

# Contents

<i>List of Illustrations</i>	vii
<i>Acknowledgements</i>	xi
<i>Note on Translations</i>	xii
<b>Introduction: Nineteenth-Century Sketches and the Problem of Walter Benjamin's Legacy</b>	<b>1</b>
<b>1 The Dynamic Present: Sketches and Print Media</b>	<b>23</b>
Edward Lytton Bulwer, 'The valet and the mechanic' ( <i>England and the English</i> )	24
The serialisation of word and image	28
Wood engraving	33
French-English cross-connections	39
German and Austrian developments	43
Verbal-visual wit	48
<b>2 The Mobile Observer: Sketches and Optical Media</b>	<b>59</b>
Dickens's 'Rapid Diorama' ( <i>Pictures from Italy</i> )	60
Panorama in motion: Balzac's 'Histoire et physiologie des Boulevards de Paris' ( <i>Le Diable à Paris</i> )	65
The cosmopolitan point of observation: Eduard Beurmann's panorama of Frankfurt and August Lewald's panorama of Munich	75
Microscopic viewing	82
<b>3 Physiology, Zoology and the Constitution of Social Types</b>	<b>85</b>
Honoré de Balzac, 'L'Épicier' ( <i>La Silhouette</i> )	94
Kenny Meadows / William Howitt, 'The Country Schoolmaster' ( <i>Heads of the People</i> )	108
Stereotype or typological portrait?	110
The paradigm of Life Science	114
Karl Gutzkow, 'Naturgeschichte der deutschen Kameele' ( <i>Phönix</i> )	119
'Quiz' [Edward Caswall] / 'Phiz' [Hablot Knight Browne], <i>Sketches of Young Ladies</i>	124

<b>4 The Devil in Europe: Sketches and the Moralist Tradition</b>	<b>129</b>
Asmodeus	129
La Bruyère and the <i>histoire des mœurs</i>	140
‘Tableaux de Paris’	144
‘Mr. Spectator’	149
City Cries, the world as a stage and the magic lantern	153
<b>5 Turning Insides Out: An Anatomy of Observation</b>	<b>173</b>
The <i>flâneur</i> re-examined	175
Edward Lytton Bulwer, ‘Asmodeus at Large’ <i>(New Monthly Magazine)</i>	179
Charles Dickens, ‘Shops and their Tenants’ ( <i>Sketches by Boz</i> )	188
Ernst Dronke, <i>Berlin</i>	194
George Sand, ‘Coup d’œil général sur Paris’ ( <i>Le Diable à Paris</i> )	205
<b>6 The Panoramic Order: Piecing Together the City</b>	<b>211</b>
The Asmodean view and the inverted traveller’s view	212
<i>Le Diable à Paris</i>	216
<i>Wien und die Wiener, in Bildern aus dem Leben</i>	226
<i>Gavarni in London</i>	239
<b>7 The Encyclopaedic Order: Reviewing the Nation and the Century</b>	<b>251</b>
Variations of the classifying view: museums, reviews and encyclopaedias	253
Edward Lytton Bulwer, <i>England and the English</i> , and Karl Gutzkow, <i>Die Zeitgenossen</i>	260
The national review directed by London journalism and its European impact: <i>Heads of the People</i> , <i>Deutschland und die     Deutschen</i> , <i>Wien und die Wiener</i> and <i>Les Français peints     par eux-mêmes</i>	268
The <i>Physiologies</i> : a meta-order of encyclopaedism	288
<b>Conclusion: Sketches as a Grammar of Modernity</b>	<b>309</b>
<i>Bibliography</i>	329
<i>Index</i>	348

# List of Illustrations

1.	Gavarni, frontispiece for <i>Le Diable à Paris</i> (1845). Private collection.	7
2.	Vignette in V.J.E. de Jouy, <i>L'Hermite en Italie</i> (1824). © Courtesy of the University of Exeter Library (848.6 JOU-9).	34
3.	'Printing-Machine', in <i>The Penny Cyclopædia</i> (1841). Private collection.	36
4.	'Great Events and Odd Matters [for April 1837]', <i>The Comic Almanack</i> . Private collection.	38
5.	Cartoon of 'the woodcutter', <i>Düsseldorfer Monathefte</i> (1847).	44
6.	Karl Gutzkow, 'Papilloten', and Brennglas [Adolf Glaßbrenner], 'Der Journal-Kirchhof', <i>Berliner Don-Quixote</i> (1833). © Georg Olms Verlag, 2001, with kind permission.	50
7.	Gavarni, vignette in Maurice Alhoy, <i>Physiologie de la Lorette</i> (1841). Private collection.	53
8.	'Pen and Palette Portraits', <i>Punch</i> (1841). © Courtesy of the University of Exeter Library (Brooks P/050 P75).	55
9.	Gavarni, vignette in Maurice Alhoy, <i>Physiologie de la Lorette</i> (1841). Private collection.	56
10.	Bertrand, vignettes in Honoré de Balzac, 'Histoire et physiologie des Boulevards de Paris', in <i>Le Diable à Paris</i> (1846). Private collection.	68
11.	<i>Boulevards de Paris</i> . Section of foldout panorama (1846). © Courtesy of the University of Exeter Library (BDC 46198).	70
12.	Bertall and Bertrand, vignettes in Honoré de Balzac, 'Histoire et physiologie des Boulevards de Paris', in <i>Le Diable à Paris</i> (1846). Private collection.	72
13.	Bertall, vignettes (as in illustration 12).	74
14.	Kenny Meadows, frontispiece in <i>Heads of the People</i> (1840). Private collection.	86

15.	Gavarni, ‘type’ for Honoré de Balzac, ‘L’Épicier’, in <i>Les Français peints par eux-mêmes</i> (1840). Private collection.	95
16a.	‘The Schoolmaster’, in Alexander Walker, <i>Physiognomy Founded on Physiology [...]</i> (1834). Private collection.	107
16b.	Kenny Meadows, ‘The Country Schoolmaster’, in <i>Heads of the People</i> (1841). Private collection.	107
17.	Gavarni, vignettes in Maurice Alhoy, <i>Physiologie de la Lorette</i> (1841). Private collection.	112
18.	‘Phiz’ [Hablot Knight Browne], frontispiece for ‘Quiz’ [E. Caswall], <i>Sketches of Young Ladies</i> (1837). Private collection.	126
19.	Title illustration of <i>Satan</i> (Berlin, 1848).	136
20.	Title vignette of <i>Charivari</i> (Leipzig, 1845). Private collection.	137
21.	Pauquet, vignettes for first and last page of contents table in vol. 1 of <i>Les Français peints par eux-mêmes</i> (1840). Private collection.	138-9
22.	Gavarni, frontispiece for vol. 2 of <i>Les Français peints par eux-mêmes</i> (1840). Private collection.	141
23.	Gavarni, ‘The Orange-Girl’, in <i>Gavarni in London</i> (1849). Private collection.	157
24.	Theodor Hosemann, frontispiece for A. Brennglas [Adolf Glaßbrenner], ‘Nante Nantino [...]’, in <i>Berlin, wie es ist und – trinkt</i> (1843).	159
25a/b.	A.S. Henning’s and Kenny Meadows’s volume covers for <i>Punch</i> (1841 and 1843).	165-6
25c.	Wilhelm Böhm, wrapper design for <i>Wien und die Wiener</i> . © Adalbert-Stifter-Institut des Landes Oberösterreich.	167
26.	Henry Monnier, title vignette in <i>Paris, ou Le Livre des Cent-et-un</i> (1831-4). Private collection.	168
27.	Robert Seymour, cover illustration (1838 [?]) for <i>Sketches by Seymour</i> , vol. 4. Private collection.	171
28.	Tony Johannot, frontispiece in Alain René Le Sage, <i>Asmodeus; or, The Devil on Two Sticks</i> (1841). Private collection.	172
29.	Frontispiece for A. Brennglas [Adolf Glaßbrenner], ‘Köchinnen’, in <i>Berlin wie es ist und – trinkt</i> (1845).	196

30.	Kenny Meadows, 'The Chimney-Sweep', in <i>Heads of the People</i> (1840). Private collection.	199
31.	Bertall, 'Paris, le 1 <sup>er</sup> Janvier. Coupe d'une maison parisienne le 1 <sup>er</sup> Janvier 1845. Cinq étages du monde parisien', in <i>Le Diable à Paris</i> (1846). Private collection.	203
32a/b.	Français, vignettes for George Sand, 'Coup d'œil général sur Paris', in <i>Le Diable à Paris</i> (1845). Private collection.	204-5
33.	Gavarni, frontispiece, and Champin, head vignette in <i>Le Diable à Paris</i> (1845). Private collection.	217
34.	Champin, vignette in Théophile Lavallée, 'Géographie de Paris, in <i>Le Diable à Paris</i> (1846). Private collection.	219
35.	Gavarni, part 4 of 'Les Gens de Paris: Parisiens de Paris', in <i>Le Diable à Paris</i> (1845). Private collection.	222
36.	Bertall, vignette in P.-J. Stahl [J. Hetzel], 'Conclusion', in <i>Le Diable à Paris</i> (1846). Private collection.	224
37.	Wilhelm Böhm, 'Beinelstierer', in <i>Wien und die Wiener, in Bildern aus dem Leben</i> (1844). © British Library Board. All Rights Reserved (1459.k.6).	235
38.	Gavarni, 'Acrobats'. Frontispiece in <i>Gavarni in London</i> (1849). Private collection.	242
39.	Gavarni, 'The Casino', in <i>Gavarni in London</i> (1849). Private collection.	244
40.	<i>M' Albert Smith's Ascent of Mont Blanc</i> . Programme cover. © Courtesy of the University of Exeter Library (BDC 17418).	252
41a.	Gavarni and Gilbert / Henning, vignettes in Albert Smith, <i>The Natural History of the Flirt</i> (1848). Private collection.	257
41b.	'Chæton vagabundus'. Illustration in <i>The Penny Cyclopædia</i> (1836). Private collection.	258
42.	Kenny Meadows, sequence of illustrations in <i>Heads of the People</i> (1840). Private collection.	269-70
43.	Kenny Meadows, vignettes for 'Preface', in <i>Heads of the People</i> (1840). Private collection.	272-3
44.	Gavarni, illustrations in Balzac, 'L'Épicier', in <i>Les Français peints par eux-mêmes</i> (1840). Private collection.	278

45.	Page from table of contents, vol. 3, of <i>Les Français peints par eux-mêmes</i> (1841). Private collection.	280
46.	Hippolyte Pauquet, vignettes in table of contents, vol. 2, of <i>Les Français peints par eux-mêmes. Province</i> (1841). Private collection.	286-7
47.	Covers of <i>Physiologie de l'homme de loi</i> (1841) and <i>Physiologie du gamin de Paris</i> (1842). Private collection.	291
48.	Henry Émy, illustrations in Louis Couailhac, <i>Physiologie du théâtre</i> (1841). Private collection.	298
49.	Frontispiece in <i>Physiologie de la presse</i> (1841). Private collection.	299
50.	Archibald S. Henning, vignette in Albert Smith, <i>The Natural History of the Ballet Girl</i> (1847). Private collection.	302
51a/b.	Illustrations in Albert Smith, <i>The Natural History of the Ballet Girl</i> (1847) and in Louis Couailhac, <i>Physiologie du théâtre</i> (1841). Private collection.	304
52.	Gavarni, 'The Street Beggar', in <i>Gavarni in London</i> (1849). Private collection.	313
53.	Illustration in Honoré de Balzac, 'Monographie de la presse parisienne', in <i>La Grande Ville</i> (1844). Private collection.	316
54.	Honoré Daumier, illustration in Paul de Kock, 'Les Champs-Elysées', in <i>La Grande Ville</i> (1844). Private collection.	322
55.	Bertall, vignettes in P. Pascal, 'Comment on se salue à Paris', in <i>Le Diable à Paris</i> (1845). Private collection.	324
56.	'A Grammarian Declining To Be'. Vignette in <i>Punch</i> (1841). © Courtesy of the University of Exeter Library (Brooks P/050 P75).	326