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Eugène Delacroix, *Journal. Nouvelle édition intégrale établie par Michèle Hannoosh*. 2 vols. Paris: José Corti, 2009. 2519 pp. Introductory essay, supplement of archival material, notes, biographical repertory, bibliography, genealogies, index of Delacroix's works, index of names. 80€. (pb). ISBN 9782-7143-0999-0

Review by Beth S. Wright, University of Texas at Arlington

In Ferdinand-Victor-Eugène Delacroix (1798-1863)'s *Journal* we have a rare opportunity: to follow the thoughts of an artist of consummate intelligence and encyclopedic knowledge as he builds one of the most significant careers of the nineteenth century while participating in Parisian cultural developments. Delacroix's friends and acquaintances included virtually everyone of intellectual and cultural importance: Géricault, Stendhal, Victor Cousin, Baudelaire, George Sand, Chopin, Hugo, Dumas. He served for ten years as a member of the Municipal Council of Paris during Haussmann's program of public works. Purely as a memorandum of his activities, his diary would have great interest, but it is far more than that. An omnivorous and insightful reader, Delacroix also was an author, and the diary entries provide the context for his essays on artists and aesthetics, which were solicited by leading periodicals. [1] Furthermore, as modern scholars (most notably Michèle Hannoosh) have recognized, Delacroix's diary entries included commentaries on his earlier statements and passages copied from material which had stimulated his thoughts. [2] Thus Delacroix's *Journal* is a unique and precious document: both a factual record which provides significant information on Delacroix's life and the Parisian cultural scene as well as a literary document which allows us to gain insight into the creative process and aesthetic evolution of a great artist who has inspired every generation. The artist Robert Motherwell introduced a recent edition of the *Journal* with the comment that "Delacroix can illuminate a universe of reflection with a phrase." [3]

Its appearance, however, has been prolonged. An avid reader of the diaries and thoughts of Pascal, Saint-Simon, and Montaigne, Delacroix was fully aware of his own diaries' significance. Although he did not wish them to be published while he was alive, he considered authorizing their complete publication after his death, and allowed Théophile Silvestre to copy portions of them in 1853. But unfortunately, although Delacroix's *Journal* has been a document of preeminent significance from its first publication in 1893 to the present day, it has been difficult to follow his thoughts as thoughts—his reiteration of conclusions after similar experiences or rereading of texts, his deeper realizations provoked by new reflections—not only because of his mode of thinking and writing but because of a significant gap in the available material. [4] Although Delacroix kept memoranda books for each year, the years between 1824 and 1847 had been lost except for a portion of his travel diary of his 1832 trip to Morocco with the Comte de Mornay's mission. Much of this material has not been available until this present edition, for which the publisher's description "nouvelle édition intégrale" may be translated here as truly "entirely new" and also "complete for the first time."

Hannoosh's preface includes a complete history of the recovery and publication of Delacroix's notebooks and other related written materials (vol. 1, pp. 38-75). For almost 150 years after his death in 1863, the yearly memoranda, notebooks, drafts of essays, travel diaries, and other personal papers appeared and disappeared, as materials came into the possession of Delacroix's residuary legatee (Achille Piron) and

his relations (his sister married Raymond de Verninac; the Verninac collection passed into the hands of Adolph Moreau's son Etienne Moreau-Nélaton), or were retained by his friends and associates (Pierre Andrieu, Delacroix's assistant for the murals of the Salon de la Paix at the Hôtel de Ville), and then came up for public sale or disappeared. [5] Excerpts published in earlier monographs or collections of Delacroix's essays were sometimes not available for later editions. Silvestre's *Histoire des artistes vivants* (Paris: Blanchard, 1856) and *Eugène Delacroix. Documents nouveaux* (Paris: Michel Levy, 1864) contained extracts copied from diaries which had disappeared by the time these monographs were published.

The notebooks kept for each year (except for 1848, which Delacroix lost) were sent by Delacroix's housekeeper Jenny Le Guillou to his friend, the painter and lithographer Constant Dutilleux, for safekeeping. When Dutilleux died suddenly in 1865, and Jenny asked for the notebooks to be returned to her, Dutilleux's son-in-law Alfred Robaut, a lithographer (and the author of the first catalogue of Delacroix's complete works), copied the notebooks twice. Robaut returned some of the original documents to Jenny (who sent them to the Verninac family and to Andrieu before her death in 1869), and sent the remaining documents to Andrieu. [6] Piron kept other personal papers; he published excerpts in his *Eugène Delacroix, sa vie et ses œuvres* (Paris: Claye, 1865). [7] Adolph Moreau (son of Delacroix's friend, the collector Adolph Moreau, and father of Etienne Moreau-Nélaton) also had seen the original memoranda; his notes on these missing materials were a valuable part of his monograph *Eugène Delacroix et son œuvre* (Paris: Librairie des Bibliophiles, 1873). Marius Vachon cited passages from the unpublished Andrieu papers (including the years 1852 and 1853) in his *L'Ancien Hôtel de Ville de Paris* (Paris: Quantin, 1882). Andrieu had contracted with the publisher Plon to provide an edition of the journal. In 1892 (just before his own death) Andrieu asked his assistant René Piot to take over this task. The first edition of the journal, edited by Paul Flat and René Piot (based on Robaut's first copy) appeared in 3 volumes (Paris: Plon, 1893-1895), and immediately had an impact on contemporary art, particularly Neo-Impressionism. [8] Later, some of the original documents which had been used for the Flat-Piot edition disappeared: the memoranda for 1851, 1852, 1853, a large part of 1854, and 1863 as well as a part of the Moroccan trip diary. Fortunately Robaut had annotated his second copy after Flat-Piot edition appeared. [9]

After a major collection of documents entered the Bibliothèque d'Art et d'Archéologie in 1913 and 1924, André Joubin was able to publish a new and expanded edition of the *Journal* in 1931-32. [10] Although Joubin's publication was an immense step forward, it was flawed. It contained numerous mistranscriptions. [11] It obscured the evolution of Delacroix's thoughts by misunderstanding his practice of cross-referencing; when referring to earlier passages in which he had expressed a similar thought, Delacroix cited the date of the page of the earlier notebook, not the date of the earlier entry. [12] Necessarily incomplete because of unrecovered archival material, Joubin's edition also did not include a significant part of the available material, omitting many annotations and copied passages which shed light on Delacroix's thoughts, his reading practices and influences, his encounters, his collectors, and other important aspects. These flaws were retained in the reprintings of Joubin's edition in 1950, 1981, and 1996, even as more documents became available, and the significance of Delacroix's notebooks and pocket notebooks became increasingly evident, as well as the increasingly urgent need to correct inaccuracies and locate missing materials.

For many years Michèle Hannoosh has worked directly on the original manuscripts, including newly recovered documents. [13] The edition she presents here is greatly expanded by the inclusion of material from the Piron and Roger-Marx collections (until recently thought to have been lost forever) which are now published for the first time. This includes not only the journal notebooks themselves, but the contextual material for them. Of signal importance is the "Supplément: carnets, notes et fragments" of 62 separate items, each meticulously located in its archive, occupying more than 400 printed pages (vol. 2, pp. 1413-1869). In this section can be found memorandum books referred to in the diaries which at times extend the chronological range of the yearly diary notebooks (e.g., item 22 "Carnet héliotrope, 1833-1859"), notes on texts (e.g., item 14d on Stendhal's *Histoire de la Peinture en*

Italie), notes on possible topics for future published essays (e.g., item 20 “École anglaise,” 1833-34), notes while traveling (e.g., items 42a-f for travel to Belgium and Germany in 1850), et cetera. In “Delacroix and Sculpture” Hannoosh explained that Delacroix had planned to write an essay “Réflexions sur le beau et en particulier sur le beau moderne.” [14] Some material intended for this essay was included in his published essay “Des Variations du beau” (*Revue des Deux Mondes* June 15, 1857). Here she provides the complete, unpublished notes on “le beau moderne” contained in two notebooks: the ‘*calepin au crayon*’ and the ‘*calepin à l’encre*’ (1857), items 53b and 53c from Claude Roger-Marx’s collection of documents: six small notebooks with pencil entries (vol. 2, pp. 1789-1794) and six double sheets in ink (vol. 2, pp. 1795-1800). Seventeen pages of Andrieu’s journal were published in 1975. [15] The remaining eighteen pages of Andrieu’s journal (1852-60), assumed to be lost, appear here as item 62a (vol. 2, pp. 1824-1863). This edition provides a treasure trove of new information.

But it is not simply the publication of previously unknown archival material which constitutes the significance of this new edition. Hannoosh’s reintegration of journal notebooks containing Delacroix’s diary entries with his pocket notebooks containing his copying of passages from other writers and his own notes, allows us to integrate Delacroix’s experience, his works, his readings, and his thoughts. For Goethe’s *Faust* (which would inspire Delacroix’s lithographic suite of 1828), Hannoosh includes passages copied by Delacroix c.1824 from Saint-Aulaire’s edition of Goethe’s *Faust* (published in *Chefs d’œuvres des théâtre étrangers*, t. XXV (Paris, 1823) [Supplément 10a, vol. 2, pp. 1457-1463], notes on George Soane and Daniel Terry’s theatrical adaptation *The Devil and Doctor Faustus* which Delacroix saw at the Drury Lane Theatre in June 1825 [Supplément 10b, vol. 2, pp. 1463-1465]; and Delacroix’s response to the performance of Ludwig Spohr’s *Faust* (1816) when it was performed at Paris’s Théâtre Italien in 1830 [Supplément 10c, vol. 2, pp. 1466-1467].

Hannoosh’s meticulous research on these documents is also evident in her notes, which provide a wealth of new material themselves and enable her to signal Delacroix’s conceptual evolution. [16] Her scholarly apparatus for this edition also includes a biographical repertory for Delacroix’s friends and acquaintances, from the Sultan of Morocco Mulay Abd er-Rahman to Pierre-Joseph-Guillaume Zimmermann, pianist-composer at the Paris Conservatoire (vol. 2, pp. 2083-2370); an appendix biography of Delacroix’s beloved Madame Dalton (vol. 2, pp. 2371-2381); genealogical trees for Delacroix’s paternal and maternal relations; bibliography; and indices for both Delacroix’s art works and names mentioned by him. [17]

In providing this new edition Michèle Hannoosh has made a contribution of inestimable significance to all scholars of nineteenth-century French studies.

NOTES

[1] He also wrote fiction, drama, and poetry. Jean Marchand published the short story *Alfred* (c.1814) as part of his article, “Delacroix fut écrivain avant d’être peintre,” *Nouvelles littéraires, artistiques et scientifiques*, no. 1302 (August 14, 1952) (no pagination) and an edition of Delacroix’s unpublished novella (eighty pages in manuscript) *Les Dangers de la cour* (c.1816) (Avignon: Aubanel, 1960). I discuss Delacroix’s fiction in Beth S. Wright, *Painting and History during the French Restoration. Abandoned by the Past* (Cambridge and New York: Cambridge University Press, 1997), pp. 128-131.

[2] See Wendelin Guentner, “Pratiques de la citation chez Delacroix: les auteurs contemporains,” *H. B. Revue internationale d’études stendhaliennes* n.2 (1990): 46-60; Michèle Hannoosh, *Painting and the Journal of Eugène Delacroix* (Princeton, NJ: Princeton University Press, 1995).

[3] Motherwell, in his introduction to a new edition of Walter Pach’s translation into English [1937] of Delacroix’s *Journal* (New York: Viking, Compass Edition, 1971), p. 8.

- [4] Eugène Delacroix, *Journal*, ed. Paul Flat and René Piot, 3 vols. (Paris: Plon-Nourrit, 1893).
- [5] Henriette Bessis, "L'Inventaire après décès d'Eugène Delacroix," *Bulletin de la Société de l'Histoire de l'art français* (1969), pp. 199-222.
- [6] Alfred Robaut, *L'Œuvre complet de Eugène Delacroix, peintures, dessins, gravures, lithographies catalogué et reproduit par Alfred Robaut, commenté par Ernest Chesneau* (Paris: Charavay Frères, 1885).
- [7] Piron died March 10, 1865. Hannoosh points out (vol. 1, p. 42) that despite the date printed on the book, this work did not appear until 1868.
- [8] Paul Signac, "La Technique de Delacroix," *La Revue Blanche* (May 1, 1898): 13-35; Paul Signac, *D'Eugène Delacroix au néo-impersonnisme* (Paris: Editions de la Revue Blanche, 1899); new ed. 1911; ed. Françoise Cachin (Paris: Hermann, 1964; repr. 1978).
- [9] Part of Robaut's annotated second copy is now in the collection of the Getty Research Institute (1822-1853; ms. 880296). Hannoosh vol. 1, p.67.
- [10] Eugène Delacroix, *Journal*, ed. André Joubin, 3 vols. (Paris: Plon, 1931-1932). Rev. ed. Régis Labourdette (Paris: Plon, 1980). Reprint, Paris, 1996.
- [11] "L'édition de Joubin porte "secondant" pour "fécondant," "œil" pour "art," "politique" pour "poétique" ... Je m'arrête: il y en a des centaines." Vol. 1, p. 62.
- [12] She traced Delacroix's thoughts on Poussin through his journal entries up to his publication of an article on Poussin in *Le Moniteur universel* in 1853; Michèle Hannoosh, "Delacroix as Essayist: Writings on Art," in Beth S. Wright, ed., *The Cambridge Companion to Delacroix* (Cambridge University Press, 2001), pp. 154-169, n. 62, p. 223.
- [13] Unpublished material was owned by Jean-Denis-Adrien Collas de Courval (born in Rugles), husband of Piron's second daughter. He died in Paris in 1872 leaving no heirs, and the collection of manuscripts passed to his cousin Arthur Collas de Courval and thereby to Collas de Gournay (of Rugles), to whom Michèle Hannoosh traced the connection. This collection of documents was dispersed in three directions: to Alfred Dupont (sold in 1986 to the Getty collection and others); to the Courval heirs, who sold their collection in 1997 (from which the majority of the documents entered the Bibliothèque d'Art); and to Claude Roger-Marx (whose heirs sold their collection in 2005 to become part of the collection in the Bibliothèque d'Art).
- [14] Michèle Hannoosh, "Delacroix and Sculpture," in L. Cassandra Hamrick and Suzanne Nash, eds., *Sculpture et poétique: Sculpture and Literature in France, 1789-1859*, vol. 35, no. 1 (Fall 2006) *Nineteenth-Century French Studies*, pp. 95-109.
- [15] Suzanne Damiron and Henriette Bessis, "Journal de Pierre Andrieu (1821-1892). Un document, inédit, conservé à la Bibliothèque d'Art et d'Archéologie à Paris (ms. 426)," *Bulletin de la Société de l'Histoire de l'art français* (1975), pp. 261-280.
- [16] Her note (Vol. 1, p. 358, n. 183) for an entry discussing the sketch's expression of the first idea for a work (March 2, 1847) signals a more extended and nuanced discussion on April 23, 1854 as well as the Dictionary of Fine Arts entry "Ébauche" (January 26, 1857). She identifies "Williams" (in the "Voyage au Maghreb et en Andalousie," May-June 1832, vol. 1, pp. 175-263) as Julian Benjamin Williams, the

British consul in Seville and the owner of an important collection of Spanish painting, from which many works would be acquired for Louis-Philippe's Musée Espagnole.

[17] The biographical repertory also provides new information. In her entry for Louis La Caze (vol.2, pp.2243-2244), Hannoosh cites Henri Rochefort's letter of April 16, 1909 (with its archival location) which mentions Delacroix's copy (lost) after Rembrandt's *Bathsheba*, at that time in the La Caze collection.

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