Horace Vernet

From Wikipedia, the free encyclopedia

Horace Vernet	
 Vernet in 1858	
Born	Émile Jean-Horace Vernet 30 June 1789 [Paris](), France
Died	17 January 1863 (aged 73) Paris, France
Known for	• Painter • draughtsman • lithographer
Movement	[Orientalist]()

Émile Jean-Horace Vernet (French pronunciation: [[emil ʒɑ̃ ɔʁas vɛʁnɛ]](); 30 June 1789 – 17 January 1863), better known as **Horace Vernet**, was a French painter of battles, portraits, and [Orientalist]() subjects.

Biography

Italian Brigands Surprised by Papal Troops, 1831

Early career

Vernet was born to painter Carle Vernet, who was himself a son of Claude-Joseph Vernet, also a painter. He was born in the Paris Louvre, while his parents were staying there during the French Revolution. Vernet quickly developed a disdain for the high-minded seriousness of academic French art work which was distinguished by art influenced by Classicism, and decided to paint subjects taken mostly from contemporary life. During his early career, when Napoleon Bonaparte was in power, he began depicting the French soldier in a more familiar, vernacular manner rather than in an idealized, Davidian fashion; he was just twenty when he exhibited the *Taking of an Entrenched Camp*[1] Some other of his paintings that represent French soldiers in a more direct, less idealizing style, include *Dog of the Regiment*, *Trumpeter's Horse*, and *Death of Poniatowski.*

Restoration France

Self-Portrait with Pipe, 1835

Street Fighting on Rue Soufflot, Paris, June 25, 1848[2]

He gained recognition during the [Bourbon Restoration](#) for a series of battle paintings commissioned by the duc d'Orleans, the future King [Louis Philippe I](#). Critics marvelled at the incredible speed with which he painted.[3] Many of his paintings made during this early phase of his career were "noted for their historical accuracy as well as their charged landscapes".[4] Examples of paintings in this style include his Four Battles series: *The [Battle of Jemappes](#)* (1821), *The [Battle of Montmirail](#)* (1822), *The [Battle of Hanau](#)* (1824), and *The [Battle of Valmy](#)* (1826). Enjoying equal favour with the court and with the opposition, he was appointed director of the [French Academy in Rome](#), from 1829 to 1835.[1]

Over the course of his long career, Horace Vernet was honoured with dozens of important commissions. King Louis-Philippe was one of his most prolific patrons,[3] and the whole of the Constantine room at the [Palace of Versailles](#) was decorated by him, in the short space of three years.[1] The King requested that he paint a gallery dedicated to the "fruits of colonization". At the time, France was colonizing Algeria through war, and claiming it to be part of their *[mission civilisatrice](#)*, or their "civilizing mission". In a [neoclassical](#) style, reflecting the [Roman colonization in North Africa](#) about 2000 years before, Horace painted pictures of French [non-commissioned officers](#) training Algerian soldiers, French [engineers](#) building Algerian roads, and French soldiers [tilling](#) Algerian fields.[5][6]

Later career

His depictions of [Algerian](#) battles, such as the *Capture of the Smahla* and the *Capture of Constantine*, were well received by other French people, as they were vivid depictions of their army in the heat of battle. After the fall of the [July Monarchy](#) during the [Revolution of 1848](#), Vernet discovered a new patron in [Napoléon III of France](#). He continued to paint representations of the heroic French army during the [Second Empire](#) and maintained his commitment to and realistic way. He accompanied the [French Army](#) during the [Crimean War](#), producing several paintings, truthfully including one of the [Battle of the Alma](#), which was not as well received as his earlier paintings. One well known and possibly apocryphal anecdote maintains that when Vernet was asked to remove a certain obnoxious general from one of his paintings, he replied, "I am a painter of history, sire, and I will not violate the truth", hence demonstrating his fidelity to representing war.

Vernet also developed an interest in [daguerreotype](#) photography. He took photographs in Egypt as reference material for his paintings, and during a stop at [Malta](#) in March 1840 while en route to Egypt, he took the earliest known photographs of the island at [Fort Manoel](#). Today these early photographs are believed to be [lost](#).[7]

His nephew [Frédéric Goupil-Fesquet](#), also a painter and his pupil, wrote *Voyage d'Horace Vernet en Orient* (2 volumes, 1844).

Vernet died in his hometown of [Paris](#) in 1863.

Literary references

In [Arthur Conan Doyle's](#) [Sherlock Holmes](#) story "[The Adventure of the Greek Interpreter](#)", Holmes claims to be related to Vernet, stating, "My ancestors were country squires... my grandmother... was the sister of Vernet, the French artist"; it is generally assumed that this individual is Émile Jean-Horace Vernet, because Horace was only 65 years older than

Sherlock Holmes while the other Vernets lived much before. The Holmes-Vernet connection is also central to the plot of Laurie R. King's 2024 novel, *The Lantern's Dance*.

Gallery

Portrait of Roustam Raza, 1810

The Battle of Somosierra, 1816

The Death of Prince Poniatowski, 1816

-

The Battle of Tolosa, 1817

-

Portrait of the [Duke of Orleans](), 1818

-

[*The Dog of the Regiment Wounded*](), 1819

[The Wounded Trumpeter](#), 1819

Siege of Saragossa, 1819

Portrait of the Général Marquis de Talhouët-Roy, 1819

Massacre of the Mamelukes at Cairo, 1819

The Barrier of Clichy, 1820

Portrait of Marshal Saint-Cyr, 1821

Napoleon's Tomb, 1821

The Battle of Jemappes, 1821

The Artist's Studio, 1821

Vesuvius Erupting, 1822

-

Plague in Barcelona, 1822

-

Portrait of [Pablo Morillo](#), 1822

-

[Joseph Vernet Tied to a Mast During a Storm](#), 1822

-

[Allan M'Aulay](#), 1823

The Quarry, 1823

Napoleon in Charleroi, 1823

Portrait of Théodore Géricault, 1823

Conrad the Corsair, 1824

Duck Shooting, 1824

Portrait of the Duke of Angoulême, 1824

The Battle of Montmirail, 1824

The Battle of Hanau, 1824

Napoleon Bids Farewell to His Guard, 1824

The Crossing of the Arcole Bridge, 1826

The Battle of Valmy, 1826

Pope Julius II ordering Bramante and Michelangelo to design St Peter's Basilica, 1827

Edith Recovering Harold's Body after the Battle of Hastings, 1827

The Battle of Bouvines, 1827

Portrait of Jean-Baptiste Isabey, 1828

The Brigand Betrayed, 1828

The Battle of Fontenoy, 1828

Pope Pius VIII brought to the Basilica of Saint Peter in Rome, 1829

An Algerian Lady Hawking, 1829

Pierre-Narcisse Guérin, 1829

Portrait of Louise Vernet, 1830

The Polish Prometheus, 1831

Judith et Holopherne, 1831

Study of *Olympe Pelissier* as Judith, 1831

-

Portrait of [Marshal Molitor](#), 1831

-

The Duke of Orleans leaving the Palais-Royal, 1832

-

[*Raphael at the Vatican*](#), 1832

-

Hunting in the Pontine Marshes, 1833

-

Portrait of Bertel Thorvaldsen, 1833

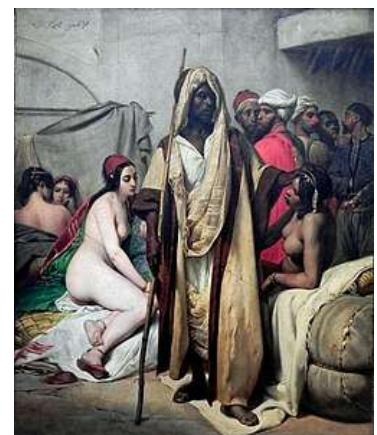-

Carlo Alberto of Savoy, 1834
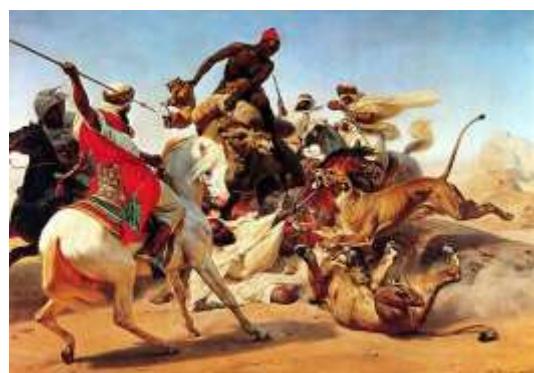
-

The Battle of Friedland, 1835

-

The Battle of Wagram, 1835

The Battle of Jena, 1836

The Slave Market, 1836

The Lion Hunt, 1836

The Siege of Constantine, 1838

Napoleon at the Tuileries, 1838

Battle of the Tagus, 1840

The Siege of Antwerp, 1840

The Battle of Habrah, 1840

[*Judah and Tamar*](), 1840

Episode of the Mexican expedition in 1838, 1841

[*Arabs Travelling in the Desert*](), 1843

Louis Philippe and His Sons, 1846

The Battle of Isly, 1846

The Angel of Death, 1851

The Battle of the Alma, 1856

-

Zouaves at the Malakoff, 1856

-

Portrait of [Pierre Bosquet](#), 1857

-

[*François Certain de Canrobert*](#), 1857

-

The Taking of the Malakoff Redoubt, 1858

A Wounded Zouave, 1858

Portrait of Marshal MacMahon, 1860

References

1. ⓦ One or more of the preceding sentences incorporates text from a publication now in the public domain: *Chisholm, Hugh, ed. (1911). "Vernet s.v. Émile Jean Horace Vernet". Encyclopædia Britannica. Vol. 27 (11th ed.). Cambridge University Press. pp. 1030–1031.*

2. *"Washington and Lee University". Home.wlu.edu. Archived from the original on 2013-10-12. Retrieved 2012-06-11.*

3. Ruutz-Rees, Janet E. (Janet Emily) (1880). *Horace Vernet*. New York: Scribner and Welford.

4. *The Art of War[s]: Paintings of Heroes, Horrors and History* – Chase Maenius

5. *James, Lawrence (2017). Empires in the sun : the struggle for the mastery of Africa (First Pegasus books hardcover ed.). New York. ISBN 9781681774633. OCLC 959869470.*

6. *SESSIONS, JENNIFER E. (2011). "By Sword and Plow". By Sword and Plow: France and the Conquest of Algeria (1st ed.). Cornell University Press. ISBN 9780801456527. JSTOR 10.7591/j.ctt20fw60j.*

7. Bonello, Giovanni (10 February 2019). *"But who was the first Maltese photographer?". Times of Malta. Archived from the original on 30 June 2020.*

Further reading

Wikimedia Commons has media related to ***Horace Vernet***.

- Dayot, Armand (1898). *Les Vernet : Joseph—Carle—Horace*. Paris: A. Magnier.

- Harkett, Daniel and Katie Hornstein, eds, (2017). *Horace Vernet and the Thresholds of Nineteenth-Century Visual Culture*. Dartmouth College Press/University Press of New England.

- Ruutz-Rees, Janet E. (Janet Emily) (1880). *Horace Vernet*. New York: Scribner and Welford.

- Sessions, Jennifer E. (2011), *By Sword and Plow: France and the Conquest of Algeria*. Cornell University Press.