lich ausgedehnten Zusammenhang war, in dem auf Marat bezogene zeichenhafte Handlungen und Bilder unterschiedlichster Natur im Kontext der Bildpolitik eine Rolle spielten und durch ihre Existenz, Nutzung und Relativierung Politik mitgestalteten. Dem Konzept der Symbolpolitik wohnt generell die Möglichkeit inne, politisches Handeln unter Einbezug von Bildern neu zu fokussieren und diese als Teil einer realitätssetzenden „Aufführung" zu begreifen, in der sich Politik realisierte.

Das von *cultural* und *iconic turn* beeinflusste, schon durch seinen Umfang gewichtige, intelligent argumentierende Buch aus der Geschichtswissenschaft ist für die Kunstgeschichte ein wichtiges Komplement für eine Beschäftigung mit künstlerischen und nicht-künstlerischen Bildern, aber auch mit ephemeren und nicht-ephemeren Skulpturen und Architekturen, mit ihrer Entstehung und mit ihrem Einsatz im letzten Jahrzehnt des 18. Jahrhunderts in Frankreich. Schröers Einsicht, dass sich Symbolpolitik nach 1789 „zu einem eigenständigen Politikbereich" entwickelte (639), ist eine Aufforderung, den politischen Einsatz dieser Phänomene in der Moderne, seien sie nun künstlerischer oder nicht-künstlerischer Natur, auch aus dem Blickwinkel des Faches Kunstgeschichte verstärkt zu diskutieren.

PROF. DR. CLAUDIA HATTENDORFF

High or low? Provisorisches, Ephemeres und Papierenes in der Französischen Revolutionszeit

Richard Taws
The Politics of the Provisional. Art and Ephemera in Revolutionary France. University Park, The Pennsylvania State University Press 2013. 214 p. Ill. ISBN 978-0-271-05418-6. $ 74.95; $ 35.95 (paperback)

Art historians who have explored the Revolutionary decade in France have tended to shy away from the copious and often anonymous ephemera – beribbonned insignias and cockades, emblematic buttons, illustrated fans, topical etchings, decorated letterheads and bureaucratic print-outs, and folk art of all sorts – that encircle the paintings and sculpture by a prominent cast of artists active at the time, Jacques-Louis David, Pierre-Paul Prud'hon, Élisabeth Vigée Le Brun, Hubert Robert, Jean-Antoine Houdon, Joseph Chinard and many others. These are much sought after by fine arts museums, while the knick-knacks generally find a home in historical museums. One reviewer of the bicentennial celebrations of 1989 dismissed this multifarious imagery as "an odd assortment of second-rate portraits, […] historiated toby jugs and indecipherable coarse-grained prints" (cited by Taws, 4). Unlocking the apparently "undecipherable" ephemera has always been within reach, but scholars have been reluctant to get bogged down by a wealth of explanatory detail given the modest accomplishment and brief political existence of the works concerned. A good argument justifies this dismissive attitude: contemplation and study of the ambitious works of art created by accomplished artists are indeed more appealing and fulfilling as visual and reflexive experiences than research on circumstantial imagery, whose

scope was narrowed by engagement with day-to-day affairs. Only in rare instances do these objects manifest the capacity of the fine arts to attend to the political and cultural complexity of the historical moment. Nonetheless, it is generally acknowledged that the impact of a democratic and anti-academic ideology on art practice made the ephemera an integral component of the visual, political and iconological context for the production of high art. Indeed, on account of the pace of events, most initiatives regarding iconography, media strategy and formal experimentation, were taken by the producers of imagery that was far less demanding on time and cultural capital than painting and sculpture as defined by academic standards. The government decree in 1791 giving open access to the Salon exhibitions is the eloquent expression of a new order that collapsed the barriers between art networks of the Ancien Régime and their social contexts. For this reason, interpretations of the masterly paintings and sculpture of the period are flawed when the popular prints that provided their authors with visual and political inspiration are ignored.

There have always been enthusiastic collectors fascinated by the life of the times that emanates from such ephemera, but only in the quarter of a century since the bicentennial, has the emergence of visual studies and material culture studies conferred on this corpus a new legitimacy as an object of historical inquiry and furnished a set of novel methods to apprehend it. The book by Richard Taws is by far the most demanding and ambitious study to date of these diverse Revolutionary objects. It attains an exemplary poise when confronting the cumbersome heterogeneity of these commercial and administrative products whose omnipresence acted upon all French citizens and not just those who visited the Parisian exhibitions of painting and sculpture.

PAPER MONEY

As the title of his book makes clear, Taws claims to organize his analysis on a critical axis that overturns the interpretation of the "provisional" nature of the ephemera: "the temporary character of much of the Revolution's material culture is not best understood as a sign of the failure of revolutionaries to produce images and objects of lasting importance". Rather, he argues, though permanence may have been sought, they were important for "the formation of individual subjectivities and wider national or political community identities" (5f.). As products with an "expiration date", they contributed to the emergence of a historical consciousness later recognized by Charles Baudelaire and Victor Hugo as a central qualifier of modernity. However, Taws cautions that the citizens of the successive revolutionary regimes, confronted with unfamiliar social, political, and cultural models did not benefit from the hindsight of Baudelaire and Hugo when apprehending the unchartered terrain of the Revolution. To relate art and politics, his discussion adopts a range of critical angles foregrounded by recent scholarship: the "politically varied and inharmonious groups" that vied for expression through image-making, "visuality itself as a form of political praxis", and the revealing "examination of multiple rather than individual images" (8f.; to the roster of scholars cited, Lynn Hunt, Claudette Hould, Joan Landes, Rolf Reichardt, Hubertus Kohle, one should add Klaus Herding).

The book consists of six thematic chapters, focused on the paper money, administrative identity documents, the images of the *Fête de la Fédération* (14 July 1790), the souvenir objects of the Bastille, an engraved almanac by Philibert-Louis Debucourt, and in a final chapter that deftly refers back to the first discussion, trompe l'œil prints that play with the defunct paper money. Though this selection of material might seem disconnected, the chapters are linked by close attention to the temporal life of the images and objects, whose contemporary meanings "worked to broker the relationship between past, present and future" (11). For Taws, this is more persuasive a characterization of the demands of revolution than the rhetoric and fantasy of the *tabula rasa* prevalent at the time. When extending his critical embrace to some major works, he is further alert to "intersubjective, cross-media connections [that] disrupted any notion of singular authorial agency" (61).

Fig. 1 Le Roi mangeant des Pieds à la Sainte Menehould. Le Maître de poste confronte un assignat et reconnoit le Roi, from: Révolutions de France et de Brabant, no. 81, 1791. Etching. Paris, Bibliothèque Nationale de France (Taws 2013, fig. 18)

The first chapter treats the historical agency of the *assignat*, the paper money in circulation until 1796 that was freighted with much more than monetary value, especially during the constitutional monarchy (1789–92). Unlike the design of the current euro bills that cautiously avoids politics, the *assignat* was covered with images, signs and slogans that proudly proclaimed the new order. The king's profile or a lingering fleur-de-lys along the decorative border even after the republic was founded, transformed it into an unstable object mediating between past and present. As bearers of meaning these small pieces of paper were "probably the most widely circulated image of the revolutionary period" (14). Taws gives prominence in his rich narrative to the many reactions it provoked, from ingenious *détournements* to recycling as a component of other images. These ranged from densely articulate caricatures to David's sober staging of the *Death of Marat*. As a visual quote, the *assignat* served to evoke absolutely opposing claims: economic and political failure for those who despised the new regime, staunch republican virtue for its partisans, though rampant counterfeiting, punishable by death, meant that engravers sympathetic to the Revolution thought twice before taking it up in their compositions.

The royal effigy on the paper money printed during the constitutional monarchy inspires a fine reflection on political portraiture and authenticity: an anonymous illustration to Camille Desmoulin's journal (32, fig. 18; *fig. 1*), represents Louis XVI, furtively seeking refuge with the émigrés across the border and disguised as a common traveler, confronted with his pompous Ancien Régime image on a tavern signboard and his profile on an *assignat* whose "virtuous transparency" triumphs over dissimulation (according to some reports that enchanted José Luis Borges, it was a gold *louis* that betrayed his identity at Varennes). Taws provides a wonderful analysis of some prominent counter-revolutionary prints (*L'homme aux assignats*, edited in November 1791; 22, fig. 10; *fig. 2*), remarkably studied by Claude Langlois and Annie Duprat, that foregrounds the representation of the body as the site of politics, an approach that takes up where Antoine de Baecque left off.

In this first chapter, Taws makes a general claim revealing some assumptions in his treatment of his subject: "only producers of elite cultural products were exempt from the revolutionary suspicion of representation" (33). There was, especially early on, expressed suspicion with regard to the images on the *assignats*, less exact and perfectly repeated than the letter typeface, and thus blurring the distinction between real bills and fakes. The counter-revolutionary print offensive in 1791 was certainly unsettling for the government. However, nothing indicates intent or desire to officially repress the flourishing commerce of prints supportive of the Revolution. On the contrary, the liberal patent legislation voted by the National Assembly aimed to encourage it; the print editors were worried about their rights, but agreed of the benefits, now that *The Muse of the Fine Arts places Genius, Study and Commerce under the protection of the Law*, as the illustrated vignette of a petition submitted in March 1791 proclaimed (a topic reviewed since the publication of Taws's book by Joelle Raineau, Une question de statut? L'organisation des graveurs sous la Révolution et l'Empire, in: *Nouvelles de l'Estampe*, no. 248, Autumn 2014, 34–42).

FORGING COMMUNITY IDENTITIES DURING THE TERROR

Against idealist positions, the history of taste indicates that the forms and content of high art were no less ephemeral than low art. During the Revolution, upscale artists were not shielded from criticism: members of the royal academy were widely suspected of aristocratic sympathies, confirmed by explicit attacks on certain portraits at the Salon of 1791. The reform of the Paris art world, with the emergence of a succession of professional clubs and societies, brought together artists who had been segregated by medium, status and generation before 1789. Pressure to join these clubs and to participate in the official contests organized during the Terror must have been felt all across the social ladder.

The obsession with control and verification that characterized the Jacobin dictatorship can validly be discerned in the management of the paper money, passports and crowds gathering for a festival, but Taws extends this attitude of "the revolutionaries" with regard to "the circulation of images and bodies" as systematically worrisome and ambivalent (34). That revolutionary initiatives were fraught with anxieties and doomed to fail, hence "strangely mournful" (72) and motivated as early as 1790 by fear of "universal decomposition" (79), a position Taws borrows from a historian writing in 1890, is a leitmotif of the book. At every opportunity, the reader is asked to focus on a detail that appears "uncannily like a scaffold, put in place for an execution" (83) and is reminded, with hammered subtlety, that the Revolution is a story of "gloom" and "loss" (94f.), at every turn a "traumatic" experience (98, 115). This gothic characterization of the revolutionary period culminates in the final chapter built on a vocabulary of "destruction, death and disaster", "breakdown and loss", "failure" (143), "trauma" (145, 147, 151f., 157, 165), "deceit", "deception" (154), "collapse" (157), "deterioration", "mourning" (159), "paranoia, dissimulation, and double-bluffing" (162). Though this dramatization is more rhetorical than ideological (for Taws takes a jab at some truly conservative historians, 78), it is a current cliché of the neo-liberal order that undercuts an otherwise remarkable achievement. (Since the publication of Taws's book, a cultural and material history of paper money by Rebecca Spang, *Stuff and Money in the Time of the French Revolution,* Cambridge, Mass. 2015, is apparently bent on demonstrating

Fig. 2 L'homme aux assignats, 1791. Engraving and aquatint. Washington, D.C., Library of Congress, Prints and Photographs Division (Taws 2013, fig. 10)

how "the Revolution spiraled out of control" on account of the *assignat*.) What is at stake is the reputation of the French Revolution, the baggage that citizens bring with them when approaching it. Might it be possible that the anxiety over the price to pay to regenerate the nation was not as pervasive and emotionally fraught as is argued? This calls attention to the particular challenge for the historian of the Revolutionary decade who must constantly negotiate the balance between breadth and depth, the generous sources archived during the period, the loaded historiography and a range of free-wheeling speculation concerning the period that crosses all fields of the social sciences.

The successive revolutionary governments, it can be argued, were no more unsettled than earlier and later regimes, only more above board about the fact and claiming greater moral ambition. With the exception of the government of Terror and the atrocities of civil war and religious strife, they inflicted less quotidian control of speech, association and human rights than either the monarchy or the Napoleonic state. It is obvious that the enemies of the Revolution wanted the new order to be ephemeral, but whether clear conscience of such adversity meant that its partisans envisaged such a prospect is another matter. Here the concern as to how the ephemera helped to form "wider national or political community identities" seems regrettably minimized. The revolutionary activists of the period were a heterogeneous lot operating through social networks that did not necessarily intersect: there were educated deputies among the Jacobins and the more moderate Girondins who declared their enjoyment and support for the arts, and also *montagnards* and *sectionnaires* sympathetic to Rousseau's ideas, who were uneasy with the capacity of images to lie and corrupt, and of course, there were affluent, middling and poor citizens who had different reasons for wanting the bourgeois order to work.

As Taws makes clear without foregrounding the point, in response to the close sequence of unprecedented events, attitudes and positions shifted quickly, making it often difficult to picture a situation over time. His narratives of individual incidents, often extracted from the archives for the first time, give the reader an intimate sense of history, and his discussions of technical factors are illuminating. But his real ambition is to embrace the Revolution as a totality and to come down on the itemized images, documents and objects with a set of notions that constitute a personal *grille de lecture*. It is a paradox of material culture studies that the need for legitimacy with regard to traditional objects of art history tends to elicit, as here, a challenging but somewhat abstract set of interrogations. It is thought-provoking to mention "the tension between rupture and repetition ingrained in the concept of revolution itself", but one would rather like to understand to whom the recurrent invocation of "the revolutionaries" refers.

SOME REMARKS ON METHODOLOGY

As a remarkably well-read and receptive cultural historian who culls ideas from an impressive array of critical propositions, generally insightful but often peremptory, Taws gives thrust to some of his arguments by taking at face value sweeping claims that warrant to be assessed more closely. Greater concern for the social flux and tensions in which the ephemera were enmeshed, providing a fuller view from below, would surely give his principal arguments even greater weight. The fundamental notion foregrounded on the back cover of the book, that "materiality was not easily achieved" during the Revolution, forged by anxious conservative and bourgeois critics during the 19th century, would have been incomprehensible to the wide range of producers who saw rather the new order as an incentive, as he readily concedes (80, 103). As the impassioned praise of the modest *assignat* by Louis-Sébastien Mercier quoted below suggests, daily experience of the Revolution could find expression in incredibly enthusiastic terms.

When considering passports and other identity documents, Taws works on the premise that these were "inherently visual, even if they largely operated independently from the institutions that governed the making, display, and reception of art" (45). He observes that prior to 1789 such documents

"had little or no decoration" (63), eloquent testimony to the upsurge of image-making during the Revolution. Yet again a rich canvas is woven around issues of textual and visual portraiture, state surveillance, political freedom and the racialized "others". He briskly covers a lot of ground as if reluctant to encumber the reader with the profusion of detail that the Revolutionary period has handed down in print and manuscript. The section on the exclusive definitions of the citizen – "Spaces of Difference" (58–63) – confronts the negotiation required by the physiognomic description on the passport and that demanded by Anne-Louis Girodet's *Portrait of Citizen Belley, Ex-representative of the colonies*, "a painting defined by ambivalence" and the object of much debate in recent years. Taws proposes a novel angle of interpretation of this portrait by relying on the manner identity documents for former slaves were conceived in Guadeloupe after emancipation, as discussed by the historian Laurent Dubois. As he notes, such an approach helps to transcend the individual paradigm of portraiture and to confront stakes that are at the heart of the genre.

ACTS OF FEDERATION

The iconography of the *Fête de la Fédération* in Paris, on the first anniversary of the popular assault on the Bastille prison, prompted by earlier initiatives in the provinces, has always sustained interest as the utopian moment of the Revolution when all of France seemed be in unison and, led on by La Fayette, willing to pledge allegiance to "the Nation, the Law and the King". Taws discusses the paper afterlife of the mythic festival as a specific phenomenon "coming to terms with the vanished spectacle and the fleeting materiality of the event", that tests "the authenticity of representation itself" (74f.). The discussion of the panoramic aspect of the images "as an allegory of the festival's own visuality" (94) is particularly exciting. The chapter exemplifies perfectly the potential of visual studies to decrypt implicit strategies in images that interrelate as a corpus and to provide a meaningful interpretation based on composition, angle of vision and iconographical details. At the same time, in spite of the revelatory rhetoric and affirmative tone, the eminently speculative nature of the constructed narrative surfaces. Though it is not really Taws's agenda, with the exception of his admirable discussion of the art of Debucourt, it would be illuminating to test his ideas against more information on the individual histories of certain images, the social and artistic milieu, quirks and habits of their authors, the conditions of their commercial production, their intended audience, their established graphic genre and codes of visual organization. Of course, there is always much more in an image than any commentary can ever handle or bring forward and accumulation of information often results in a dead discourse. Taws has chosen to take a stand with conviction and poignancy: "No single image, it seems, could represent the festival in its entirety." (93; *fig. 3*)

The ephemerality of the festival structures embarrassed certain contemporaries like Armand-Guy Kersaint who promoted the erection of durable architectural monuments to the Revolution and presumably believed "that an undisguised materiality should figure as a condition of revolutionary virtue" (109). Those hostile to the new order were naturally inclined to make "the association between material and political solidity". Taws recounts how the altar of the fatherland "was assaulted by a group of counterrevolutionaries dressed as priests who, after killing a guard, proceeded to wipe out the inscriptions and tear the fragile canvas decorations that adorned the structure" (108). In truth, the incident involved a group of Irish students from the *College des Irlandais* who were on a holiday outing and damaged the altar as they climbed on it; unable to understand the guard's summons in French, a brawl ensued, a mob formed and six students were arrested. Rumors and pamphlets did the rest to blow the incident out of all proportion (Liam Chambers, Revolutionary and Refractory? The Irish Colleges in Paris and the French Revolution, in: *Journal of Irish and Scottish Studies* 2/1, Sept. 2008, 38–40).

This incident, like many in Taws's book, brings the Revolution to life. The treatment admittedly has no impact on the issues he develops and could

even be dismissed by the argument that the accounts were more important than what actually happened. One wonders, however, whether the pro-Irish pamphlets that set the record straight and aimed to cool the situation did not affect public opinion just as much if not more than the incendiary pamphlets cited (added reference to the letters of Nicolas Ruault published in 1976 will not do, as Jacques Godechot showed them to be fake, in: *Annales historiques de la Révolution française* 231/1, 1978, 145–148). The point is not to quibble over a detail, for Taws steers remarkably well the many questions he chooses to address. At times, like all of us, he needs to take shortcuts to get where he wants to go.

The story of Palloy and his commerce of the relics of the Bastille is familiar and endearing for the straightforward naiveté of his projects that are easy prey to snickers (112). Indicative of the huge success of his business, still today the crude medals he claimed to have struck from the chains of the prison appear regularly on the market. As Taws writes most perceptively, his models of the Bastille are problematic for they "came to signify both tyranny and freedom" (102). With consummate skill in managing a mass of printed and material sources, some rarely if ever exploited, he unfolds the multiple lives of these objects, "operating […] at the interstices of materiality and lack, presence and absence, theatricality and high seriousness, attached irrevocably to the logic of the monument that they deny at the same time" (117).

TEMPORALITIES

The Goncourt brothers considered Debucourt's *Almanach National*, a sizable color print put on sale in early January 1791 to be "l'une des plus artistiques de toute l'imagerie révolutionnaire" (120; *fig. 4*), meaning that unlike most of the visual matter of the period, it was not debased by cursory craftsmanship and too insistent a revolutionary discourse. This grand allegorical and narrative frame for a calendar of the "third year of Liberty" was accompanied by a detailed description in the *Journal de Paris* presumably penned by Debucourt that provides a first level of interpretation of the composite monument and genre scene. Taws establishes the merit of this inexplicably neglected artist, the complexity of his inspiration and the quality of his imagination. He moves on, examining with exceptional penetration every single component of the image. The inclusion of the ruins of the Bastille and a depiction of a sidewalk souvenir stand with an attractive young woman hawking revolutionary products prompts discussions that tie up neatly with issues confronted in the previous chapters. Once again and appropriately, temporality is adopted as a central mode of approach ("Marking Time", "The Space of Time") to examine Revolutionary and republican reforms of the calendar and attitudes toward monumentality "that plays at permanence without succumbing to its oppressive logic" (127). Reconsidering the pervasive rhetoric of regeneration, Taws allows that "the impermanence of the revolutionary festival in 1790 therefore had potentially positive connotations, which are rearticulated in Debucourt's *Almanach National*, where the eternal is invoked with a tacit awareness of its provisionality, justifying the Revolution's ongoing work" (131).

The last chapter develops a theme first expounded by Taws in 2005, perhaps the one where he probes most deeply into the meaning of an enigmatic visual creation. He reinterprets the relation between the end of the *assignats* in 1796 and the emergence of the motif in trompe l'œil images: "usually presented as little more than novelties or, confusing the works with their subject latter, as 'ephemeral', [these prints] represent an attempt on behalf of revolutionary artists and audiences to make something substantive of the economic past, to hypostatize memory and by doing so, to 'think' the Revolution's relationship to history – its successes, failures and inheritance" (145). Relying on the thorough study of the *Tableaux historiques de la Révolution française* as an editorial enterprise by Claudette Hould, Taws more specifically wants "to account for the seemingly unmotivated appearance of [the print] *Valeur des assignats* in a publication sympathetic to the

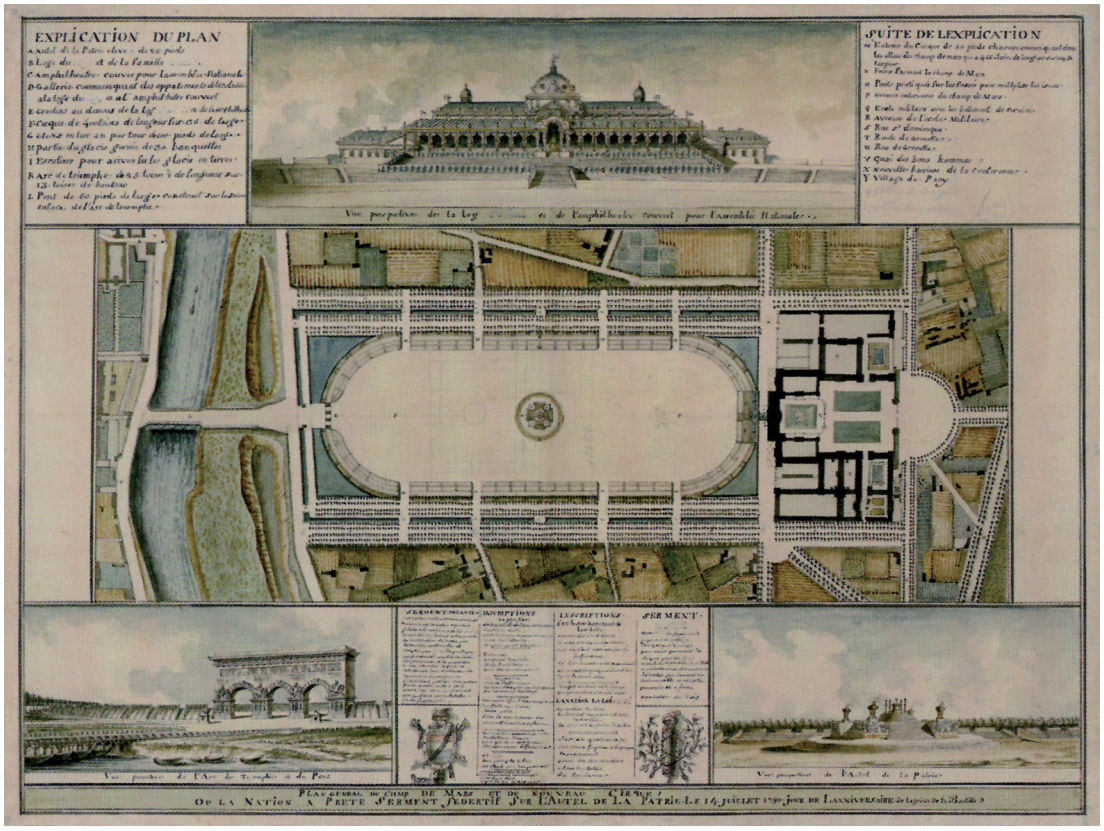

Fig. 3 Meusnier, Plan général du Champ de Mars et du nouveau cirque, ou La nation a prêté serment fédératif sur l'autel de la patrie le 14 juillet 1790 jour de l'anniversaire de la prise de la Bastille, 1790. Colored etching. Paris, Bibliothèque Nationale de France (Taws 2013, fig. 48)

Revolution and otherwise devoted to documentary truth to form, landscape structure, and historical event" (149). The manner in which he lays out his argument is an intellectual tour-de-force, and a model of visual analysis, leaving it seems no critical angle unexplored.

He resorts here to the grim framing of the aftermath of Thermidor and the Directory years that was given historical legitimacy by Bronislaw Baczko in *Comment sortir de la Terreur* (1989) and adopted by Ewa Lajer-Burcharth à propos of David in *Necklines* (1999). There are other ways to consider the period. The need and the possibility to develop new markets after Thermidor gave a boost to *les arts de l'industrie*, mass produced goods designed by accomplished artists that Pierre Chaussard celebrated in a famous ode of 1798. In spite of the political and financial instability of the Directory culminating in Bonaparte's coup d'État of 1799, this created the conditions of an upswing and surely not a crisis. Recent exhibitions, *Le temps des merveilleuses* at the musée Carnavalet (2005) and *Juliette Récamier, muse et mécène* in Lyon (2009), have foregrounded the more positive and brighter aspects of these years. That so many women artists decided to go public and send their works to the Salon was a clear signal of confidence in the moment.

Among the period references brought into his discussion is a commentary by Louis-Sébastien Mercier in *Le nouveau Paris*, most likely published in early 1799, that allows for a final observation, to question, once again, a basic premise of the book. For Taws, "trompe l'œil representations of paper money were prominent cultural mediators of revolutionary trauma" (165). In some cases, the "trauma caused by the depreciation of the *assignats*" is said to have led to "an alienated reaction to the perceived failure of the Revolution itself" (147). Mercier was an admirer of Rousseau,

Fig. 4 Philibert-Louis Debucourt, Almanach National. Dédié aux Amis de la Constitution, 1790. Colored aquatint and etching. Paris, Archives Nationales, AE/II/3706 (Taws 2013, fig. 60)

uncomfortable with images and notoriously hostile toward artists. Reviewing in his book the hundreds of fads, fashions, and current topics that were part of life in post-Thermidor Paris, he mentions a printed "allégorie sur le papier-monnaie", perhaps even the one discussed by Taws, who also quotes Mercier's remark that in spite of its sudden demise, the *assignat* "conserva son caractère vivace jusque dans son agonie" (158). There follows, in Mercier's text, an impassioned reminder of the constructive agency of the paper money that the book elides: "Rappelons-nous que ce signe a été nécessaire dans le temps, qu'il a confondu tous les raisonnements timides, qu'il a fait des prodiges, qu'il a créé les moyens, qu'il a multiplié les ressources, qu'il a soutenu les armées, qu'il les a conduits mille fois à la victoire, qu'il a fait la révolution, qu'il a conquis la liberté, et qu'il a fondé la république: l'assignat est donc absous" (critical edition of *Le nouveau Paris*, edited by Jean-Claude Bonnet, Paris 1994, 343). Though this performative declaration need not be taken at face value, it expresses a strong contemporary sentiment and belief: hope and accomplishment rather than trauma. It suggests a quite different direction for the study of the material culture of the French Revolution, one based on a different articulation of the respective weight of the visual, the ideological, and the historical as factors of interpretation that this timely and important book helps make possible.

PROF. DR. PHILIPPE BORDES