, the museum was defended by Clement as a worthwhile institution, and he decried its abandonment simply because “it was the work of Jules Simon and Charles Blanc...” 21.

Hence the dismissal of Blanc was inextricably linked to the destruction of the museum, a fact that would embitter him for the rest of his life. Yet the newspapers implied that he withdrew voluntarily from his position to devote more time to his personal work 22. The Chronique des Arts insisted on the fact that he “manifested the desire to renounce his very tiring functions” to complete his personal work; this despite the fact that as late as September he was still commissioning copies and admonishing artists for minor errors 23. Even in a footnote included in his last literary work, published posthumously, he could not suppress his bitterness over the Musée des Copies 24. But the truth was ultimately revealed by his successor, the Marquis de Chennevières, in an eulogy written on the death of Blanc. Writing that Blanc had suffered from two burdens of grief, one from having been dismissed from his Directorship, and

...the second grief...the other cause of his bitterness, one that seemed to me unavoidable but not the least bit cruel, had been the dispersion... of the Musée des Copies. His Musée des Copies 25.

In explaining the first source of Blanc’s bitterness, he writes that Blanc had no wish for a successor; when he learned of his dismissal he was astounded, and defended his position vehemently before the new Minister 26. Hence the fallacious coverage by the press including the last-minute publication of the catalogue, appears to be an attempt to suppress an embarrassing situation.

Chennevières then proceeds to give his reason for closing the Musée des Copies:

Such as it was, that agglomeration of copies, which its creator called the Musée Européen, and which proved unfavorable to public opinion, had overrun the tiers of the Palace of Champs-Elysées; it was only to make room for the next exhibition of artists that forced me...to propose the immediate expiration of the collection and its...restitution to the École des Beaux-Arts... 27

However, his justification for the removal of the copies is not reconciled with his
lavish waste of government funds\textsuperscript{28}. Furthermore, the excuse that public opinion was unfavorable is inconsistent with his own view of the matter\textsuperscript{29}. There is no doubt that Chennevières was responsible for the museum’s end, and that personal motives governed his decision\textsuperscript{30}.

Chennevières lost no time in effecting the transportation of the copies to the Ecole. However, it could not accommodate all the copies, and it was decided to assign several of the works to churches and museums in the provinces. The selection of the copies destined for the Ecole demanded further consideration, and a special commission composed of outstanding members of the Administration arranged the official list\textsuperscript{31}. The general transfer to the Ecole began in March 1874, although one shipment occurred late in January\textsuperscript{32}. In 1889, Eugene Müntz published a guidebook for the Ecole; he recorded a number of copies located in the chapel, including those after the Arezzo frescoes\textsuperscript{33}. By that time the idea of the museum had been completely abandoned and the chapel served as a storehouse.

Following this brief history of the museum a further investigation of the author’s intent reveals its historical significance. The testimony of Chennevières has already been cited, but many other reasons were advanced at the time for the museum’s justification. The manifesto dedicated to the museum stated that its purpose was to preserve a record of the deteriorating frescoes before they were completely effaced, and to present the public for its edification, copies after “the most beautiful paintings and sculpture...in Europe”\textsuperscript{34}. It was also said that it would serve to supplement the work owned by the Louvre and fill the gaps of several missing schools. Yet, although there is a measure of truth in all these aims, the actual purpose in Blanc’s design is more profound.

On October 26, 1871, Blanc made out his official report to the Minister of Beaux-Arts and expounded for the first time his plan for the \textit{Musée des Copies}\textsuperscript{35}. In it, Blanc complains that French artists have been “reduced to misery by the prolonged cessation of work”, and are being lured away from their homeland by the seductive offers of other countries, England, Russia, Austria, and especially the United States. He suggests that urgent steps be taken to stimulate French artists by giving them projects and commissions to encourage artistic solidarity in France. In a message of seeming desperation Blanc pleads:

\textit{It is therefore necessary and urgent, more necessary and urgent than ever before, that French painters, sculptors, and engravers find sufficient patronage in France in order to renounce an expatriation which could be the worst of our misfortunes.}

Moreover, he continues, it is not enough that these works be commissioned; they must have a purpose, some cause to inspire the devotion of an artist. Blanc then suggests the formation of a “Universal Museum’, containing excellent copies, perfect castings, and all the choice proofs of that which is beautiful in the entire world”. Dis-
cussing his plans for a "magnificent gallery without parallel" to house the different projects, he writes that it will contain the Stanze pictures of Raphael (already copied by the Balze brothers), the Prophets and Sibyls of Michelangelo, the Swan of Leonardo, the frescoes of Masaccio, Ghirlandaio, Mantegna, Andrea del Sarto, etc. He then proposes that the Minister allot of the present budget a sum sufficient to commission a dozen copies.

Now one may certainly find contradictions in this proposal by Blanc; if the overriding concern is to encourage French artists, why send them to all parts of Europe to copy others instead of commissioning them for local projects and stimulating originality and creativeness? And then why include projects of previous decades, unless the emphasis was on the "magnificent gallery" rather than encouragement to the artists? One clue we have to Blanc’s real intention is a paragraph he included in a rough draft for his report, deleted from the original where it would have followed "It is therefore necessary" in the previous quotation. Originally, this beginning phrase was to precede a discussion of dispensing the commissions:

...to give on the one hand opportunity to the most noteworthy of the contemporary artists to honor the country by projects of an elevated order; to prepare on the other hand a painstaking goal of the highest traditions of the National Art for the future of a new generation, which can develop it with a force provided by the most comprehensive éducation. This appears to be the most important duty set before us. (emph. mine.)

Thus Blanc, in the final version, substitutes for a specific policy a general regard for the affairs of French artists and a desire to provide them a stimulus; in other
words, he implies an altruistic concern for the interests of France. That he probably associated his own motives with the national needs is also unquestionable; however, we may draw the distinction for the bearing it has on the present discussion.

This paragraph then contradicts the actual report given to the Minister, and is significant with respect to what subsequently occurred during the brief span of the museum's history. For it is evident that Blanc had in mind something more than a general stimulus to French art, but for the sake of expediency he modified his proposal in the official report. In the final paragraph of the report he states:

If you wish, Monsieur le Ministre to approve the present report, I will have the honor to submit to you next...a list of eminent artists upon whom you can confer the great project of the copies...destined to strike the eyes of the people in a serious and lasting fashion, in initiating them to the magnificent discoveries of modern science, at the same time reviving the cult of the highest national tradition. (emph. mine.)

We may never know how this passage struck Jules Simon, but to any student of this period its implications are profoundly significant. It is rendered meaningful by the association of modern science with the idea of "revival"; that is, progress in art signifies reviving the tradition of the past, just as the Renaissance itself, the most remarkable example of human progress, drew upon ancient tradition for inspiration. And just as this period also advanced the study of science, so the two ideas, appearing at first to be incompatible, are correlated by Blanc.

But more important, Blanc deems it necessary to "strike the eyes of the people in a serious and lasting fashion". Together with the conception of indoctrinating a new generation of artists with copies of the great masters, these thoughts give us an insight into Blanc's speculation and a glimpse of an attitude prevalent in mid-nineteenth-century France. So central to this consideration was the notion of "indoctrination" that in the course of the museum's development he discarded the idea of using eminent artists and selected craftsmen on the basis of their copying ability. With the exception of Ingres and a few others whose works was included to induce popular response, many of the artists commissioned by Blanc were unknown to him except by way of recommendation for their skillful copying. For example, the man selected to copy the Arezzo frescoes, Charles Loyeux, was an obscure portrait painter. He had not been a student at the Ecole, but had trained in the studio of Paul Delaroche together with Gérôme, Adolphe Yvon, and F. Jobbé-Duval. It was through their connection that Loyeux obtained the commission from Blanc.

Moreover, the callous method by which artist applying for commissions were treated and the number of jobs obtained on the basis of political patronage indicate that encouragement to French art was not uppermost in Blanc's mind. What,
then, did he attempt to achieve by establishing the Musée des Copies? Why the sudden haste which moves him to repeat at the end of his report:

Permit me, Monsieur le Ministre, to repeat to you in concluding: this decision is urgent and necessary; more urgent and more necessary than ever before.

The answer has been partially implied; what Blanc attempted was the indoctrination of the French public and students of art in the great works of the past, at a time when new trends were beginning to undermine traditional concepts. Blanc saw that the Academy of Beaux-Arts, which despotsically governed the arts in France, was rapidly losing its control, as was shown by the attraction of Courbet’s studio as early as 1862. Further, the growing reputation of the Salon des Refusés demonstrated the injudicious methods of selection by the Salon jury and made public its dictatorial and one-sided character. In 1872, Blanc tried to block a new Salon des Refusés, and that year Puvis de Chavannes had resigned from the Jury because of Blanc’s intolerance for the Impressionists. That Blanc may have had the latter in mind when he wrote of “expatriation”, is suggested by the presence of Monet and Pissarro in England, where Durand-Ruel’s gallery in London made them available. Even earlier, Courbet had enjoyed a spectacular success in America. Most likely, however, Blanc was specifically concerned with the success of the Barbizon painters in America, were Corot and Daubigny were also favorably received. Hence, when Blanc asserts his wish to revive French art, he is demonstrating an awareness of the Academy’s gradual debilitation. An indication of his sense of emergency is illustrated by the huge expenditure for the museum during a period of great national debt and economic crisis.

But it is not enough to assert that he staked his career on a visionary scheme to hinder one movement and promote another. Blanc’s emphasis on the great works of the past was based on his fear that art, and the society which produced it, was in a state of decline. Hence his opposition to the new trend appears conservative only in retrospect; actually, he espoused social reform and Comtian Positivism. To Blanc, modern science would release the underprivileged from the constraints of poverty, and permit a full recognition of the artist’s social role. Moreover, he apparently believed that this recognition should be sought in the work of great masters; for unlike science, art had attained its apogee in the Renaissance, and thus he identified progress in art with an anachronistic resuscitation of past tradition. As the Renaissance was the greatest epoch in the history of art, so an account of its greatest artists could give form and direction to the “National Art”. This belief in the hero-artist was not peculiar to Blanc; it was also essentially that of his close friend who assisted in establishing the Musée des Copies: Paul Chenavard.

Chenavard’s relationship with Blanc began at the time of the Revolution of 1848 and lasted until the latter’s death in 1882. Blanc and his brother, Louis, together with
Chenavard, were members of the liberal wing in 1848. At that time, Blanc, as Director of Beaux-Arts in the revolutionary government, exercised his influence to gain for Chenavard a commission to decorate the walls of the Pantheon. Chenavard, who believed that mankind was mainly to be "remembered for the few notable men it had produced", planned his scheme for celebration of the cult of great men. This attitude is comprehensible in light of that period, at a moment when Carlyle could write:

For as I take it, Universal History, the history of what man has accomplished in this world, is at bottom the History of the Great Men who have worked here.

In a similar way Blanc proposes in 1871 to use the name "Universal Museum" for that institution in which he plans to house the accomplishments of the great artists. Perhaps he was harking back to the period when it was believed that the story of humanity was an account of its great men. Chennevières once wrote that Blanc was more a Republican of '48 than of '71. In this his contact with Chenavard seems to be evident; and another of the latter's views, summed up by Silvestre, was also shared by Blanc:

He came to adopt this idea...that painting had stopped expressing elevated thoughts and was weakened...to a point where it was no longer able to render the type of all human art, the image of man; and no longer animated by social thought, it had come, in our time, to exhaust its last insignificant manifestation: landscape. (emph. mine.)

This has been written as early as 1857; how much more significant it must have been for Blanc in 1871! Chenavard's influence is dominant in Blanc's ambitious enterprise of that period, and is understandable in terms of Blanc's passionate devotion to the artist-philosopher. Hence it comes as no surprise to learn that he apparently employed his friend's services in establishing the Musée des Copies; it must have been a symbolic association which recalled their struggle in 1848. And it is tragically ironic that their collaboration in both periods ended in failure, victims of capricious political shifts. However, Blanc's sincerity and devotion is revealed in his concluding remark to a review of Chenavard's original decorations for the Pantheon:

To those who have reclaimed the Pantheon in order to restore it to a Cult, we recall that beautiful utterance of Bossuet to the dauphin, his student: "It is not permitted, my lord, to ignore mankind."

Thus in reviewing Blanc's motives governing the museum, it is evident that he was preoccupied with fundamentally moral and practical considerations. Convinced that a disparaging gap existed between scientific progress and that of the arts, he attempted to attain an equilibrium by halting what he saw as a decline in the arts
and directing attention to the classic creations of the past. Hence his emphasis on
the monumental conceptions of the Renaissance masters to insure a "striking effect".
Moreover, he invoked the work of this epoch for the virtues of its humanistic and indi-
vidualistic point of view; to restore the image of man in a period when landscape was be-
coming increasingly popular as subject matter. And he could justify identifying progress
with a revival of the past by again referring to the period of the Renaissance; the most
dramatic example in history where progress was dependent on a revival of classical cul-
ture.

The history of the Musée des Copies throws light on a ra-
pidly changing artistic environment where established tradition
began to collide with emerging trends. Blanc's noble effort to
redeem a dying tradition (and indeed, the
use of the copy sym-
bolically points to
its inevitable death)
marks the institu-
tional manifestation of a
turning point in the
history of modern art. A friend of Delacroix and Chenavard, Blanc also recog-
nized the moribund position of the Academy; but too much a part of it he could not
accept the direction in which the Barbizon painters and their heirs, the Impressionists,
were heading. Instead, he tried to deliver the national art from this impasse by a reinsta-
tement of Renaissance tradition, simultaneously instructing the artist and indoctri-
nating the public 84.

The importance of the Musée des Copies for Blanc was significant enough to be
noted as one of his contributions in the oration delivered by Paul Mantz at Blanc's
funeral 84. But perhaps by that time his intention was finally understood; for a year
after the museum was opened to the public, April 15, 1874, the Impressionists held
their first joint exhibition.

A. B.
RÉSUMÉ : *Le Musée des Copies.*

En octobre 1871, Charles Blanc présenta un projet spectaculaire pour la création d'un musée qui abriterait les reproductions des œuvres d'art les plus importantes de l'Europe. Ce musée soulevait une tempête de controverse, tant artistique que politique.

Reflettant une confusion générale quant à son but, cette institution subit une série de transformations et de changements diplomatiques, durant les deux années de son existence. À la fin de 1873, après qu'il eût été ouvert au public pendant neuf mois seulement, un nouveau Directeur des Beaux-Arts démantela le musée et dispersa les copies. L'intention de Blanc, en établissant ce musée, était de demander aux artistes de se conformer à un idéal bien déterminé, tel que l'art de la Renaissance, et de fournir au public un modèle qui puisse former son jugement esthétique. Perturbé par l'intérêt du public pour les peintres de Barbizon et le développement de l'Impressionnisme, le noble effort de Blanc pour restaurer une tradition qui s'éteignait, marque la manifestation sur le plan des institutions, d'un tournant dans l'histoire de l'art moderne.

**NOTES**

1. This material was originally part of a Columbia University Master's essay. The author wishes to acknowledge gratefully his debt to Professor Theodore Reff for his invaluable help and criticism throughout the various stages of preparation for this article. In addition, the author is indebted to his brother, Professor Jerome Boime, for his many helpful suggestions.

2. The first to call attention to this museum in recent years was Roberto Longhi in his monograph on Pierro. Referring to copies after the Arezzo frescoes hanging in the chapel of the École des Beaux-Arts, he mentions that they were originally commissioned for the *Musée des Copies*. However, he incorrectly states that they were placed in the chapel by order of Blanc in 1874. At the time of their installation, Blanc had been dismissed from his position as Director, and it was successor, Philippe de Chenuvières, whose decision permitted their installation in the chapel. See Roberto Longhi, *Piero della Francesca*, Rome, 1927, p. 143 n. Also Philippe de Chenuvières, *"Charles Blanc"*, in *Souvenirs d'un Directeur des Beaux-Arts*, Paris, 1883, p. 97. See also his letter of Jan. 6, 1874, addressed to the Minister and appearing in *Journal des Débats*, Jan. 7, 1874, and *La Chronique des Arts*, Jan. 10, 1874, p. 1.


6. Ibid.


8. Ibid. As Thiers was at that time President of the Republic, Blanc may have been gambling on his political sanction. Evidence of this may be found in Blanc's book devoted to Thiers published the same year he proposed the formation of the museum. See Blanc, *Le Cabinet de M. Thiers*, Paris, 1871, pp. 17-27.


10. In a memo from Jules Simon to Blanc early in 1873, we find the following: "I am beginning to feel uneasy about the number of copies that we have commissioned. Will you make for me an account of the amount so far pledged? It would put my conscience at rest." See Paris, *Archives Nationales*, F21 493 (herein referred to as *Arch. Nat.*).


12. Indeed, the point was well taken when it was learned the following month that one of Blanc's commissions was a copy after Ingres! See Joun, *Journal des Beaux-Arts*, Feb. 28, 1873, p. 33.


14. Early that month, Clément, invited by Blanc to prepare a series of articles on the museum, had to write to the Director for the opening date. *Arch. Nat.* F 21 493.


16. Louis Aubray, *Le Musée Européen*, Paris, 1873. Aubray's manifesto was a hastily written work published to coincide with the museum's opening. As such it represents only a partial catalogue. For a list of the works shown for the opening and the copyists see pp. 115-120.


18. The minutes recorded at this meeting can be found in *Arch. Nat.* F21 572.

23. Arch. Nat. F² 235, 495 B.
25. CHENNEVIÈRES, op. cit., p. 96.
26. Ibid., p. 94.
27. Ibid., p. 97.
28. For a partial account of these expenses see Arch. Nat. F² 1172. In addition to the actual commissions, their transportation and framing, the museum itself was excessively decorated and furnished.
29. Reporting his decision to the Minister for removal of the copies he personally added the last line to the secretary’s report: “...I have the honor of asking you to authorize my deposing of the works from the Musée des Copies to the Palace of the Ecole..., which must form part of the restoration to the Ecole’s collection and which the public may be allowed to visit.” (Emphasis his handwriting.) See Arch. Nat. F² 486.
31. The commission was composed of Guillaume, Robert-Fleury, Tauria, and Reiset. See Arch. Nat. F² 572.
32. Ibid.
34. AUVRAY, op. cit., pp. 1. 11. The official rationale for the museum was delivered in a speech at the awards ceremony of the Salon by M. Batjie, Minister of Public Instruction on Nov. 4, 1873. See the Catalogue du Salon de 1874, pp. viii-xl. For an artist’s evaluation see Vallery C. O. Gréard, Meissonier, London, 1897, p. 195.
35. This document, together with the rough drafts, is to be found in Arch. Nat. F² 1172.
36. It appears paradoxical that Blanc could associate copies of Italian works with a revival of national tradition, but we must see the French tradition and that of the Italian Renaissance as two aspects of a similar goal. The Ecole maintained a branch in Rome, which was one of the oldest national institutions. It formed the foundation of Academic aims well into the nineteenth century. So inextricably tied were the two schools that the famous November 13 Deere affected both equally (1863). CLÉMENT, Études sur les Beaux-Arts en France, Paris, 1865, p. 276. Blanc repeatedly defended the Ecole in Rome, and many of the copyists were drawn from its ranks. GUILLAUME, op. cit., p. 7.
37. Arch. Nat. F² 493, 495 A. The numerous requests and form replies show that Blanc publicly announced a search for copyists. Blanc’s disregard for his stated intention is shown by his purchase of several copies from the ageing Mottez, executed several years earlier. See René Giard, Victor Mottez, Paris, 1934, pp. 221-222.
40. Through patrons artists requested permission to copy works of their choice. One artist demanded as evidence of Blanc’s kindness a commission less strainimg on the eyes than the work originally chosen. In the end, the manner of dispensing commissions grew so hap-hazard that ironically enough, foreigners began to request them from Blanc. See Arch. Nat. F² 1172, 494, 495 A.
43. See James Jackson JARVES, Art Thoughts, New York, 1869, p. 272. Also Courbet and the Naturalistic Movement, ed. by George Boas, Baltimore, 1938, p. 112-113, 117-118. Blanc could also have alluded to American successes of such official painters as Gérôme and Bouguereau. But in this context his proposal would appear ludicrous.
45. Courbet, op. cit., p. 2.
47. BLANC, Exposition des cartons de Paul Chenavard, Paris, 1876, p. 33.
49. CHENNEVIÈRES, op. cit., p. 87.
50. Theophile SILVESTRE, Histoire des artistes vivants, français et étrangers, Paris, 1856, p. 7, in Sloane, op. cit., p. 73. For the identical view held by Blanc, see his “Exposition Universelle,” in Les Artistes de notre temps, Paris, 1876, pp. 414-415. Blanc was disheartened at the thought of Rousseau receiving a Medal of Honor in the 1867 Exposition, “...to suppose that even landscape could compete with a more elevated painting, that is, in which the human figure plays the principal role.”
52. Frederic BUON, Inspector of Beaux-Arts who set up the museum, mentions Chenavard in connection with basic policy decisions. See the former’s correspondence with Blanc in Arch. Nat. F² 21494.
53. BLANC, Exposition, p. 4.