

Caricature lithograph, “Le Daguerrottrappe,” 26 October 1839

(keywords: Le Daguerrottrappe, Jules Plazier, J. Plazier, history of the daguerreotype, history of photography.)

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CARICATURE DE LA MODE.

Les chef-d’oeuvre de la scène ont eu leurs *parodies*, le Daguerreotype devait avoir sa *caricature*, et le *Daguerrottrappe* que nous donnons aujourd’hui prouve que, chez nous, on peut rire spirituellement des plus belles découvertes. Le patient qui s’est soumis à la torture de l’immobilité pendant dix minutes, pour avoir son portrait ressemblant, nous rappelle nos ministres du 12 mai, cher-chant à prendre un air digne devant les puissances du Nord, et ne faisant qu’une laide grimace.

[translation:]

CARICATURE OF LA MODE (“FASHION”)

As the masterpieces of the stage had their *parodies*, the Daguerreotype had to have its *caricature*, and the *Daguerrottrappe* that we give today proves, here, one can laugh wittily of the most beautiful discoveries. The patient that submitted himself to the torture of immobility for ten minutes to have his portrait resemblance brings to mind our ministers of May 12, looking to take a dignified appearance before the Northern powers and doing only an ugly grimace.

[The last sentence references the 12 May 1839 insurrection by Blanquist’s “Society of the Seasons” which was suppressed by government troops.—ed.]

[SEE NEXT PAGE FOR GRAPHIC]

LE DAGUERROTRAPPE .



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J. Plater

LA MODE. 26 Oct. 1839.

imp. a. Robert & Co.

Oui, madame, avec le Daguerrottrappe nous attrapperions le diable ! Voyez partout, nous avons attrapé la Bourse, l'Accadémie, la Chambre des Pairs, la Chambre des Députés et le Ministère de l'Intérieur. Nous faisons de l'art sans artistes, de la gravure à la Vapeur, et du paysage qui se mijote tout seul comme un pot au feu. Quant aux portraits ça va sur des roulettes, trois quarts d'heure sans bouger les paupières, sans éternuer ni bailler, et c'est fini vous êtes parfaitement attrappés

[text below graphic:]

J. Platier LA MODE 26 Oct. 1839

Oui, madame, avec le Daguerrottrappe nous attrapperions le diable! Voyez partout, nous avons attrappé la Bourse, l'Accadémie, la Chambre des Pairs, la Chambre des Députés, et le Ministère de l'Intérieur. Nous faisons de l'art sans artistes, de la gravure à la Vapeur, et du paysage qui se mijote tout seul comme un pot-au-feu. Quant aux portraits ça va sur des roulettes, trois quarts d'heure sans bouger les paupieres, sans éternuer ni bailler, et c'est fini vous êtes parfaitement attrappés.

[translation:]

J. Platier LA MODE 26 Oct. 1839

Yes, madam, with the Daguerrottrappe we'll catch the Devil! See everywhere, we've caught the Stock Exchange, the Academy, the Chamber of Peers, the Chamber of Deputies, and the Minister of the Interior. We do art without artists, engraving with steam, and the landscape which simmers itself all alone as pot-au-feu. [boiled meat and vegetables] As for the portraits, that goes like clockwork. [literally: "that goes on wheels"] Three quarters of an hour without moving the eyelids, without sneezing or yawning, and it is finished; you are perfectly caught.

[End of text.]

The graphic is also available in JPG format:

http://www.daguerreotypearchive.org/graphics/P8390009_DAGTRAPPE_MODE_1839-10-26.html

EDITOR'S NOTES:

This caricature lithographic is one of earliest graphics involving the daguerreotype and appears only two months after the 19 August 1839 disclosure of Daguerre's process. Like the 9 December 1839 lithograph by T. Mauriset, "La Daguerreotypomanie," the Platier caricature indicates the strong interest in the use of Daguerre's process for portraiture (which at this time was not entirely successful.)

The artist is Jules Platier. Platier contributed to several Parisian publications including *Le Charivari*. He also contributed to the Italian caricature journal *Il Fischietto* under the name of "Giulio."¹

This lithograph also is included in an album of Platier caricature lithographs. See Jules Platier, *Les Jolis Petits Visages* (Paris: Chez Aubert, nd. [ca. 1840s]). In that publication, the title "Le Daguerrottrappe" is replaced with the album title, "LES JOLIS PETITS VISAGES, No. 14." Also, to the right of Platier's lithographed signature, the *La Mode* publication information is replaced with "Chez Aubert gal Véro-Dodat." All of the lithographs in the album are hand-colored. (Information courtesy of Sandra Stelts, Curator of Rare Books and Manuscripts, The Pennsylvania State University Libraries. Call number for the album is NC1499.P53A4 184X Q.)

The editor would welcome further comments regarding the political and social implications of this text and graphic.

1. Domenico Porzio, Rosalba Tabanelli, Jean Adhémar, Geoffrey Culverwell, *Lithography: 200 Years of Art, History, & Technique* (New York: H.N. Abrams, 1983): 220.

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Graphic details:

image: 19.0 x 30.0 cm

page: 23.3 x 32.0 cm

A high-resolution TIF-format file may be available. Contact the Archive for details.

Prepared from: original volume, with caricature bound in, in the collection of Gary W. Ewer.

Original spelling/punctuation/grammar generally maintained without correction. Any in-text corrections are bracketed.

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