

The Greater Journey: Americans in Paris Study Guide

**The Greater Journey: Americans in Paris by David
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Plot Summary

The Greater Journey, *Americans in Paris*, is the story of the thousands of American artists and professionals who traveled to Paris, France, between the 1830s and the turn of the century. These Americans, most of whom were young aspiring artists and professionals, braved the often treacherous voyage across the Atlantic, which took as long as a month, to share in the magical inspiration of the City of Lights. In their own way, these talented young artists and professionals were pioneers who wanted to learn and develop their skills and talents to eventually bring them home to enhance their homeland.

There were outstanding institutions of study and learning. Charles Sumner left his budding law firm in Boston in exchange for the opportunity to attend the Sorbonne. After many years of learning and being exposed to the liberal culture in Paris, Sumner returned to America to become a US senator and one of the strongest voices and advocates for abolition. Many young American physicians, including medical student Oliver Wendell Holmes, came to Paris to study at a time when the city was considered the medical capital of the world. What the physicians learned in Paris had an important and lasting impact on the American medical world. During this time, Paris also had the world's top art school in the *École des Beaux-Arts* as well as the premier school of architecture.

The American artists who studied and lived there left a lasting legacy of their Parisian experience. George Healy barely had enough money to make the trip but ultimately became one of the foremost American portraiture artists of his era. Other American artists of note included sculptor August Saint-Gaudens and canvas artists Mary Cassatt and John Sargent. Pianist Louis Gottschalk launched his musical career in Paris at age fifteen. American writers such as Ralph Waldo Emerson, James Fenimore Cooper, Nathaniel Hawthorne, Mark Twain and Henry James all were drawn to the city and spent varying amounts of time there. Even those individuals who did not stay for extended periods of time in the city always were lured back to visit again.

The young Americans who came to Paris struggled with homesickness and culture shock. Most did not speak French and very little English was spoken in Paris. In addition to these ordinary and expected stresses, many of the years between the 1830s and the end of the century saw Paris in political strife and unrest that eventually led to military conflict and a deterioration and partial destruction of the city. But after the conflicts settled down, Paris was able to enjoy a resurgence and once again become the European capital that was a draw to so many young Americans. One artist spoke of not having any money but it didn't matter because she was in Paris.

Chapter One: The Way Over

Chapter One: The Way Over Summary and Analysis

By the 1930s, there was a wave of young and talented Americans who had at least temporarily transplanted themselves in Paris. Their hopes were high and they were ambitious and eager to learn and sharpen their skills and abilities. Among them was the writer James Fenimore Cooper who was an accomplished author, famous for his most successful work, *The Last of the Mohicans*. Emma Hart Willard, a widow in her late forties, was the headmistress at a private school and had written several text books. A number of noted physicians, Wendell Holmes among them, also made the journey to Paris. Charles Sumner left his law practice to join the wave. American painters George Healy and Samuel Morse left America for what they viewed as the promised land for artists.

The Americans sailed for Paris from different ports and in different years. It was a long and often tumultuous journey given the rough waters of the Atlantic ocean. But although some days were challenges, the Americans recalled many elegant dinners aboard their ships and many hours of leisure to converse and socialize with the other travelers. Some Americans sailed into England and some directly into LaHavre and traveled by land the rest of the way to Paris. The roads were surprisingly good and the travelers enjoyed the the scenic and charming French countryside.

Chapter Two: Voila Paris!

Chapter Two: Voila Paris! Summary and Analysis

To many visiting Americans, Paris seemed in many ways to be a medieval city. The streets were narrow and filthy, buildings were old and crumbling. People were seen to be living in squalor. The juxtaposition between the splendor of the city with the object poverty was stunning. But just as Europeans learned to look the other way, Americans were soon seduced by the glories of Paris and abandoned concern about the poor and suffering. The Palais Royal, the Louvre, the Palace and Garden of the Tuileries were favorite stops for the Americans.

Although the visitors wrote home and praised the city, many struggled with the language. No one spoke English and the menus and signs were all in French. They were shocked that the French knew so little about America. The male visitors enjoyed shopping because most stores were staffed with pretty young French girls. The visitors found that style and fashion was considered to be as important as art and architecture. The sidewalks were wide and although there was a lack of drunks, street vendors, beggars and dogs were everywhere. American Emma Willard was pleased to see that there were many female artists in the city. The sound of church bells of the many cathedrals seemed to be always in the air. The Americans were avid tourists taking in all the sights including Notre Dame, the Louvre, the Paris Opera and the theaters, the Latin Quarter and journeys down the Seine. One major factor was obvious to all the Americans, they were foreigners, a feeling many never had experienced before.

Some moved on after a few months, but a handful of Americans stayed wanting to gain more substance from their visits. George Healy pursued his artwork with a new intensity. James Cooper resumed his writing, eventually completing seven books while in Paris. Sumner became the ultimate scholar, attending scores of lectures on a variety of subjects at the Sorbonne. He ultimately became fluent in French.



Chapter Three: Morse at the Louvre

Chapter Three: Morse at the Louvre Summary and Analysis

James Cooper reported on his fellow countryman, artist Samuel Morse, whose painting was making quite a sensation. Morse was forty-two and had spent half his life as an artist, studying for several years in Italy. Cooper admired Morse's work and the two became very good friends. Morse's ambitious undertaking at the Louvre was a gigantic painting of the interior of the Louvre which featured visitors and the paintings, sculptures and artwork they were viewing. Morse had done many works in portraiture prior to this painting. Morse selected the artwork he wanted to represent in the painting, unconcerned with their actual location in the museum. What was unique and appealing about Morse's depiction of the Louvre's interior would be the representation of so many noted masterpieces in one rendering. The work was causing excitement among the museum goers. The canvas was so large that he needed scaffolding to complete it. Morse worked day and night on his masterpiece.

While Morse toiled away on his painting, Cooper spent his afternoons watching his friend work. Cooper, a prolific writer, had his fourteenth novel underway at the time. Cooper was popular among the French and was hailed as the American Walter Scott. Although Cooper was roundly admired by those in the upper crust of Parisian society, privately he was unimpressed. He considered many of the French people he encountered intellectually light and self-absorbed. Other Americans in Paris felt pride in their famous fellow countryman. Sales of Cooper's "Last of the Mohicans" increased by the day in Paris. Cooper's success was a contrast to that of his friend Morse who had studied his craft for years and had struggled to gain attention for his works.

A breakout of cholera hit Paris during the 1830s, with the death toll rising each day. Although the plague was first concentrated in the poor areas of the city, it soon spread to every segment of society. Although urged by others to leave, both Cooper and Morse chose to stay in Paris. Morse feared the disease but was determined to finish his painting before August when the Louvre closed and he hoped to be homeward bound by September. But Morse was forced to bring the painting home to the states to complete. He left on a steamer with the painting safely stowed below the decks. He finished the painting in the summer of 1833 in New York. Cooper and his family also left Paris permanently in early 1833. Cooper would never see Paris again.

Chapter Four: The Medicals

Chapter Four: The Medicals Summary and Analysis

Paris was a composite of many worlds one of which was Paris Medicale—which was comprised of Paris' many hospitals, and its large numbers of physicians, medical technicians and nurses. The Ecole de Medecine was a brand new medical school and the showpiece of French education. Lectures were given on every imaginable subject and enrollment was always full to its 5,000 capacity. American doctor James Jackson, Jr., was most impressed with the medical world of Paris in comparison to that of other major cities he had visited. American Mason Warren whose bad health had caused him to leave Harvard early, never felt better than during the time he spent in Paris. Like Jackson, Warren attended the university studying to become a surgeon.

Although Warren was largely impressed with the French school, he did take pause at the rough treatment to which some of the patients were subjected. It seemed to him that the surgeons were more interested in operating on a patient than having a genuine consideration for the patient. He estimated that more than two-thirds of patients who underwent amputations died during "recovery." One major problem was the lack of attention to hygiene by the doctors performing the surgeries. Bacteria from the surgeons and their staffs were found to be the source of deadly infections. There were two advantages that the French medical school had over American schools. Men were allowed to treat women which was not the practice in America and French students had easier access to cadavers.

In April 1834, people rioted against the government and wounded citizens were constantly being wheeled into the hospitals giving most of the students their first opportunity to treat gunshot and bayonet wounds. It was stunning to the American students that some black medical students were enrolled in the school. The flow of American medical students to Paris continued through the 1840s. Between 1830 and 1860, some 700 Americans studied there eventually leaving France to practice medicine at home.



Chapter Five: American Sensations

Chapter Five: American Sensations Summary and Analysis

By the late 1930s, things were changing. It was taking half the time to cross the Atlantic. Communications to far-away points were delivered at the speed of light. Political upheaval against old monarchies had caused changes across Europe, including in France that had enjoyed transformation on a grand scale and all within a mere twenty years.

It was during this transitional time that young American artist George Healy came to the notice of the French art world. He began receiving numerous commissions to paint portraits of members of French society. The most prominent individual he was commissioned to paint was King Louis-Philippe. In late 1845, the King commissioned Healy to travel back to the States to capture a portrait for him of Andrew Jackson who was reportedly dying. He wanted a portrait of the former US president to hang in his personal gallery at Versailles. Although Jackson at first refused to sit for a portrait, he eventually conceded and sat for two separate paintings. He died on June 8th with Healy among those at his bedside. While still in America, Healy traveled to Massachusetts where he captured on canvas the aged John Quincy Adams who was still serving in Congress. Healy found it interesting to hear Adams recollect about his boyhood years spent in France with his father.

Samuel Morse had been gone from Paris for six years when he returned. He had suffered many disappointments and struggles during that time. He was a widower who still mourned his wife and he was virtually penniless. He helped his financial problems by accepting an art professorship at New York University. In 1834, Morse became involved in politics, supporting the radical Nativist movement—the anti-immigration, anti-Catholic activist organization. He saw America's ruination from the influx of Europeans into the US. He was devastated when he was not chosen to paint part of the rotunda in Washington, D.C. Many blamed his political activism for this slight.

But when one window closed another opened for Morse who then devoted his time to developing an invention with which he had been tinkering for years. The invention was the electromagnetic telegraph. The US Congress ultimately agreed to sponsor testing of his invention. Morse felt compelled to gain the support of the European capitals for his discovery as well. London was not impressed but he and his invention were treated much better in France. Astronomer and physicist Dominique-Francois Arago had a private showing of Morse's invention and called it a "wonderful discovery." Soon, Morse and his telegraph were celebrated in the newspapers of Paris and London. Several years after his European debut, Morse established a telegraph line between Baltimore and Washington, D.C.



In 1845, P. T. Barnum traveled to Paris and was the first of "exotic" Americans to visit the French capital. His show featured the midget General Tom Thumb. George Katlin and his party of Iowa Indians came to Paris showcasing their huge collection of Indian artifacts. The large group of Native Americans who accompanied Katlin on the trip were quite a sight as they toured the hot spots of Paris in their tribal attire. The talented American musician Moreau Gottschalk wowed the audiences.

Chapter Six: Change at Hand

Chapter Six: Change at Hand Summary and Analysis

Richard Rush, the new minister to France, found out quickly that King Louis-Philippe and his government were very unpopular among the French people. The newspapers referred to the discontent among the masses as "profound and universal" (p. 182) In the early spring, not long after the US minister arrived, a revolt took place in the streets. National Guard soldiers joined the insurgents and after two days of unrest, the King abdicated the throne which ended his eighteen year reign. America was the first foreign power to recognize the new republic. But by mid-June the unrest returned due to high unemployment and lack of support for the poor. Paris was eventually declared to be in a state of siege which was in effect from June through October. Prince Louis Napoleon, was elected as the new president of the republic in December.

The influx of Americans into Paris remained robust. Margaret Fuller, American literary critic, opined that there were three types of Americans who came to Paris: 1) servile Americans who were utterly shallow; 2) conceited Americans who were profoundly ignorant; and, 3) the artists, the thinking Americans and the only ones of whom she approved. Fuller fell in the last category and was very impressed upon meeting George Sand, a female writer who stood as an equal among the French literary stars. American Richard Morris Hunt also fell into the artistic category and was the first American to be admitted to the school of architecture at the Ecole des Beaux-Arts—the premier school of architecture in the world.

The first female American doctor to make the scene was Elizabeth Blackwell in 1849. Blackwell enjoyed a long career in obstetrics in the medical world of Paris. Fugitive slave and abolitionist William Wells Brown was a delegate to the international peace conference in 1849 which was presided over by Victor Hugo. George Healy returned to Paris in the summer of 1849 and went on to paint the most ambitious work of his career, "Webster's Reply to Hayne."



Chapter Seven: A City Transformed

Chapter Seven: A City Transformed Summary and Analysis

The new president, Louis Bonaparte, was seen as courteous and attentive by the American diplomatic corps. He was considered difficult to read and was known as a womanizer. One American, Dr. Thomas W. Evans, of Philadelphia, formed a close friendship with the president. Louis Bonaparte was born in 1808 and was the son of the first Napoleon's brother, Louis. His popularity resided mainly in the rural areas that overwhelmingly voted for him after an earlier coup d'etat he staged that basically made him a dictator.

Improvements were seen throughout the city; however, the disparity between the rich and poor was ever increasing. Demolition was taking place everywhere in the city to make way for the new, modern and restored structures. Les Halles, a new central market replete with ironwork and skylight roof, was erected. The Theater de l'Opera was built as a showpiece of the opulent Second Empire. Some 2.5 billion francs were invested in the new construction and renewal of the city. By the early 1850s, the number of visitors to Paris was greatly increasing which was helped by improvements to the railroad system throughout Europe. The number of ship crossings from America were double those coming to America.

The author of "Uncle Tom's Cabin," which had caused a stir in Europe, came to visit Paris. Harriet Beecher Stowe first visited London and then Paris. When she arrived in the French capital, she wrote that "at last I have come to dreamland." (p. 212) She fell in love with the city immediately. Stowe tried to figure out what the lure of the city was. She narrowed it down to its art and architecture which represented, to her "life, motion, enterprise, pleasure, pomp and power." (p. 212) She wrote extensively about her visits to the Louvre and her favorite paintings. Her favorite artists were Rembrandt and Rubens. American artist James McNeill Whistler came to Paris about the same time George Healy returned to America. The young Whistler virtually took the place of Healy as a favorite in the Paris art world. Whistler came to Paris for proper training and had the advantage of already speaking fluent French.

Although crossing the Atlantic had been made safer, there were still risks. The American ship, the Arctic, collided with another ship on a return trip to New York City from Europe. Over 350 people were lost. Several years after that, another American ship, the Pacific, departed Liverpool for New York and was never seen again. Despite the tragedies and danger, cross-Atlantic travel steadily increased.

By the 1950s, Charles Sumner had studied at the Sorbonne for nearly twenty years. He returned to the states and in 1851 at the age of forty, was elected to the US Senate. Sumner had become an ardent opponent of slavery much to the dismay of some southern senators who were outraged by some of the impassioned speeches he made.



The senator from South Carolina, Preston S. Brooks, who was a slaveholder, claimed that Sumner was libeling his state. The enraged Brooks slapped Sumner across the face then beat him unconscious with a cane.

Sumner never fully recovered from the attack and took a leave of absence. On the advice of his doctor, he returned to Paris for rest and relaxation. The trip was beneficial and the changes that had been made to the city since he had been there were inspirational. During his stay, he visited some of the French provinces. After two months away, he returned to Washington in time for a new session but he was still unable to serve and left for another vacation in Europe. The people of Massachusetts whom he represented were very patient in not asking for his resignation despite all the time he spent away from Congress. While in Paris, he underwent some bizarre "fire" treatments on his back which was injured during the beating.

Sumner was invited to a banquet honoring Samuel Morse who was by then sixty-seven. Morse was famous for inventing the telegraph and was financially secure for the first time in his life. He married late in life and had three young boys in his sixties. Sumner did not attend the banquet due to his health but accompanied his regrets with a note praising the accomplishments of Morse. By 1859, Sumner was finally ready to return to America and to the Senate.

In 1860, George Healy was commissioned to paint a portrait of the newly elected Abraham Lincoln. The work was one of Healy's best. On word of the first firing on Fort Sumter, Sumner hurried to the White House to throw his full support behind Lincoln to "emancipate the slaves." (p. 235) News of the impending civil war in America compelled many of the visiting Americans to make plans to return home.



Chapter Eight: Bound to Succeed

Chapter Eight: Bound to Succeed Summary and Analysis

Augustus Saint-Gaudens first came to Paris in 1867, the year the Exposition Universelle was being held in the city. Saint-Gaudens planned on enrolling in the École des Beaux-Arts. He wanted to be the first American to be accepted at the famous school to study sculpture. Saint-Gaudens was originally born in Ireland and emigrated with his parents to America when he was six months old. He first became interested in sculpting when he was given a cameo pin at thirteen years old. As a young teen, he became an apprentice under two cameo cutters. Unlike many young Americans who came to Paris after the Civil War, Saint-Gaudens had been touched by the war. As an apprentice during the war years, a day rarely went by that he did not see groups of soldiers in the streets, many wounded and without legs or arms. Saint-Gaudens was mature beyond his years from this experience. People were drawn to him. He had a pleasant personality, a positive outlook and a good sense of humor.

The Exposition brought back Samuel Morse who was seventy-eight and returned with his wife and four children. The telegraph had by this time become an indispensable part of life. Mark Twain and his entourage spent several days milling about the displays at the Exposition. Twain thought the French women were homely. When he saw a demonstration of the can-can dance, Twain later said he covered his face but peeked at the dancers between his fingers. Twain failed to comment on the obvious presence of prostitutes during the huge fair. American art was on display at the Exposition which many visitors found disappointing, even infantile. Saint-Gaudens attended the fair and was inspired by a small bronze sculpture by Frenchman Paul Dubois. It was entitled "St. John the Baptist as a Child" and it had a profound impact on Saint-Gaudens his entire life.

Americans continued to flock to Paris. In addition to tourists, the size of the American colony grew to more than 4,000 by the late 1800s. There was some resentment from their presence but the French, like all Europeans, were amazed by American productivity since the war. There was excitement about the railroad that was being built across North America expecting that it would boost world trade. Not all Americans fell in love with Paris. Henry Adams of Boston found Paris horribly crowded and expensive and couldn't wait to get out of the city. American Dr. Thomas Evans provided the emperor with the names of "suitable" Americans who could be invited to his grand balls and dinners. Among them was Lillie Greenough Moulton, who was the wife of a wealthy American. She was known for her beauty and lovely singing voice and was a favorite of the emperor and empress.

Nine months after arriving in Paris, Saint-Gaudens was accepted in the École des Beaux-Arts. He studied under famed sculptor Francois Jouffroy. Although he did not at first show brilliance in his work, he was seen by his peers as destined for success.



Saint-Gaudens' key to success was to first conceive an idea and stick to it. He emphasized that just because a work was done quickly did not mean it was unworthy.

In November 1869, a great celebration was held for the opening of the Suez Canal. It was a triumph and came at a perfect time, just when the transcontinental railroad was being completed in North America. These advancements caused French novelist Jules Verne to comment that it was now possible to travel around the world in eighty days. Even though the Exposition had closed, Paris remained a draw and a fascination to many travelers. One American family of note who visited during this time was the Roosevelt family whose eldest son, sickly and weak at the time, was destined to be a US President.

Saint-Gaudens was a struggling art student when on the night of July 15, 1870, news came that France had declared war on Prussia. Saint-Gaudens and his fellow art students saw the war as the emperor's folly but the French populace supported the conflict. But the emperor privately opposed the war knowing that the French military was ill-prepared to battle with the Germans. By August, France was suffering one defeat after another. The Battle of Sedan in September was the most catastrophic defeat in French history. The new minister of the interior, Leon Gambetta, announced to a joyous crowd the end of the Bonaparte dynasty and the birth of the Third Republic. American dentist Dr. Thomas Evans bravely arranged for the escape of the Empress Eugenie to England. Despite the upheaval, Saint-Gaudens vowed to stick to his original pursuit. If he was unable to accomplish it in Paris, he would go to Rome, the next best place.



Chapter Nine: Under Siege

Chapter Nine: Under Siege Summary and Analysis

As conflicts wore on, the American minister Elihu Washburne could observe groups of soldiers from his embassy window and hear the faint sound of an occasional cannon in the distance. Paris had become an armed camp. Soldiers were everywhere—under the Arc de Triomphe and down the Champs-Élysées. There were more than 300,000 soldiers. The Germans had cut off all the roads into the city. Washburne kept officials in Washington, D.C. apprised of the situation on a daily basis. Prior to the war, Washburne and his family loved the city. After the war broke out, Washburne was the only ambassador from a major power to remain in Paris.

Washburne remained dedicated to doing whatever he could in the name of peace and often worked eighteen-hour days. Washburne was responsible for the safe passage of 20,000 non-combatative Germans living in Paris back to their homeland during the time before the roads were blockaded. When he was assigned to the diplomatic position in Paris, Washburne was 54 years old and had served for sixteen years in the US Congress. He had no other diplomatic experience before the position of US minister in Paris. He was first thought not to have the right temperament or personality for the position although he later proved his critics wrong.

Paris had a long history of being under siege—fifteen times before. The unrest and threat of all-out war caused the legation office that Washburne presided over to be crowded every morning with Americans wanting to leave the city. After the people realized there was little Washburne could do because the city was completely blocked off, there were less Americans appearing everyday but their desire to leave the city became ever the more intense. Washburne was dedicated and worked even when he was quite ill. With the establishment of the new government, pressure grew on him to get people out of Paris. General Louis Trochu was the head of the new military government and refused to issue any permits for leaving the city because it could compromise the morale of the soldiers. Washburne was relentless, however, and after a debate that lasted three hours, Trochu finally relented and allowed a caravan of nineteen carriages filled with Americans and their belongings to leave the city. After Washburne's continued efforts, no more than 150 Americans remained in Paris.

When there was talk of armistice, insurgents in the street called the "Red Paris" seized control of the government but the uprising was short-lived and soon collapsed and Trochu and his government were back in control. While the rumble of cannons remained ever-present, the defenses of the city seemed to be solid. The Prussians couldn't get in the city and the French couldn't get out. Things settled into a kind of new normal. Shops were making war materials. Every available large building was converted into a hospital. Trochu's headquarters was in the Louvre. Some theaters and restaurants were open to present the face of normalcy. As if the war wasn't enough, a deadly smallpox epidemic broke out taking on a death toll of its own. Dr. Thomas Evans, an American dentist,

established the American Ambulance which was a large and well-equipped field hospital and was a source of pride for the Americans.

With all the problems in a foreign land, Washburne began to think fondly of his homeland. He wrote many letters home describing the turmoil and danger he and his family and everyone in Paris were living under. Money was running low and losing value. There were long lines of women and children waiting to get enough food to sustain them for the day. The government was seizing every horse they could find in support of the war effort. It was winter and firewood was scarce. Christmas was either non-existent or skimpy. Washburne managed to get together enough food for a Christmas dinner for his family. By New Year's Day, Paris was freezing and starving to death. People caught sparrows and rats for food. The government began butchering zoo animals for the starving city. On January 15th, the Prussians were able to get near enough to the city to begin bombarding it. An assault on Paris' Left Bank took place day and night. Surprisingly during the three weeks of the assault, only 97 were killed in battle, a number less than those who had perished from smallpox over the same period. The sights and sounds of war finally disappeared when on January 27, 1871, Paris surrendered.



Chapter Ten: Madness

Chapter Ten: Madness Summary and Analysis

Terms of the surrender called for all French soldiers to give up their arms. As long as the French disarmed, there would be no occupation by the Germans. It was the worst defeat in France's history. Over 150,000 soldiers were either killed or wounded. France would be made to pay a war indemnity of five billion francs and turn over the provinces of Alsace and Lorraine. Although there was much bewilderment and bitterness among the French, many Americans, like Olin Warner, felt relief that the war had ended. The populace began to feel relief from shipments of food and supplies that began to arrive. Washburne reported back to his American superiors that Paris was on the rebound. Washburne received praise from the state department for his efforts during the war.

On March 1st, the Germans marched into Paris to find largely abandoned streets. Later, citizens appeared as the soldiers marched and performed their maneuvers. At first the people hissed and booed the soldiers but then the crowds quieted down and were silent as they watched the victors survey the spoils. After a short occupation of just forty-eight hours, the soldiers marched away and immediately Paris came back to life. Shops and restaurants opened and city officials launched city-wide clean-up. Peace was short-lived, however, when rebels attacked government forces at Montmartre. March 17th marked the start of an insurrection known as the Paris Commune. Although the name was similar, there was no connection between the group and communism.

Washburne reported back to Washington, that the situation was worse than during the war since the two million citizens of Paris had "no law, no protection, no authority except that of an unorganized mob." (p. 308) Even with conditions deteriorating once again, Washburne had no thought of abandoning his post. The roar of cannons at night was reminiscent of the war that had just ended. In April, the Commune impeached all members of the government at Versailles and took over their Paris properties. There were many arrests including that of the archbishop of Paris, Monseigneur Georges Darboy. He had committed no crime but had refused to leave when given the opportunity.

With the return of violence, hundreds of thousands of people left the city, carrying with them as much money as they could conceal. But by April, all able-bodied men were not permitted to leave. Washburne was called upon by the Pope to intercede on behalf of the imprisoned monseigneur. Washburne vowed to do what he could and made a strong and impassioned plea for the release of the holy man. He and a group of officials were allowed to visit the monseigneur. Washburne promised to make his release his top priority. The Communards wanted to exchange the monseigneur for one of their heroes, Auguste Blanqui, who had been imprisoned for many years. Washburne argued in favor of the exchange but the government adamantly refused. Washburne was very concerned for the monseigneur whose health was declining causing him to become very frail.



On March 21st, the Versailles Army entered Paris and attacked the Communards. A vicious battle ensued known as the Bloody Week. One night Washburne was awakened in the middle of the night to be told that the Palace of the Tuileries was in flames and that the close by Louvre was in imminent danger of the same fate. Washburne later reported that after an all out effort, the famous museum and all its priceless artwork had been saved. The battle raged on and the insurgents fought like "fiends." When it was obvious the end was near, there was an increase in atrocities. There were mercenary executions on both sides. Unfortunately, the archbishop had been executed along with five other priests. The conflict ended on May 29th which was the bloodiest battle in France's history. The slaughter was horrific—the Seine had actually run red with blood at one point.

Paris slowly began to recover but there were charred remains, dead animals and shattered buildings everywhere. Hotels and other structures were under restoration. Parisians who had fled the city returned like an incoming tide. Once again, Washburne was honored for the outstanding and singular contribution he made during the very difficult time.



Chapter Eleven: Paris Again

Chapter Eleven: Paris Again Summary and Analysis

Henry James, Jr., had first been to Paris as a young boy while vacationing in Europe with his family. Returning as an adult in 1875, he marveled at the resurgence of France and its "amazing elasticity." (p. 331) He recalled the happy hours he spent in the Louvre as a boy. In his Atlantic crossing in the mid 1870s at thirty-two years of age, he had no idea that he was in Europe to stay. Although he missed his family and wrote often, he was dedicated to his work. Paris was an excellent place to work and he assured his editor at the Atlantic, William Dean Howells, who would be publishing his work that he would be productive.

Since the conflicts of the early 1870s, the number of Americans visiting Paris was on the increase. They were welcomed in Paris because of the much needed revenue they brought into the city. America was looked up to by the French as a shining example of a successful republic, something to which they aspired. George Healy returned to Paris after a devastating fire that destroyed the family home in Chicago. Healy painted a posthumous portrait of Robert E. Lee. He also painted a full-length portrait of opera star Emma Thursby and painted portraits of his entire family.

Another American artist who was devastated by the Chicago fire was Mary Cassatt who returned to Paris after the fire. She had spent a good deal of her childhood in Paris and her return seemed like "coming home." Mary felt she bolstered her reputation as a painter during her time in Paris. She was no longer a girl who painted but a professional artist. Nineteen-year-old Louise Elder met Mary Cassatt in Paris in 1874. She was bowled over by Mary's vibrancy and intelligence. It was the beginning of a fifty-year friendship. Mary's first major work was a portrait of her mother done in the Impressionist style.

At just thirty years old, Carolus-Duran was a master of an atelier, or workshop. As an instructor, he placed more emphasis on color and form than on actual drawing. He maintained small classes in order to give adequate attention to his students. In the spring of 1874, several Americans were in his class including J. Alden Weir, an illustrator from New York and Carroll Beckwith who had studied at Chicago's Academy of Design. The American who showed the most potential was the young John Singer Sargent. Having lived in Europe most of his life, Sargent seemed more French than American. That summer Carolus-Duran moved his classes to Fontainebleau. John Sargent followed. John's wife and children went to the Philadelphia Exposition in 1876 and were gone for four months.

Healy had been in Germany where he painted a portrait of Otto von Bismarck which was on display in his studio. Healy also did a portrait of the American dentist, Dr. Thomas Evans. By this time, Mary Cassatt was mainly doing portraiture. Degas admired her work and asked her to join the group of Impressionists. She was the first and only



American in the group. The only other woman in the group was the French painter Berthe Morisot with whom Mary formed a close friendship.

After eight and a half years as the American minister in Paris, Elihu Washburne decided to resign from his position. The family set sail for America and made Chicago their permanent home. The arrival of General Grant caused quite a stir in Paris. Grant did not speak a word of French and French statesman Leon Gambetta not a word of English. They kept the translators busy when they met. Grant stayed in Paris for five weeks.



Chapter 12: The Farragut

Chapter 12: The Farragut Summary and Analysis

Augusta Homer was an art student from Roxbury, Massachusetts, who lived and worked in Rome. She met and fell in love with Augustus Saint-Gaudens. Her New England Protestant parents were alarmed when they heard about her relationship. They feared since he had an Irish mother and a French father that he was a Roman Catholic. Augusta glossed over the subject not mentioning that he was a lapsed Roman Catholic. Saint-Gaudens communicated his serious intentions about their daughter to her parents in several letters. He cut Augusta a cameo engagement ring. The couple were married in Augusta's family home in Massachusetts and in the summer in 1877, they settled in Paris.

Saint-Gaudens entered a competition to create a statue of Charles Sumner for the Boston Public Garden. His entry was rejected. He learned of plans for a memorial in New York honoring Admiral David Glasgow Farragut, a Civil War hero. Saint-Gaudens applied to the memorial foundation for permission to enter a sculpture. While in New York on the Farragut statue, he was recruited by another sculptor, John La Farge, to help with the decoration of the interior of the new Trinity Church in Boston.

Back in Paris, Saint-Gaudens was struggling with the necessity of including "modern clothing" on his rendering of Farragut. To him, the clothing would distract from his work. Several friends convinced Saint-Gaudens to travel with them in the south of France to study Gothic and Roman architecture along the Rhone. Saint-Gaudens felt he learned a lot and that the trip was a success. Although Saint-Gaudens was dedicated to completing the Farragut statue, he and Augusta took time out to socialize and enjoy the restaurants and cafes of Paris. Augusta suffered from a loss of hearing and did not often accompany her husband to the theater—something he loved to do. The couple was in a social whirl that included George Healy, Carroll Beckwith, John Sargent, the Reverend Phillips Brooks and the visiting Mark Twain.

Saint-Gaudens' statue of Farragut began with a two-foot high clay nude; it was the largest work that he had attempted in his career. He had to struggle with creating an image that not only resembled Farragut but also captured the character of the man because of his historic status. A temporary illness put his schedule to finish the work behind. More delays and worries over finances placed additional stress on the artist. American architect Stanford White was helping Saint-Gaudens in the creation of the pedestal on which the piece would be posed. Added to his artistic struggle was family tension caused from their dependence on financial support from her parents.

In the winter, it was difficult to keep the clay moist so that the statue would not crack. To keep the statue moist, two large coal stoves had to burn day and night. By the last week of January 1880, the statue was near completion. The admiral stood eight feet, three inches tall and he was captured drawing his sword which conveyed his heroic image.

The statue was scheduled to be cast in plaster in early February. Initial reviews were very positive. The statue was so heavy that it fell when being moved and one of the legs was damaged, but the statue was fully repaired. By August, the huge statue cast in bronze was shipped to New York. The grand unveiling took place at Madison Square on May 1881. The monument was a huge success and the statue of Farragut received rave reviews. The statue launched Saint-Gaudens' career in earnest. He would go on to be commissioned to create six additional statues of Civil War heroes.



Chapter Thirteen: Genius in Abundance

Chapter Thirteen: Genius in Abundance Summary and Analysis

Mary Cassatt was thirty-four when she made her debut as an Impressionist at the 1879 Fourth Impressionism Exhibition in Paris. John Sargent who was eleven years younger also presented work at the Exhibition. The works of both American artists were well received. Unlike Cassatt, Sargent had no interest in Impressionism. His main interest was in portraiture. His portrait of Carolus-Duran launched his career.

Art critic Violet Paget, whose pen name was Vernon Lee, sat for a portrait and her kind remarks about the experience inspired other women to have their portraits done. There were rumors that Sargent had a romance with one of his subjects, Louise Burhardt, who was the subject of his "Lady with the Rose." Cassatt was devoted to her. Her only breaks involved family matters. She tended to her parents and sister who all had chronic ailments. Lydia was the subject of many of Cassatt's paintings.

In 1882, Sargent enjoyed his most prolific year. Among his works produced that year were "El Jaleo" and "The Daughters of Edward Darley Boit." Critic Vernon Lee praised Sargent's use of color and "the unerring speed of his hand and eye." (p. 397) Sargent was attracted to subjects that were bizarre and outlandish. Sargent was drawn to the unique beauty of Virginie Gautreau who was from New Orleans. His painting of Madame Gautreau dressed in a long, low-cut black dress caused a sensation at its debut at the 1884 Paris Salon exhibition. Although nudes were common subjects, the portrait of Gautreau was considered by many to be vulgar in that the subject was a woman of social standing. While Sargent was willing to ride out the criticism, Madame Gautreau's mother was humiliated, but Sargent explained that he could not remove the painting since the exhibition had already begun. He renamed the work "Madame X" and it was ultimately considered to be a masterpiece.

Work was proceeding on "Lady Liberty," the huge sculpture that would be France's gift to America. The work was completed in the spring of 1884 and was 151 feet above street level. The statue was disassembled and packed in more than 200 wooden chests for shipment. She sailed on the Iserle for American on May 21, 1885. Around the same time, the French engineer Gustave Eiffel had another amazing project underway. He was working on a one-thousand foot wrought-iron tower, the construction of which would be completed in time for the 1889 Exposition Universelle. The French were intrigued by the project and considered it to be a temporary structure that would be taken down after the fair ended. There was some controversy about the projects but the majority of the French agreed with Eiffel's view that the tower would be a symbol of France's rejuvenation. The 1889 Exposition was the most profitable and popular world's fair ever and the star of the show was the Eiffel Tower.

By the late 1880s, the number of American artists living in Paris had never been greater, numbering nearly one-thousand. They included Frank Benson, Dennis Bunker, Childe Hassame and Robert Henri who were all in their twenties. A group of young Mormon painters known as "art missionaries" were also on the scene.



Chapter Fourteen: Au Revoir, Paris!

Chapter Fourteen: Au Revoir, Paris! Summary and Analysis

During the summer of 1886, seventy-seven-year-old Oliver Wendell Holmes, Sr., was visiting Paris with his daughter Amelia. Many of the companions who he enjoyed many years before in Paris were dead and gone. The only familiar faces he saw were of those in paintings at the Louvre. One person Dr. Holmes wanted to visit was Louis Pasteur. They met just for a brief moment which gave Holmes the chance to shake hands with the famous chemist. Holmes was too tired in the evening to attend the theater. He enjoyed seeing the sights of Paris, especially the bridges that crossed the Seine.

As the century neared its end, there was no let up in the wave of American artists who traveled to Paris. Some would go to any lengths to get there. Maurice Prendergast, son of a Boston grocer, crossed the Atlantic in a cattle boat. African American Henry O. Tanner's expenses were covered by his white pastor and his wife at home in Philadelphia.

One of the pioneer artists from America who had spent many years in Paris, George Healy was the last of his "class" to finally leave the city. His love for the city was as great as ever but in 1892, Healy decided it was time to go. He and his wife would spend the rest of their lives in Chicago. At age fifty-one, Augustus Saint-Gaudens was America's preeminent sculptor. He had non-stop work since his widely-acclaimed Farragut sculpture. He unveiled a sculpture of Lincoln in Chicago's Lincoln Park in 1887. The work captured the depth of Lincoln like never before. His greatest work in the view of many critics, was the Civil War monument in Boston.

There were many heartaches in the Saint-Gaudens family. His wife had a miscarriage in 1885. His father died of a prolonged struggle. His dear friend Robert Louis Stevenson died at the young age of forty-four. His brother had a nervous breakdown. Not surprisingly, Saint-Gaudens began to suffer from severe depression. Many remarked that he looked much older than his age. He began having an affair with a young Swedish model, Davida Clark, who had posed for the nude Diana. She had a baby boy in 1889 who Saint-Gaudens apparently fathered. There was speculation through the years that he had dalliances, but he apparently fell in love with Davida.

Probably aware of her husband's "other life," Augusta also suffered from depression. She was in ill health and spent a good deal of time at the spas. She was very hurt by the affair as was Saint-Gaudens himself. He was not proud of his philandering and claimed he still loved Augusta. In 1897, he received a commission of \$100,000 to create another Lincoln statue. He was also selected to make a statue of General Sherman who was being led by the goddess Victory. Although he had more work than he could handle and he was a world-renowned artist, he was still plagued with spells of depression and imaginary diseases.



Saint-Gaudens left Paris for good in July 1900. He was very ill and was accompanied by a physician for the journey home. As soon as he arrived home, he was hospitalized and soon underwent surgery for a tumor of the lower intestine. Saint-Gaudens and Augusta spent the rest of their lives in a home in Cornish, New Hampshire. She took care of him and he continued his work but at a much slower pace.

Springtime in Paris 1901 lived up to its legend. The skies were blue and the fragile flowers were beginning to bloom. The opera and theaters were in full swing. New art students were enrolling in the École des Beau-Arts. Twenty-one year-old dancer Isadora Duncan was wowing her audiences. She didn't have much money but she didn't care. It was enough just to be in Paris.



Characters

Elihu Washburne

Elihu Washburne was the American foreign minister to Paris during the sometimes turbulent years of the 1860s. It was during his tenure that the Prussian-Franco War took place. When Washburne was named ambassador to France, he was 54 years old and had been a US congressman for nearly twenty years. During much of his tenure as ambassador, Paris was beset with political unrest and military conflict. He was a brave and dedicated government servant who never considered abandoning his post despite the personal risk to him and his family. When hostilities escalated in the City of Lights, Washburne was the only minister of a major power to remain in the city.

Washburne made the decision to do everything possible to help Americans in Paris and others who were suffering and caught in the cross-fire of an all out war. He worked tirelessly and often put in eighteen-hour days. During a blockade of the city, Washburne used his diplomatic skills to arrange for the safe passage to their homeland of more than 20,000 non-combative Germans who were living in Paris at the outbreak of the war. Washburne was also instrumental in arranging for thousands of Americans to flee the city during the conflicts.

The Pope appealed to Washburne to negotiate the release of the archbishop of Paris who had been unfairly arrested and incarcerated. Although he made every effort to gain the priest's freedom, the archbishop was executed along with five other priests. After eight and a half years as a foreign minister, Washburne resigned and returned with his family to Chicago. He received the praise of the State Department for his dedication and service.

Samuel Morse

Samuel Morse left America for Paris which he considered to be the promised land for artists. At forty-two years of age, Morse had been an artist for half his life. Before coming to Paris, he had studied for several years in Rome. After arriving in Paris, he began a very ambitious project at the Louvre. He was allowed to work on his painting at the museum. His painting was a depiction of the interior of the Louvre itself. In the painting, he included famous pieces of art that were showcased at the famous museum and visitors who were admiring them. The canvas was so large that he had to use a scaffolding to complete it.

During a devastating outbreak of cholera in Paris, Morse refused to leave in hopes of finishing his painting of the Louvre interior before the museum closed for the season. He wasn't quite able to complete it and had it shipped back to the states where he completed the painting in New York.



Morse never achieved the highly acclaimed career in art to which he aspired to but he became famous, in fact, historic for another reason. He had been tinkering with a device for communicating long-distance. After abandoning his art career, he finished his invention which would become known as the telegraph. In the years that followed, his invention became a world-wide success and innovation.

James Fenimore Cooper

James Fenimore Cooper was one of the first Americans to travel to Paris in the early 1830s. He was already a famous and successful writer having written among other works, "The Last of the Mohicans." While staying in Paris, Cooper wrote another seven books.

Charles Sumner

Charles Sumner abandoned his law degree in Boston and came to Paris to further his education. He studied at the Sorbonne for the next twenty years. He returned to America and became a US senator and an outspoken abolitionist.

August Saint-Gaudens

August Saint-Gaudens was a young aspiring sculptor when he came to study in Paris. After years of study and dedication, he finally came to notice with his statue of David Farragut. He became the most successful American sculptor of his time.

Dr. Thomas W. Evans

Dr. Thomas W. Evans was a dentist from Philadelphia. He formed a close friendship with the French ruler, Louis Bonaparte. When the government was overthrown, Evans arranged for the Empress Eugenie to safely flee to London.

Mark Twain

Mark Twain was a frequent visitor to Paris. When he first saw a demonstration of the can-can dance, he put his hands over his eyes but later admitted that he peeked at the dancers between his fingers.

Harriet Beecher Stowe

Harriet Beecher Stowe, who wrote "Uncle Tom's Cabin," was one of the American writers to visit Paris in the 1850s. She was enthralled with the city and fell in love with it at first sight.



George Healy

George Healy could barely afford to pay for his passage to Paris. After years of work and dedication, it all paid off. He became the most famous American portrait painter of his time.

John Singer Sargent

John Singer Sargent had studied for several years by 1882. It was during that year that he became a critically acclaimed artist with such works as "El Jaleo," "The Daughters of Edward Darley Boit," and his most famous, "Madame X." The latter was at first panned for depicting a woman of social standing in a provocative pose but later the painting came to be known as his masterpiece.



Objects/Places

Paris, France

Thousands of young and talented artists and professionals left their homes in America and traveled to Paris, France, where they studied under the masters in order to develop their talents and eventually return home to make America better.

École des Beaux-Arts

The École des Beaux-Arts in Paris, France, was the the premier school of architecture in the world.

École de Medecine

The École de Medecine was a brand new medical school and the showpiece of French education.

The Louvre

The Louvre is the world-famous art museum located in Paris, France. Many of the young artists often visited the Louvre for inspiration.

The Telegraph

For the first forty plus years of his life, Samuel Morse worked at becoming an artist. His career never took off so he turned his attention to an invention with which he'd been tinkering for years. He finished the device which later was called the telegraph and changed history.

David Farragut Statue

August Saint-Gaudens first came to notice from his statue of Civil War hero David Farragut which he created for a memorial in New York City.

Madame X

Artist John Singer Sargent painted a shocking portrait of Madame Virginie Gautreau. It was criticized for being too provocative for a woman of her social standing. Later, after he changed the name of the portrait to Madame X, it eventually was considered to be Sargent's masterpiece.



The Eiffel Tower

The French engineer Gustave Eiffel created a one-thousand foot wrought-iron tower for the 1889 Exposition Universelle in Paris. It was planned that the structure would be a temporary one just for the fair but it was so popular that it was retained. The Eiffel Tower stands to this day.

Lady Liberty

Lady Liberty," the huge sculpture that would be France's gift to America, was completed in the spring of 1884 and stood 151 feet above street level. The statue was disassembled and packed in more than 200 wooden chests for shipment to America.

The Sorbonne

Charles Sumner, an American lawyer, attended every class and lecture at the Sorbonne that he could for the twenty years he was in Paris.



Themes

Pioneer Spirit

Author David McCullough has great admiration and gratitude for the young and talented Americans who left home and risked their careers and homeland to travel to Paris, France, beginning in the early 1830s and continuing on until the turn of the century. In fact, he sees them as true pioneers and an important part of American history. He makes the comment that one doesn't have to "go west to be a pioneer." The young and talented artists and professionals who made the dangerous journey across the Atlantic for the opportunity to learn with the best, possessed the pioneer spirit. Their goals were to study at the best schools and under the foremost instructors in order to develop their god-given talent and return to America to elevate it in the areas of art and medicine.

These young and talented American citizens were ambitious and inspired by the promise that Paris held for them as budding writers, sculptors, canvas artists and physicians. The Parisian schools of architecture, medicine and art were considered the best in the world. There was a drive within these individuals, who numbered in the thousands, to reach the top in their fields and bring their talents and status back to America to make it better. McCullough goes a step further than calling these brave and talented people pioneers. He feels that their contributions actually changed the history of America and were an important element of what made it great.

The Lure of Paris

In the 1830s, Paris was at the peak of its popularity and prominence. It was the cultural center of the world. It was considered the foremost center for medical research and study. The top architectural and art schools were located in the City of Lights. The temperate weather and the exquisite food and the outdoor cafes was a lure for locals and travelers alike. The famous Louvre museum was the premiere art gallery in the world. The Latin Quarter, the opera and theater districts were all popular tourist stops. Young Americans who wanted to study in America poured into the city by the hundreds and thousands.

But a city and culture that was blessed with seemingly everything was also cursed with long-term political unrest and conflict that lasted for many years throughout the middle part of the nineteenth century. The beautiful streets and buildings were at threat. The lovely Palace of the Tuileries burned to the ground along with many other structures. There were repeated assaults on Paris both during the Prussian-Franco War and subsequent insurgent uprisings. There seemed to be a force that wanted to destroy the beauty and draw of the city. However, Paris refused to be destroyed. Each time the city was devastated by military actions, it never failed to rebuild itself. Each resurgence only enhanced the allure of the City of Lights and appealed to more visitors than ever.



Dedication and Sacrifice

The many artists, writers and physicians who traveled to Paris and who are described in *The Greater Journey*, share one major commonality. All of these young Americans who were aspiring to greater achievements and determined to learn more and elevate their skills and talents were dedicated to their individual pursuits. They were all chasing their dreams and were willing to give up their homes and careers to travel to the City of Lights, that was considered by many to be the world capital of the arts and medicine, in that pursuit.

The young Americans who "invaded" Paris between the 1830s and the turn of the century sacrificed greatly for the chance to study and work in the glittering French capital. Charles Sumner left his budding law career to study at the Sorbonne where he spent the next twenty years learning everything he could. Most young American transplants suffered from homesickness and culture shock. These young people would not see their families for months or years while they were abroad. Most Americans could not speak French and English was rarely spoken in France.

George Healy could barely scrape enough to pay his passage across the Atlantic. But he threw himself into his work and ultimately became the most famous and successful American portrait painter of his time. Another young artist, Maurice Prendergast, couldn't afford the price of a passenger ship so he traveled across the Atlantic in a cattle boat. August Saint-Gaudens worked for years studying sculpting and working at his craft before he came to notice for a statue of Civil War hero David Farragut. He eventually became the most renowned American sculptor of the era.

Style

Perspective

David McCullough who authored *The Greater Journey - Americans in Paris* is a renowned and successful writer who has been awarded the Pulitzer Prize twice in his writing career. The first Pulitzer Prize was awarded to him for his biography, *Truman*. Later, he received a second Pulitzer Prize for the biography, *John Adams*. The highly acclaimed HBO limited series, "John Adams," was based on McCullough's book. McCullough has written other books including *The Patch Between the Seas*, *Mornings on Horseback*, and *1776*, among others. He has been honored for his writing with many awards including the Presidential Medal of Freedom.

Knowing that McCullough himself is a great writer, it is easy to understand the admiration that is apparent in his accounts of the young American writers, artists and professionals who traveled to Paris in the nineteenth century to develop their skills and talents. He takes great care in explaining the ups and downs of their adventures in the pursuit of learning more and fulfilling their dreams for a career in the arts and sciences. Reading between the lines, it is obvious to the reader that had David McCullough lived during that time, he would have probably been in Paris with such other great writers as Mark Twain, James Fenimore Cooper and Henry James among many others.

McCullough made the comment that these writers and artists were pioneers who elevated their craft in America. It comes across to the reader that he has written this book to honor them and to express his gratitude for paving the way for him.

Tone

Author David McCullough has written *The Greater Journey - Americans in Paris* with a reverence and respect that resonates in the laudable descriptions of the many talented American artists and professionals who traveled to Paris to learn and develop their skills in the City of Lights. The admiration that the author has for the city and for these individuals is obvious. He opines that their contribution to their country by virtue of their Parisian experience actually changed American history. He proudly writes of them as pioneers and that "not all pioneers went west."

The author goes to great pains in describing the long hours and dedication that went into the paintings and sculptures created by the young Americans. He tells of how the many years of devotion to their art, their struggles and initial misfires eventually paid off in true artistry and the acclaim and recognition of the art world.

It is obvious that McCullough, as a fellow artist, felt a connection to these young Americans—an allegiance to them and a personal understanding of their dreams and aspirations. In describing the lure of the city and the excitement of young talented artists embarking on an adventure and having the opportunity to develop their skills in a



magical place, it is not a leap to think that David McCullough would have been right there with them.

Structure

The Greater Journey, *Americans in Paris*, by David McCullough, is separated into three main parts. The first part which is comprised of four chapters covers the early years of the migration of American artists and writers who traveled to Paris. Their goal was to learn and to be part of the cultural environment that seemed to be magical to those who were aspiring to careers in the arts. The second part which is comprised of four chapters chronicles the rise of some talented Americans against the backdrop of political unrest that was beginning to stir.

The third part which is comprised of six chapters describes a Paris under siege, the aftermath and the resurgence of the city. The last chapter of the book, "Au Revoir, Paris!" speaks of the influx of emigrating American artists and professionals to Paris that continued through the turn of the century. Like their earlier counterparts, they wanted to partake in the magic that the city offered. It also describes the departure of American artists who finally leave Paris after years away from home.

The main sections are followed by an epilogue with some updates on the lives and careers of those featured in the book. Next, there is a section that acknowledges contributors and another that references sources. There is a bibliography section that references more research sources and finally an index of the book.



Quotes

"My country has the most prominent place in my thoughts. How shall I raise her name?"
~ Samuel F. B. Morse (Chapter 3, page 61)

"The great virtue of Morse's project was that so many acknowledged masterworks could be seen all together." (Chapter 3, page 65)

"The fear of losing their butterfly distinctions and their tinsel gives great uneasiness to many of these simpletons." (Chapter 3, page 72)

"Adams openly enjoyed sitting for his portrait, and this, Healy said, was not always the way with celebrated people. Webster, as he told Adams, likened artists to horseflies on a hot day. 'Brush them off on one side, they settle on another,' Webster exclaimed." (Chapter 5, page 147)

"In the twists and curves of the old Paris one was relieved from the pain of seeing how far one had to go from one spot to another; each tortuous street had a separate idiosyncrasy; what picturesque diversities, what interesting recollections—all swept away! Mon Dieu! And what for?" (Chapter 7, page 209)

"The idea of it is to dance as wildly, as noisily, as furiously as you can; expose yourself as much as possible if you are a woman; and kick as high as you can. . .Heavens!" ~ Mark Twain (Chapter 8, page 249)

"There are no carriages passing on the grand avenue, that great artery through which has passed for so many years all the royalty, the wealth, the fashion, the frivolity, the vice of Paris. . . and there is the silence of death." (Chapter 9, page 267)

"One moment revolution, and the next the most profound calm!" (Chapter 9, page 286)

"In the madness which prevails here, I will not undertake any prediction of what will happen." (Chapter 10, page 303)

"Beaten and humiliated on a scale without precedent, despoiled, dishonored, bled to death financially—all this but yesterday—Paris is today in outward aspect as radiant, as prosperous, as instinct with her own peculiar genius as if her sky had never known a cloud." (Chapter 11, page 332)

"But coming here has been a wonderful experience, surprising in many respects, one of them being to find how much of an American I am." (Chapter 14, page 423)

"We had no money... but we wanted nothing... For now it was enough just being in Paris." (Chapter 14, page 452)



Topics for Discussion

What was travel like between America and Europe in the middle 1800s? What sea-going tragedies occurred during this time period? What impact did these tragedies have on sea travel to Europe?

What famous novel was written by Harriet Beecher Stowe? What was her impression of Paris? What did she conclude to be so alluring about Paris?

Of what social issue was Charles Sumner an advocate? What office did he hold in the United States after returning from Paris? What individual assaulted Sumner and why? What were the lasting effects of his injuries?

On what country did France declare war on July 15, 1870? What city was blockaded during the conflict? What impact did the war have on the people of Paris?

How did American foreign minister Elihu Washburne help the German people during the war? What efforts did he make to help Americans who were residing in Paris at the time? Who did Washburne have to convince to allow Americans to leave the city?

Who were the Communards? What relationship did they have to communism? How were they finally defeated and by whom?

List the famous Americans who were frequent visitors to Paris between the 1830s and the turn of the century. Even though Samuel Morse was not a great success as an artist, for what did he become famous and wealthy?