

other. It discountenances the private patronage of art, but it can lavish its wealth, almost without limit, upon edifices and monuments designed to do honour to the state – and thus the waters which are shut out from many lesser channels, flow naturally in greater confluence along their permitted course.

In a republic, man learns to look on all about him as, in a sense, his equals. It is to the state only that he can bow as to a superior. He sees a majesty in art, and he knows of no connexion appropriate to it, in its more conspicuous and imposing forms, save the majesty of the state. His jealousy of assumption where all should be equal, his proud estimate of himself, the homage with which he regards that mystic image the state, and the reverence with which he looks on art, all concur to put him upon this course. Our own exemption from this feeling is one of the advantages arising from our mixed state of society.

It appears, then, that the ornamental arts owe their existence to the same causes which give existence to cities; and that society becomes possessed of the beautiful in art, only as cities become prosperous and great. It has appeared, moreover, that while there are advantages and disadvantages pertaining to the different forms of civil society, as regards their influence on art, it is a fact, that the popular states of antiquity have supplied the models in relation to this high department of civilization, which the more aristocratic, and the monarchical states of later times, have been content to imitate or mutilate, but which they have never been known to improve.

7 Heinrich Heine (1797–1856) from *Salon of 1843*

Heine's Salon debut had been in 1831. (see 1A14). There he discussed the impact of revolution on art and art criticism, giving prominence to Delacroix's *Liberty Leading the People*. By the early 1840s the situation had changed. Heine remained a radical poet and social critic but the Salon seemed moribund. However, for Heine this very mediocrity was the hallmark of the period: it represented the triumph of bourgeois values throughout society, up to and including the highest genres of art. The present extract is taken from the translation by Charles Godfrey Leland in *The Salon, or Letters on Art, Music, Popular Life and Politics* (volume 4 of *The Works of Heinrich Heine*), London: Heinemann, 1893, pp. 118–21.

The Exhibition of pictures for this year excites unusual interest, yet it is impossible for me to pass even a half-way seasonable opinion as to the vaunted pre-eminence of this Salon. So far, I have only felt discontent beyond comparison when I wandered through the halls of the Louvre. These delicious colours which all burst loose screaming at me at once, this variegated lunacy which grins at me from every side, this anarchy in gold frames makes a painful, evil impression on me. I torture myself in vain in trying to set in order this chaos in my mind, and to find therein the thoughts of the time, or even the allied mark of common character, by which these pictures show themselves as the results of our time. For all works of one and the same period have a trace or trait of such character, the painter's mark, which we call the spirit of the age. Thus, for example, the canvases of Watteau, Boucher, Vanloo, reflect the graceful, powdered playfulness of *pastourelles* and fetes, the rouged and frivolous emptiness *des fadaises galantes*, the sweetish hooped-petticoat happiness of the prevalent Pompadour rule, in which we see everywhere gaily-ribboned shepherds' crooks, and never a

sword. On the other hand, the pictures of David and his school are only the coloured echo of the Republican virtuous period which laps over into the Imperial glory of war-time; and here we find a forced inspiration for the marble model, an abstract frosty intoxication of reason, the design being correct, severe, and hard, the colour turbid, harsh, and indigestible – a Spartan broth. But what will manifest itself as the real character of the age to our descendants when they study the pictures of our present painters? By what common peculiarities will these pictures show themselves at a glance as the products of our present period? Has, perhaps, the spirit of *bourgeoisie*, of industrialism, which penetrates all French life, shown itself so powerful in the arts of design that every picture of our time bears the stamp of its coat of arms? It is especially the pictures of saints which abound in the Exhibition of this year which awaken in me such conjecture. There hangs in the long hall a Flagellation (of Christ), the principal figure in which, with his suffering air, resembles the chairman or president of some company which has come to grief, and now appears before the stockholders and creditors to give an account of himself and his transactions. Yes, the latter also appear on the scene in the form of hangmen and Pharisees who are terribly angry at the *Ecce Homo*, and seem to have lost a great deal of money by their investments. [...] The faces in the properly so-called historical pictures, representing heathen or mediæval subjects, also recall retail shops, stock gambling, mercantilism, and petty *bourgeois* life. There may be seen a William the Conqueror, who only needs a bear-skin cap to be changed into an honest National Guard, who with model zeal mounts guard, pays his bills punctually, honours his wife, and who certainly deserves the Legion of Honour. But – the portraits! The greater part of them have such a *pecuniary* expression, one so egoistic and morose, that I can only explain it by thinking that the living original during the time when he was sitting for his portrait thought of the money which it would cost, while the painter was regretting on his side the time which he must devote to the pitiable money-job. [...]

8 Ludwig Andreas Feuerbach (1804–72) from *Preface to the Second Edition of The Essence of Christianity*

In the same year in which he added this preface to *The Essence of Christianity*, Feuerbach summarized the path of his intellectual development in one short sentence: 'God was my first, Reason my second, and Man my third and last thought'. Feuerbach originally intended to enter the ministry, studying theology at Heidelberg. In 1824 he transferred to Berlin to study under Hegel, whose speculative comprehension of religion from the standpoint of reason he at first enthusiastically endorsed, but later came to criticize from the perspective of his own 'materialist' philosophy. Feuerbach sought to go beyond Hegel by revealing conventional Christianity to be no more than a 'dream of the human mind', the projection of our own human essence onto a transcendent beyond. Feuerbach places man at the centre of his thought, maintaining that the illusions of religion and speculative philosophy need to be replaced with an account of 'the real, complete nature of man'. Although Feuerbach's unconventional ideas prevented him from attaining a secure academic position, his critique of religion and his 'sensualist' philosophy, with its emphasis on man's physical and embodied existence, were strongly influential on Marx and Engels and on a generation of later thinkers. *Über das Wesen des Christenthums* was originally published in Leipzig in