

**Résumé:** *La Guerre de Crimée fut la première guerre moderne, pendant laquelle on a adopté beaucoup de nouveautés techniques : l'armement a bénéficié d'une modernisation, on a transporté sur la voie ferrée les troupes et les matériaux, on a introduit le télégraphe pour les communications rapides, on a employé les tranchées pour la protection des troupes. Toujours pendant cette guerre apparaissent les correspondants de presse, dont le premier fut l'irlandais William Howard Russell, envoyé spécial du journal **The Times**.*

*Il faut également inscrire dans les nouveautés la photographie, employée pour la première fois en tant que moyen de documentation sur l'évolution des événements armés. Le photographe bucarestois Carol Pop de Szathmari a été le premier photographe de guerre du monde qui a documenté la Campagne Danubienne de 1854. 11 mois plus tard, Roger Fenton est allé en Crimée pour exécuter des photographies des troupes alliées ottomanes-françaises-britanniques. Après la chute de Sébastopol, James Robertson a photographié les restes des fortifications de la ville. C'est toujours à lui qu'on doit des portraits du maréchal Omer Pasha, l'homme forte du jour dont le visage a été immortalisé par de nombreux artistes et photographes. Le peintre hongrois Constantin Daniel Rosenthal lui avait déjà fait un portrait lorsqu'il se trouvait à Giurgewo, en 1848. Le photographe autrichien Ludwig Angerer est l'auteur d'un autre portrait remarquable.*

*Dans la presse illustrée, il y avait souvent des portraits des commandants des troupes belligérantes, aussi bien que des compositions inspirées par la guerre.*

*Certains artistes se sont déplacés sur le théâtre de guerre, tel que Theodor Aman et Horace Vernet, qui ont réalisé des peintures de grandes dimensions avec des scènes de combats. D'autres, tel que Isidore Pils, ont exécuté des peintures inspirées par la guerre issues de leur imagination.*

*La Guerre de Crimée a produit une riche iconographie qui contribue essentiellement à la constitution d'une propre histoire illustrée.*

**Keywords:** *Crimean War, Omer Pasha, C. D. Rosenthal, C.P. Szathmari, Roger Fenton, Ludwig Angerer, Constantin Guys, Horace Vernet, Adolphe Yvon, Isidore Pils, Theodor Aman.*

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## HISTORY AND ICONOGRAPHY

An Almost Forgotten Armed Conflict in Pictures:  
The Crimean War, 1853–1856

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Historians are most of the time reluctant to illustrate their comprehensive works. Some either ignore or have no idea that most of the armed conflicts of mid and late 19<sup>th</sup> century were duly documented by war correspondents and special artists. Beginning with the Crimean War, followed by the American Civil War, the French and Prussian War of 1870-1871 and the Oriental War of 1877–1878 to close the period with the Boxers Rebellion and the Boar War, all were documented either with the camera or with paints and ink.

The Crimean War was the first large-scale conflict of the 19<sup>th</sup> century after those of the Napoleonic period. The great European powers were engaged in it: France, England, the Ottoman Empire – labelled “the sick man” –, Russia and Austria (be it only as a strategic occupier of the Romanian Principalities and a pivot of the continental balance). It was a great deployment of forces and means of destruction, with total ignorance of the human element, doomed to destruction.

Although the tactics had not changed at all since the Napoleonic era, during this mid 19<sup>th</sup> century armed conflict major advances were made that would radically change the traditional methods of combat: the war of overt maneuver of the troops – risky and damaging to both sides through the

unnecessary exposure of people – is replaced by the war of positions, with the trenches and fortifications expertly designed by officers from the corps of engineers, the most capable and who stood out, in a brilliant way in both camps, against many commanders of the line units, totally incompetent and disinterested in the fate of their subordinates. The engineering works around Silistra and Sebastopol, coordinated by General Karl Andreevich Schilder and Lieutenant-Colonel Eduard Ivanovich Todleben, respectively, were so well conceived that they had an essential role in Russian successes and in prolonging the war. The mutual mining of the fortifications through galleries dug under the demarcation lines of the front gave a new orientation to engineering activity. Then, the submarine mines of Professor Boris Semionovich Iacobi represented a safe means of defense of the Kronstadt naval base and the Sveaborg fortress.<sup>1</sup> In the naval actions, the superiority of the steam ships, much faster and easier to handle, compared to the sail ships, morally outdated, is demonstrated, although they continued to be loved by the old sailors and the admirals who had done their apprenticeship on them. In the same way, the advantage of using rifled fire arms, the accurate carbines possessed by the allied troops, compared to the smooth bore and short range muskets with which were equipped the Russian defenders, is highlighted.

Prince Grigore Sturdza, son of Mihail Sturdza, former ruling prince of Moldavia, converted to the Muslim faith and entered the Ottoman army with the rank of general, under the name of Muchlis Pasha, made his fame during the Battle of Cetate, on the border of the Danube, by riding out in front of his troops, thus exposing himself to enemy fire – which, however, could not touch him because of the short range Russian muskets – and, cold-bloodedly, taking aim to the Russian officers whom he felled with his long range English rifle; he even hit General Anrep's helmet and did not stop firing until the Russians, exasperated by his marksmanship, opened fire with artillery and killed his horse under him.<sup>2</sup>

For the first time, railways were used to transport troops, fodder and materials on a

line built by the Irish engineer James Beatty that connected Balaclava Bay to Kadiköi and the batteries around Sebastopol. Its contribution was essential for supplying the front line troops, although the obtuseness of the British Quartermaster-General and the thick bureaucracy meant that this railway was not used to its maximum capacity until two months after it was put into use. The Commissary-General James Filder preferred the archaic system of transporting supplies on mules or in carts, or left the task of supplying the troops to the commanders of frontline units, each using the means at hand.<sup>3</sup> The amount of supplies needed daily was 112 tons of food, fodder and fuel.

The use of electric telegraph also facilitated communication among units on the front to say nothing about the easiness with which the war correspondents – also a *first* for that period – sent their dispatches from headquarters.

The Crimean War also holds the primacy in terms of information: during it, accredited press correspondents appeared alongside the belligerent troops, able to send breaking news, correctly collected, verified and solidly documented. The most serious reporters are the British ones. It is symptomatic that three important correspondents were Irish: William Howard Russell, Edwin Lawrence Godkin and James Carlile McCoan. Godkin, the special envoy of the *Daily News* newspaper, was the first to arrive at the front, since October 1853, being affiliated to Omer Pasha's troops and witnessing the first phases of the conflict. However, Russell – correspondent of the famous *The Times* – is the most famous journalist and the one who is awarded the credit of having created the modern war reportage. Lord Raglan disliked journalists, and consequently mistreated Russell, did not issued him military rations, and took no action when some officers tore down his tent and drove him from the camp, forcing him to live with servants and workers.<sup>4</sup>

But he also constantly attacked the general staff and the commanders, revealing

to the public their utter incompetence, which had such dire repercussions on the common soldiers who lived in misery due to the total disorganization of the army's services. In fact, he was telling the absolute truth. On November 8, 1854, he shared his honest opinion with the editor of *The Times*: "I am convinced that Raglan is totally incapable of commanding an army."<sup>5</sup>

And this was not only the situation in the British army: except for the French commanders who already had the experience of the recent campaigns in Algeria, most of the Russian generals were as poorly trained as the English ones and many had never even participated in an armed conflict. Both in the army of Queen Victoria and in that of Tzar Nicholas I, the higher ranks were reserved for the nobility and promotion was granted through relationships and favours. This fact had dramatic results on the front line, through the hesitant actions and unclear orders given by many generals, commanders of large units.

Russell's reports had another effect, unfavorable to the Allies – that of providing information to the enemy when he described the positions, fortifications and weak points of the Franco-British troops. Tzar Nicholas I once said: "We have no need of spies: we have *The Times*!"<sup>6</sup>

Moreover, most of the commanders were elderly people: Lord Raglan was 65 years old and had not taken part in a battle since 1815, at Waterloo, where he had lost his right arm; Sir George Brown was also 65; Sir John Fox Burgoyne was 71; Sir George de Lacy Evans, 67; Lord Lucan and Lord Cardigan, the British cavalry commanders, were 54 and 57 years old, respectively. The French were a bit younger: St. Arnaud was 52, MacMahon was 46, Canrobert 45, Bosquet 44, Prince Napoleon-Jérôme 32.<sup>7</sup> One of the youngest officers in the high command of the Allies was Omer Pasha, the Ottoman marshal, who was 47 years old at the outbreak of the war.

This is the first war in which two supreme commanders Marshals Saint-Arnaud and Lord Raglan as well as the head

of one of the belligerent countries – the Tzar Nicholas I – lost their lives during the conflict, from natural causes and not as a result of wounds received in the fight.

Through the remote areas where it took place and which it affected in one way or another, the Crimean War transcends the European borders and almost takes on the proportions of a world conflict: the land confrontation began on the banks of the Danube, moved to Dobrudja and around Varna then in the Crimea and the Caucasus and the naval one reached the eastern shores of the Black Sea, took place in the Baltic Sea, in the White Sea and in the Far East, in the waters of the Pacific Ocean. Developed on two continents, the war involved large masses of population and caused enormous casualties among the combatants. Statistics have shown that, due to poorly organized or even non-existent health services, the number of deaths from diseases or infections and post-operative complications exceeded four to five times that of those killed in battle.<sup>8</sup>

The consequences of this local conflict transformed into a European conflict with globalization tendencies were felt on the continental economic, social and geopolitical level and some of the beneficiaries were the Romanians through the reunification of Moldavia with part of the body of Bessarabia and, above all, through the accomplishment of much dreamed and desired Union of the Principalities, in 1859.

Given the defeat of Russia, this war constituted a taboo subject to study for Romanian historians during the communist period, because its commentary in papers of some extent would, of course, have disturbed the "great neighboring and friendly country", the U.S.S.R.

Photography was also a new feature, used for the first time as a means of documenting armed events. Today it is a common thing to learn about a war from newspapers and to see the accompanying pictures taken on the spot a few hours ago. Press photographers risk their lives everyday – some even lose them – on the

frontline of armed conflicts somewhere in the world. Nobody seems impressed by their sacrifice, not even themselves. From Korea to Vietnam, Cambodia and Angola, from Bosnia to Afghanistan, Iraq and Ukraine they have followed the troops, mingled with soldiers and shared their life and adventures. In this way the photo journalists witness the most important moments of modern military history and complete a trustworthy documentation of every campaign. Many of their pictures are awarded such coveted prizes as the Pulitzer Prize for press photography.

But, in the 1850s, photo-journalism was in its infancy. The photo reporters Szathmari, Fenton, Robertson, Langlois, Méhédin, Durand-Brager are making their appearance on the front, gathering an absolutely truthful illustrative material, without the embellishments and subjectivism of the professional artists who more often did not reach the front line and reconstructed the event from the accounts of the participants to which they added their own imagination.

At that time it was more of a private enterprise than a government commission or a leading newspaper's special concern. It was expensive and cumbersome to take the cameras, tripod, glass plates and the necessary chemicals on the field. A van and a horse team were used for this purpose. Half of the van was used as dark room while the other half was turned into bedroom, dining room and kitchen. The photographer was self-sufficient and self-employed in this kind of project. Unlike nowadays when photo journalists are clad in battle dress, passing unnoticed among other soldiers, the 1850s war photographer kept his civilian clothes on the battlefield and often became an easy target for both opposing sides. The wet collodion technique was still too slow to allow taking snapshots. Consequently, the photographer had to ask soldiers to pose for a few seconds or even minutes. For obtaining good views of trenches and fortifications he had to expose himself by taking his camera as near as possible to those objectives.

The Bucharest-based artist Carol Popp de Szathmari (1812–1887) (Fig. 1) was the first frontline photographer in the world to document the 1853–54 Danubian Campaign.

A well known painter and photographer, Szathmari had the great idea to use his skill for catching the many faces of the war waged by Russians and Turks on the Lower Danube.

Enterprising and industrious, a master of multitude of artistic expressions, genres and techniques including miniatures, lithography, watercolour, oil on canvas, portrait and landscape painting, a passionate traveller with specific interests in ethnography and architectural themes, Szathmari understood the great advantages of photography to capture evanescent moments faster and better than other artistic means. Szathmari used the new process of wet collodion.

The Russian, Austrian and Ottoman troops were based for a while in Bucharest and offered the artist a great opportunity to affirm his talent as well as gain financial rewards. Whether he asked the military commanders for permission to take their likeness, or they just visited his studio, he succeeded in compiling an impressive collection of military portraits. The Library of the Romanian Academy in Bucharest has a series of glass negatives and copies on salted paper of such studio portraits of officers. They belong either to the Russian or the Austrian armies. On some of these portraits he later applied soft shades of water colour.

There are only three pictures with Ottoman soldiers in the patrimony of the Library of the Romanian Academy: besides a Turkish camp with large Sibley tents, standing or seated soldiers all around and a foreground group of five officers clad in capes and fez (Fig. 2) there are other two slightly different compositions with a troop of Turkish cavalymen. In the first one, two troopers are mounted, rifles in hand, while six are dismounted (two standing beside their saddled horses). They are wearing dark blue tunics with thirteen rows of silk worsted cord on the front. All their accoutrements are white. The bugler on the left is resting his brass instrument on his hip. The second picture has only the front group of four taken from a different angle, with more contrast in tonality and sharper contours on the white horses; the dismounted cavalryman with his elbow on the saddle appears to be an officer (Fig. 3).





Fig. 1. – Carol Popp de Szathmari, Selfportrait, photograph on salted paper, Library of the Romanian Academy.

There are more pictures with types from the Ottoman Army in The Royal Archives at Windsor. From the twelve pictures which surely belong to the original album produced by Szathmari, nine represent Turkish regular infantrymen, artillerymen and staff officers. They were photographed in the open in order to benefit the natural

light. Always grouped four or five at a time, the models are positioned in such a way that all the details of the uniforms and equipment to be revealed<sup>9</sup>. One of these pictures is of special interest for its central character is Omer Pasha himself. The Turkish marshal is surrounded by his staff and aides-de-camp.<sup>10</sup>



Fig. 2. – Carol Popp de Szathmari, An Ottoman Camp, photograph on salted paper, Library of the Romanian Academy.



Fig. 3. – Carol Popp de Szathmari, Ottoman Cavalrymen, photograph on salted paper, Author's Collection..



Some of those photographs were used as an inspiration base for coloured lithographs which Szathmari commissioned to be printed in Vienna, in 1855. In preparation for these lithographs, the artist made watercolour sketches after his own photographs. Those plates are as follows: *Arabian Bashibouzouks* (Fig. 4) and *Bashibouzouk and Arnaout*. (Fig. 5) The captions are in German specifying the photographic base of the composition: “Nach einer von Szathmari vor Oltenitza verfertigten und collorirten Photographie”.<sup>11</sup>

From the same series of Oriental types there is, at the National Military Museum “King Ferdinand I” in Bucharest, a picture of a magnificent *Arnaout* in full costume (Fig. 6). He wears large red shalvar embroidered with gold bullion thread on the sides, a *tschepken*

(short jacket with slit sleeves) also fully embroidered, a sash in which he stuck two pistols and a yatagan while another dagger is hanging in front; on his head he has a red fez adorned with a large tassel. He keeps a hand on his trusted carbine to show that he is always ready to use it, if necessary. A coquettish moustache gives a milder touch to his stern, resolute countenance. Unlike the other compositions with bashibouzouks or various Oriental irregulars who were photographed outside, this elegantly clad arnaout has posed inside the photographer’s studio: a silk curtain on the left shows a kind of elegance in that interior. The picture is mounted on cardboard with printed borders and credit “Etablissement Photographique de Charles Szathmari à Bucarest”.<sup>12</sup>

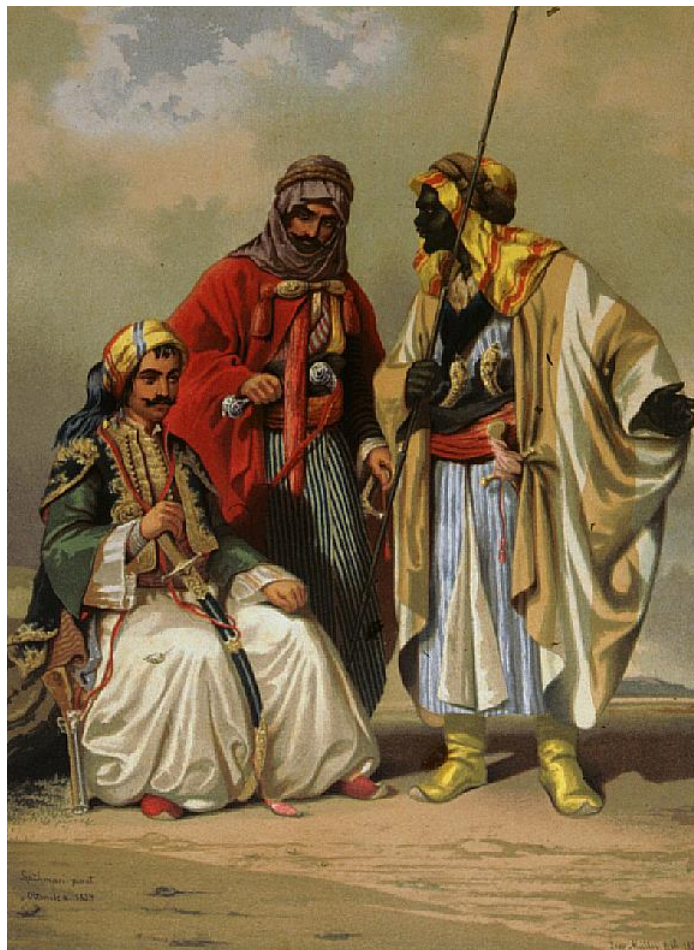


Fig. 4. – Carol Popp de Szathmari, *Arabian Bashibouzouks*, colour lithograph, Library of the Romanian Academy.



Fig. 5. – Carol Popp de Szathmari, Bashibouzk and Arnaout, colour lithograph, Library of the Romanian Academy.

Bahattin Öztuncay, the outstanding Turkish historian of photography, gives due credit to Szathmari's photographs in his paper from the catalog of the 2006 exhibition *Kırım Savaşı'nın 150nci Yılı/150th Anniversary of the Crimean War*, organized by Sadberk Hanım Müzesi in Istanbul.<sup>13</sup>

The result of Szathmari's bravery and hard work on the battlefield, often exposed to dangers and privacies, was a comprehensive photographic album of two hundred pictures that he produced and which revealed such

vivid images of the war that it could not but be acclaimed as a valuable work by all those who saw it. He exhibited his album at the 1855 Paris Exposition Universelle. His album became famous also due to the pertinent analysis that Ernest Lacan gave it in his book entitled *Esquisses photographiques. À propos de l'Exposition Universelle et de la Guerre d'Orient*, published in Paris 1856. Ernest Lacan was one of the editors of the influential magazine *La Lumière*, the French Photographic Society's publication.





Fig. 6. – Carol Popp de Szathmari, Arnaout, photograph on salted paper, National Military Museum “King Ferdinand I”.

As described by Lacan, the album opens with portraits of Russian and Turkish commanders, General Prince Michail Dimitrievitsch Gortschakoff, General Baron Dimitri Erofeevitsch Osten-Sacken, Field

marshal Prince Ivan Fedorovitsch Paskevitsch, Commissioner Alexander Ivanovitsch Budberg, General Pavel Eustatievitsch Kotzebue, General Count Orlov, commander of Cossack troops, General Alexander

Nicolaevitsch Lüders and two commanders fallen on the battlefield – General Selvan, killed at Silistra and Soimonoff, killed at Inkerman. Besides these portraits, there is one of Omer Pasha, the Turkish commander-in-chief, surrounded by his aids, another of Iskender Bey (Muslim name of Polish Count Antoni Ilinski who volunteered in the Turkish army and distinguished himself in battle), followed by those of young Tevfik Pasha killed at Balaklava, of Dervish Pasha and two officers from the British and French allied armies, Colonels Simmons and Dieu. There are also types of soldiers and local people, infantrymen and Cossacks from the Russian forces, Turkish bashibouzouks (irregular cavalrymen) and nizamyie (regular infantrymen), Austrian lancers, dragoons and infantrymen, a few gypsies and Romanian merchants and artisans.<sup>14</sup>

In 1855 the press praised this work which was presented to Napoleon III in a private audience. The periodical *La Lumière*, in its issue of 9<sup>th</sup> June 1855, enthusiastically reported :

“M. de Szathmari, l’habile amateur photographe de Bucarest, dont nous avons annoncé dernièrement l’arrivée, a eu l’honneur d’être reçu mercredi soir par l’Empereur. LL.MM. ont voulu voir toutes les épreuves que renferme son magnifique album; les portraits des généraux russes et turcs les ont surtout vivement intéressé. Témoin oculaire de bien des scènes qui se rattachent à l’histoire de la guerre d’Orient, ayant connu la plupart des hommes qui se sont distingués dans cette grande lutte, M. de Szathmari a pu donner des détails curieux et qui ont fixé l’attention de LL.MM. L’Empereur a félicité l’auteur de cette intéressante collection, dont il a accepté l’hommage. Nous sommes heureux d’annoncer ce succès qui honore la photographie et qui montre avec quelle bienveillance LL.MM. accueillent et encouragent les progrès de notre art.”<sup>15</sup>

Szathmari was also well-received by Queen Victoria at Osborne Castle on the Isle of Wight on 19<sup>th</sup> July, 1855. The audience lasted a couple of hours for both the queen,

Prince Albert and their guest, King Leopold of the Belgians, were deeply interested by those war photographs. *La Lumière*, the same French photographic magazine, stated :

“Les portraits des généraux anglais, français, turcs et russes ont surtout fixé leur attention. La reine a daigné adresser des gracieuses félicitations à M. de Szathmari sur son beau travail et permettre qu’on lui annonçait que S. M. en acceptait l’hommage, et qu’une médaille d’or lui était accordée comme signe de sa haute satisfaction.”<sup>16</sup>

Eleven months after Szathmari took his pictures on the Lower Danube, Roger Fenton (1819–1869) travelled directly to the Crimea and took photographs of Ottoman-British-French allied troops.<sup>17</sup> After the fall of Sebastopol, James Robertson (1813–1881) photographed the remains of the city’s fortifications: the Redan, the Malakoff Tower, the docks before and after their demolition by the victors as well as the allies’ base at Balaclava.<sup>18</sup> (Figs. 7, 8, 9, 10) Both Fenton and Robertson were also responsible for some portraits of Marshal Omer Pasha (Figs. 11, 12). That skilled soldier was the strongman of the day and his face was immortalized by many artists and photographers.<sup>19</sup> A lot of them were published in the European illustrated magazines, others were lithographed and sold to enthusiastic supporters of the war.

Two more portraits of Omer Pasha surfaced in the last few years. The Hungarian painter Constantin Daniel Rosenthal (1820–1851) painted the general’s portrait a few years earlier when Omer Pasha was at the head of the Ottoman troops camped on the border of the Danube, during the 1848 Wallachian revolution. In that very moment he and his army were in Giurgewo, awaiting the orders to advance towards Bucharest. Rosenthal went there to take likenesses to both Suleiman Pasha, the Sublime Porte special commissioner and to Omer Pasha. The preliminary sketches of these important representatives of the Ottoman Empire were published anonymously in a 1849 issue of the Leipzig periodical *Illustrierte Zeitung*.<sup>20</sup>



While in Giurgewo, Rosenthal scabbled a pencil drawing of Omer Pasha's traits in the notebook of a French friend, the journalist Abdolonyme Ubicini, who accompanied him. Not until five years later – when Rosenthal was no longer alive and Omer was at the apex of his celebrity and military career – was that pencil sketch published. This time it was printed in the Paris magazine *L'Illustration*, but again without quoting the author's name. Ubicini signed

for that periodical a note about Omer Pasha, illustrated with Rosenthal's portrait. In a few lines Ubicini described the circumstances in which that pencil drawing have come into his possession: during one of his visits to Omer Pasha "(...) a young painter who accompanied me – who, unfortunately, died in Hungary in the meantime – made this portrait of a perfect resemblance on a page of my notebook"<sup>21</sup>.



Fig. 7. – James Robertson, General view of Sebastopol, albumen print, Library of the Romanian Academy.

Although *Illustrirte Zeitung* and *L'Illustration* published the sketches of this portrait, as stated above, the trail went cold, as we know nothing more about the finished painting. Until the 2021 auction at the Artmark House in Bucharest that is, when this presumed lost portrait suddenly surfaced. This is relatively small oil on

cardboard work (26.5 × 21 cm), which represents the brave general in a different posture from the ones in the sketches published earlier. He was clad in full dress (Fig. 13). Therefore Rosenthal's artworks catalogue enriches with a portrait known to have been painted, but not known to have survived the vicissitude of time.<sup>22</sup>

Inspired by Rosenthal's drawing, the Austrian lithographer Eduard Weixlgärtner (1816–1873) printed a portrait of the Turkish marshal as a supplement for the newspaper *Wiener Telegraph*. There is a striking resemblance between the two works: the marshal is clad in the same cavalry attila with the Medjidie order hanging from his neck; his head is also

drawn in profile, although it is turned over the right shoulder – this being the only change from the initial pose; he is glancing in the same upper direction; the same forelocks are emerging from under his fez. The caption, in German, reads as follows: *Omer Pascha, Oberfeldherr der türkischen Armee an der Donau*.



Fig. 8. – James Robertson, The Malakoff Tower, albumen print, Library of the Romanian Academy.

Two other lithographs are worth mentioning, even though they are almost identical. One of them was edited by Goupil in Paris and is signed by Marie-Alexandre Alophe (1812–1883), who eventually became a good photographer; the other was printed in Vienna and is signed by Adolf Dauthage (1825–1883). It is difficult to state who copied the other one's work because on both of them

Omer Pasha is portrayed in the same attitude, standing at ease with one hand resting on the bejeweled hilt of his sabre; he is wearing the same outfit and his countenance has the same expression of strength, courage and wit. While Dauthage's lithograph bears only the marshal's name, Alophe's work is captioned: *S.E. Omer Pacha, Général en Chef de l'Armée de Roumily – Novembre 1853*, followed by a



facsimile of the pasha's signature. All these three lithographs belong to the Library of the Romanian Academy in Bucharest. Advertising Alophe's portraits of the most

famous men of the epoch, Goupil listed Omer Pasha's likeness at number 90 (between Napoleon I and Sir Charles Napier).

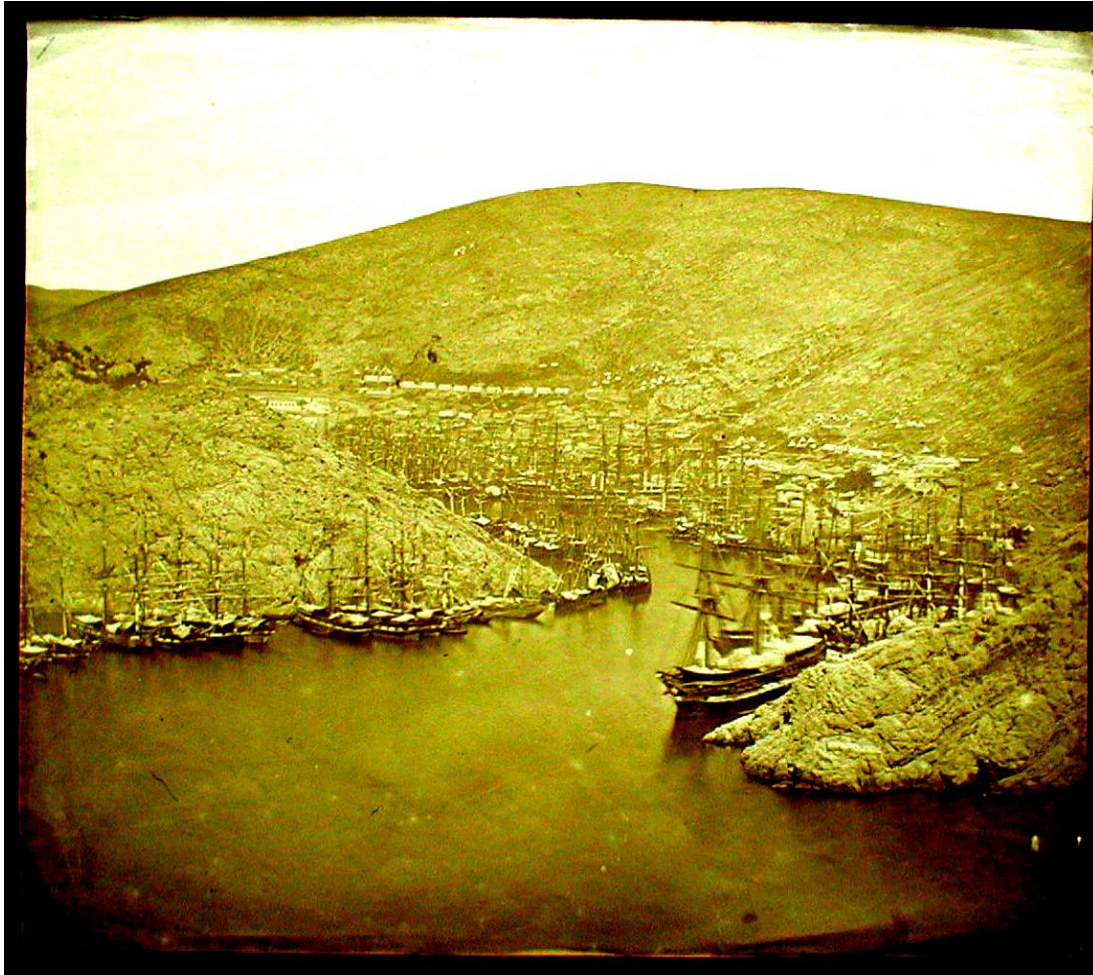


Fig. 9. – James Robertson, Balaklava Harbour, albumen print, Library of the Romanian Academy.

The Austrian photographer Ludwig Angerer (1827–1879) took a remarkable portrait of Mushir Omer Pasha while he was camped in Bucharest, at the end of the Danube Campaign, after the Russians left the Romanian Principalities which were eventually occupied by the Austrian troops. At that time, young Angerer was wearing the uniform of the Austrian imperial army as military assistant druggist of the “Kaiserlich-Königliche Feldapothek Nr. 14

in Bukarest”. He had plenty of free time and devoted it to photography. Thus he produced a rich portfolio of documentary pictures immortalizing both military events and day-by-day life of a city still oriental in shape and manners.<sup>23</sup>

Angerer used the new wet collodion process for his pictures. For the copies he used the salted paper. The marshal's portrait is of 23 × 18,5 cm in size showing that Angerer had a rather large size

camera, fit both for landscapes and larger compositions.

The marshal posed with all the finery of his full dress uniform (Fig. 14). The old soldier is captured in almost the same pose as in Rosenthal's 1848 painting, seated and looking into the lens of the camera with his deep, nostalgic eyes. He is dressed in the same full dress uniform, with gold bullion embroideries on the collar, chest and cuffs, to which are fastened all the decorations he possessed including the riband of a grand cross, worn over the right shoulder the badge resting, unnoticed, on the left hip and the stars affixed to the left breast. A parade sword, with golden saber knot, rests on his

thigh. The fez has embroidery on the front that did not exist in Rosenthal's painting. On the other hand, looking at the two images, one can see how carefully the painter reproduced, with his thin brush, the embroidery on the model's tunic. If in the painting, the marshal's beard is only grey at the temples, in the photograph he has it completely white, which denotes rapid ageing, under the influence of the uninterrupted campaigns he had planned and led. This less known portrait of Omer Pasha belongs to the documentary collection of the Institute of Art History of the Czech Academy of Science in Prague.<sup>24</sup>



Fig. 10. – James Robertson, Balaklava Harbour, albumen print, Library of the Romanian Academy.





Fig. 11. – James Robertson, Omer Pasha, *The Illustrated London News*, 16 Dec. 1854.



Fig. 12 – Roger Fenton, Omer Pasha on horseback, *The Illustrated London News*, 20 Oct. 1855.



Fig. 13. – Constantin Daniel Rosenthal, Omer Pasha, oil on cardboard, 1848, Private Collection.





Fig. 14. – Ludwig Angerer, Omar Pasha Latas, photograph on salted paper, c. 1856, Institute of Art History of the Czech Academy of Science, Prague.

When a march composed by Omer Pasha's wife was published in *The Illustrated London News*, the score was illustrated with a sketch by Constantin Guys as a frontispiece<sup>25</sup>. It depicted the marshal and his officers riding

in front of a cavalry unit, while some other cavalymen are charging in the background. Unlike other high ranking Turkish officers of the same period, Omer Pasha was monogamous and his wife was a talented

Romanian lady whom he married while he had his headquarters in Bucharest, after the 1848 revolution.<sup>26</sup> That charming Romanian was the sister of a piano player and music teacher of some notoriety at that time, Gheorghe Simonis. Omer Pasha noticed her during a concert held in the capital of Wallachia, when she accompanied her brother. After their marriage, Gheorghe Simonis followed his brother-in-law in the Ottoman Empire and eventually became instrumental in reorganizing the Turkish military bands. For his services he was rewarded with a colonelcy and the title of “bey”<sup>27</sup>. With such a talented brother, there is no doubt that Ida, Omer Pasha’s wife, composed marches worth of being published in the British magazine<sup>28</sup>, as the editors’ token of friendship and courtesy towards her brilliant husband.

The French graphic artist Constantin Guys (1803–1892), contributed many other sketches concerning the first stages of the war.<sup>29</sup> Guys was an oddish character, living alone and travelling most of his life. He was a self-educated man discovering his talent when he was forty-years-old. Since then he became a free lance artist contributing with his drawings to various publications. None of his sketches were ever signed and he insisted on being published anonymously. Once a friend and comrade-in-arms of Lord Byron, Guys was much influenced by Romanticism. As he was a wholly romantic prototype, the artist wanted to be wrapped in a veil of mystery; that is why he favored so much anonymity<sup>30</sup>.

Constantin Guys was one of the founders of *The Illustrated London News*.

At the outbreak of the war, he volunteered to go on the border of the Danube to document the events. For the first four months of 1854 he was the only contributor to the British magazine, sending not only his sketches but also the adjoining correspondence. He was affiliated to Omer Pasha’s staff. He had also the honour of

being the marshal’s guest at Shumla. The audience took place on the 17<sup>th</sup> of January, 1854. His portrait of the field marshal was published in the last issue of February 1854<sup>31</sup>. In that drawing, Omer Pasha – who was also the Governor of Shumla – appeared very informally clad, in a plain befurred coat. The long pipe with amber mouthpiece was held in the pasha’s hand. During his visit, Constantin Guys was accompanied by two British officers, Major Tombs and Captain Austin of the Bengali Horse Artillery. A sketch of the room where they had been received was published in the first issue of March 1854.<sup>32</sup>

Afterwards, Guys joined Iskender Bey’s bashibouzouks, and was one of the first to reach the outskirts of Bucharest, in the vanguard of the Ottoman troops when the Russians left the Wallachian Capital city. When the theatre of war moved to Crimea, Guys followed the British army. He was an eye witness of the Battle of Inkerman. As a vivid document of his presence there he sent a selfportrait showing himself on the grim battlefield, cautiously stepping between dead and wounded, broken weapons and discarded accoutrements. It was published in a February 1855 issue of *The Illustrated London News* (Fig. 15). The editor described the sketch as follows: “The scene which our Artist has here depicted is one which he witnessed in crossing the battlefield on the 5th of November, at the time when the Russians were retreating. On horseback or on foot it was impossible to pass along without treading on the wounded or the dead, so thick was the ground covered with them”.<sup>33</sup> On that occasion he also drew general Carobert’s portrait as he observed the movement of troops from a hill commanding the battlefield.<sup>34</sup>

Guys was a prolific artist who sent between eight to ten sketches a day to his editor in London:

„(...) Devant Sebastopol il se tenait constamment aux avant-postes à la recherche du document sensationnel.(...) Il travaillait très vite et n’importe où, en vrai journaliste.

Tous les jours, de Crimée il envoyait à Londres huit à dix croquis: tantôt il nous transporte aux bords du Danube, aux rives du Bosphore, au cap Kerson, dans la pleine de Balaklava, dans les campements anglais, turcs, piémontais, dans les rues de Constantinople; tantôt il nous fait assister au spectacle horrible des blessés".<sup>35</sup>

Charles Baudelaire, admirer of Guys, commented extensively this sketch and most of his works of art done during the campaign.<sup>36</sup> The artist's contribution to the documentation of the Crimean War is duly emphasized by Luce Jamar-Rolin in his paper of 1956, the most comprehensive sketch of Guys' life and work ever made.<sup>37</sup>

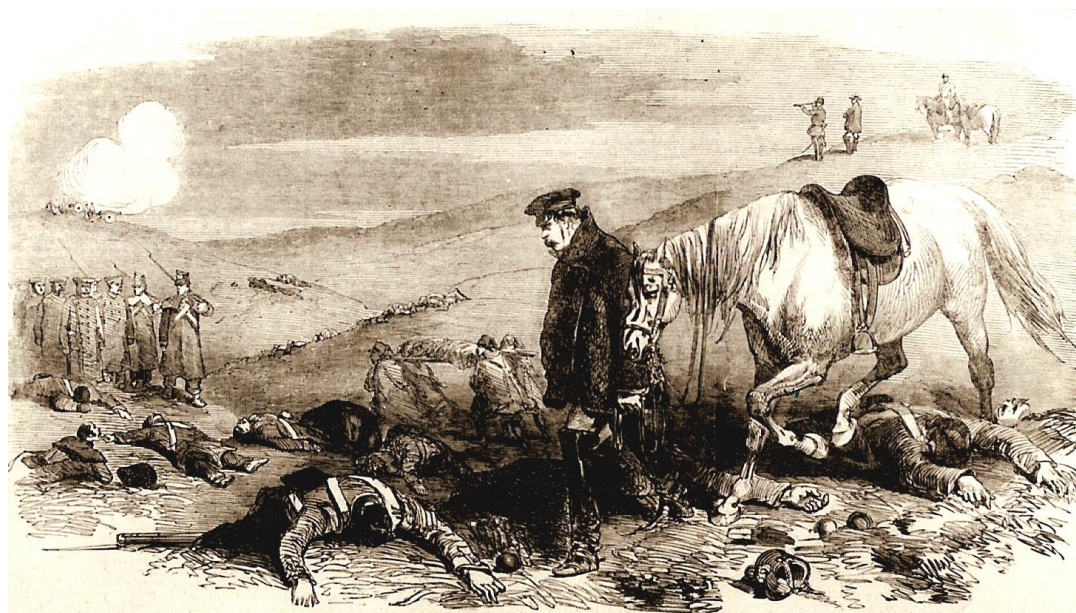


Fig. 15. – Constantin Guys, Our Artist on the Battlefield of Inkerman, *The Illustrated London News*, 3 February 1855.

In a larger composition, printed at Goupil in 1854, Marie-Alexandre Alophe portrayed all the important commanders of the allied forces in the Crimean Campaign. Omer Pusha ranks among them. The lithograph has the following caption: *Les Défenseurs du Droit et de la Liberté de l'Europe*. The names of the commanding officers are also inscribed under everyone's figure: *Général Baraguay d'Hilliers, Vice-Amiral Parceval Deschênes, Amiral Plumbridge, Amiral Napier, Schamyl, Contre-Amiral Bruat, Vice-Amiral Hamelin, Amiral Dundas, Omer Pacha, Ismaël Pacha, Duc de Cambridge, Lord Raglan, General Brown, Prince Napoléon, Maréchal St. Arnaud, General Canrobert*.

A still larger hand-coloured lithograph, drawn by the German painter Gustav Bartsch

(1821–1906) and printed by the lithographer Johann Friedrich Hesse portrayed almost the same commanders with their staff, courteously surrounding the Sultan. Besides the French and British high ranking officers already depicted in the Goupil's plate several Turkish commanders are included. All of them are on horseback. Among them there are two Romanians who volunteered in the Ottoman army and received ranks according to their military experience. They are Prince Grigore Sturdza, already mentioned before, and Vasile Obedeau. The name of everyone is inscribed at the base of the plate: Am[ir]al Hamelin, Lord Raglan, Sir John Campbell, 1er Aide de Camp du Duc de Cambridge, Duc de Cambridge, general de Division, Lord Lucan, Am[ir]al Dundas, general Lord



Cardigan, Ismaïl Pacha, G[énérali]ssime Omer Pacha, Mouhlis Pacha (Prince G. Stourdza), Achmet Pacha, Saïd Bey (B. [sic] Obedeano), Capitaine Aide de Camp d'Omer Pacha, M[aréch]al Baraguay d'Hilliers, col[onel] Trochu, 1er Aide de Camp du Marechal, Col[onel] Desmaret, 1er Aide de Camp de S.A.I. Le Prince Napoléon, S.A.I.

le Prince Napoléon, g[énéral] de Division, général de Division Bosquet, Maréchal de Saint-Arnaud, g[énérali]ssime de l'armée française, général de Division Canrobert. The composition is vivid, the countenances and attitudes are simply accurate. This imposing lithograph is captioned *Campagne de Crimée. L'armée d'Orient 1854.* (Fig. 16)



Fig. 16. – Gustav Bartsch, Campagne de Crimée, L'Armée d'Orient, coloured lithograph, 1854, Library of the Romanian Academy.

Portraits of commanding officers and war-inspired compositions were often reproduced in the illustrated magazines. Thus, one could find in those European periodicals the features of the glorious or not so glorious generals on both sides: Lord Raglan<sup>38</sup> (Fig. 17), prince Paskevitch<sup>39</sup>, prince Mentchikoff<sup>40</sup>, (Fig. 18), prince Gortschakoff<sup>41</sup> (Fig. 19), Lüders<sup>42</sup>, Schilder<sup>43</sup>, generals Péliissier<sup>44</sup> (Fig. 20) ,

Canrobert<sup>45</sup> (Fig. 21), Bosquet<sup>46</sup> (Fig. 22), MacMahon (Fig. 23) admiral Adolphus Slade (Muşaver Pasha)<sup>47</sup> (Fig. 24), sir John Fox Burgoyne<sup>48</sup>.

In a June issue of *L'Illustration* there is published a drawing depicting the council of war held at Varna by the three allied commanders, Raglan, Saint-Arnaud and Omer Pasha<sup>49</sup>. (Fig. 25) They are attentively studying a map displayed on a table. Other



maps, books and the marshals' greatcoats, swords and hats are spread all around on the floor or on a bench near the wall. Saint-Arnaud is standing in order to explain his plans more eloquently while the other two are seated. Three high ranking Turkish

officers are also in attendance. Another woodcut published in the same French magazine showed the British admirals on deck of a battle ship: Lyons, Napier, Slade and Dundas.<sup>50</sup> (Fig. 26)

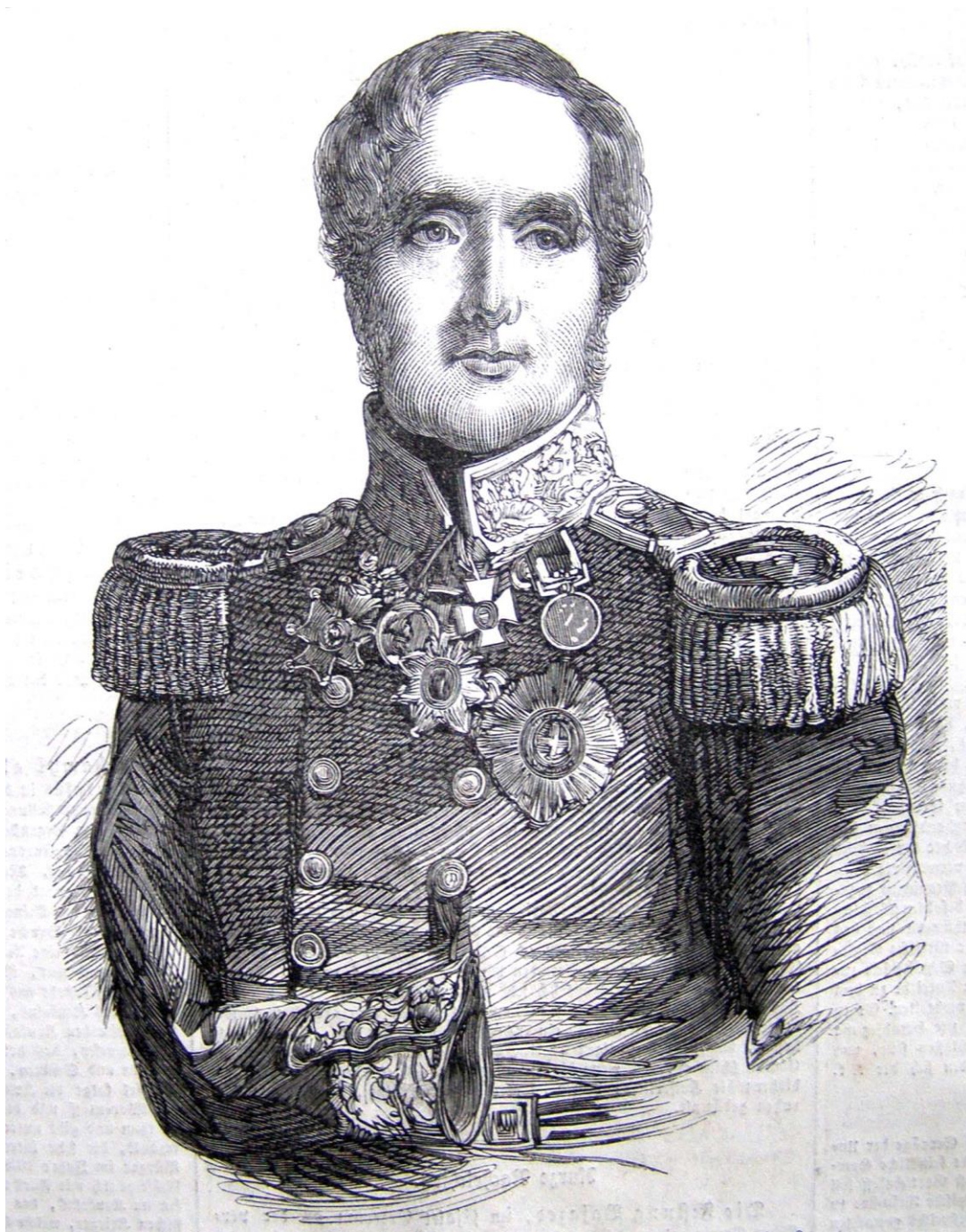


Fig. 17. – Lord Raglan, *Illustrirte Zeitung*, 18 March 1854.



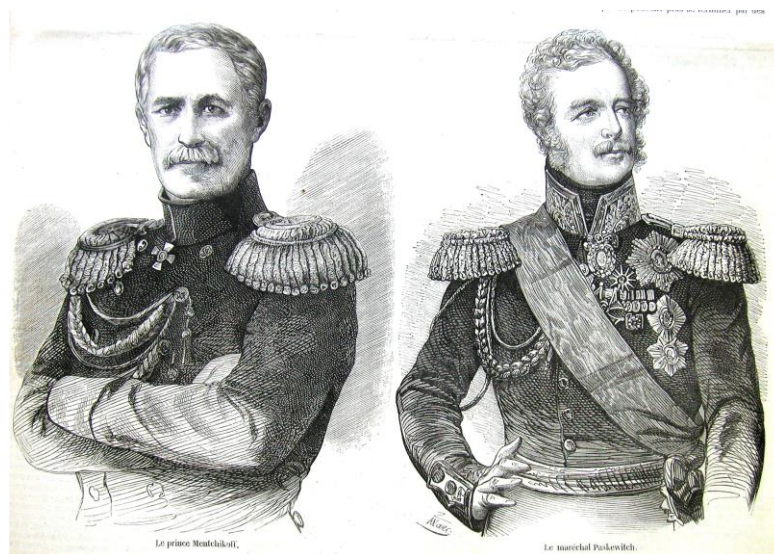


Fig. 18. – General Alexander Menshikoff and Field marshal Ivan Paskevitch, *Illustrirte Zeitung*, 5 November 1853.



Fig. 19. – General Michail Gorceakoff, *Illustrirte Zeitung*, 11 March 1854.





Fig. 20. – Le maréchal Aimable Pelissier, Duc de Malakoff, *L'Illustration*, 15 November 1856.



Fig. 21. – Le général François Certain de Canrobert, *L'Illustration*, 14 Octobre 1854.



Fig. 22. – Le général Pierre Bosquet, *L'Illustration*, 28 Octobre 1854.



Fig. 23. – Le maréchal MacMahon, Duc de Magenta, *L'Illustration*, 18 Juin 1859.



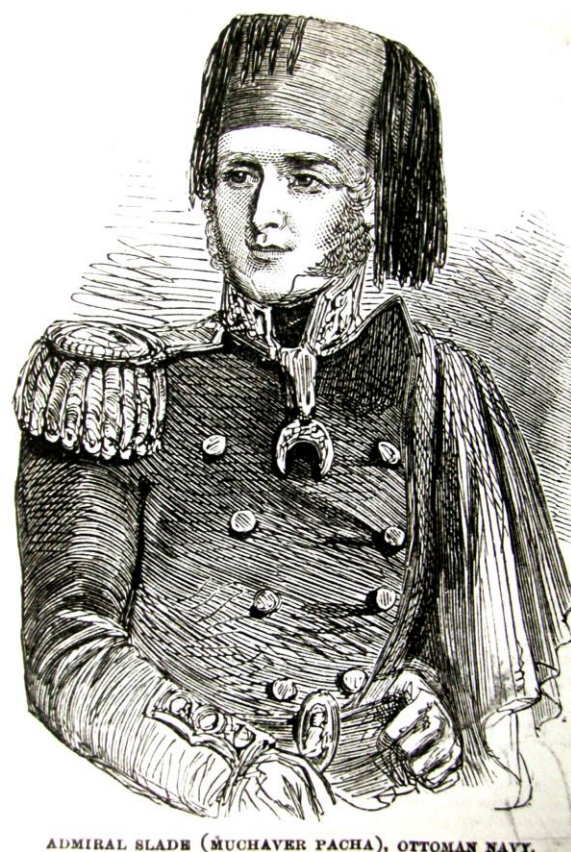


Fig. 24. – Mushaver Pasha a.k.a. Adolphus Slade, *The Illustrated News*, 4 February 1854.



Fig. 25. – A council of war in Varna, *L'Illustration*, 10 Juin 1854.



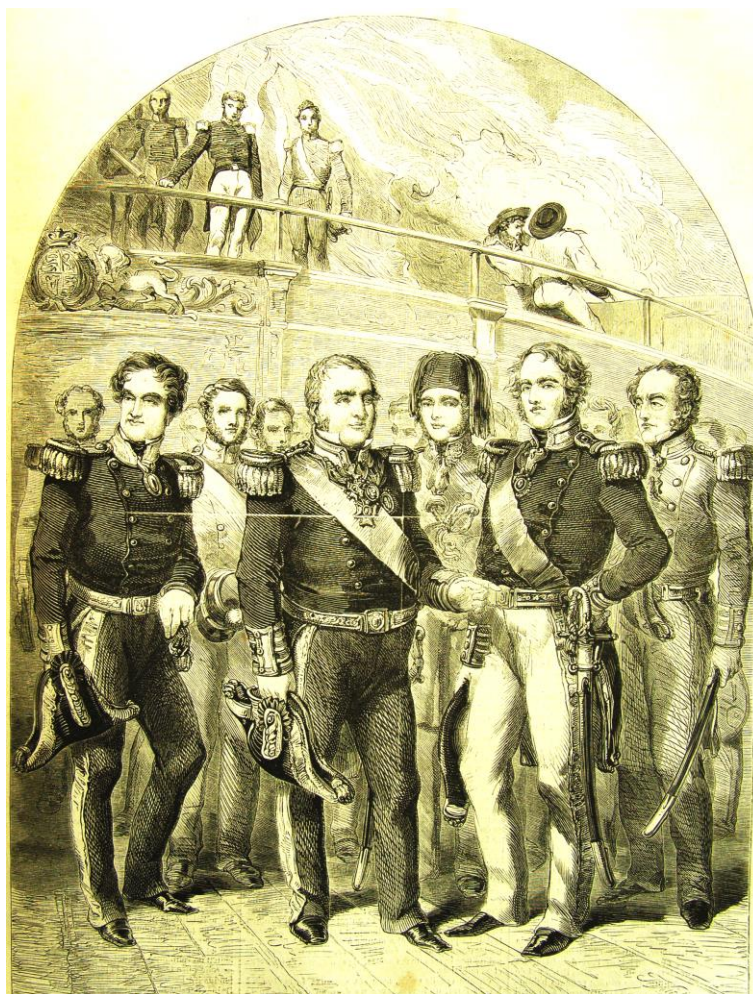


Fig. 26. – The British Admirals - Lyons, Napier, Slade and Dundas, *L'Illustration*, 26 Août 1854.

The countenance of the rulers of the belligerent countries was also often published in the illustrated magazines: Sultan Abdul Medjid (Fig. 27), Czar Nicholas I (Fig. 28), Emperor Napoleon III (Fig. 29) and Queen Victoria (Fig. 30).

The young Theodor Aman (1831–1891), studying in Paris, distinguished himself as the first illustrator of the Crimean War. The events caused by the unresolved Oriental Question that were taking place on the Lower Danube, in his native country, inspired him and he began a large-scale work, *The Battle of Oltenitza*. The painting was very well received by the French public, although it was purely the product of fantasy and fashionable conventions in battle

scenes, because the artist had not seen the field and had no information from the combatants about how it had unfolded. After completion, the canvas was displayed in the window of the Goupil art store where it attracted a crowd of curious people to admire it. A small lithograph was executed after this work (Fig. 31). Aman became, overnight, a celebrity and the former French Consul General in the Romanian Principalities and great friend of the Romanians, Adolphe Billecocq, advised him to offer the painting to Sultan Abdul Medjid.

That was the great chance of Aman's life to travel to Constantinople and experience the oriental ambience at source. The painter presented his work to Sultan Abdul Medjid in



1854; to reward him, the sultan decorated him with the Order of Medjidie besides giving him a large sum of money; the work is still on display at Dolmabahce Sarayı in Istanbul.<sup>51</sup>

After knowing the smooth and peaceful life in the capital of the empire, imbued with the perfume of the real East as well as that of the

“imagination”, Aman had the opportunity to know the battlefield, under the rain of projectiles, in the Crimea, moving with a French warship at Eupatoria and Sebastopol passing by Alma where the great battle had taken place a short time before, giving him the opportunity to take sketches on the spot.



Fig. 27. – Charles Doussault, Sultan Abdul Medjid, *L'Illustration*, 14 Octobre 1854.



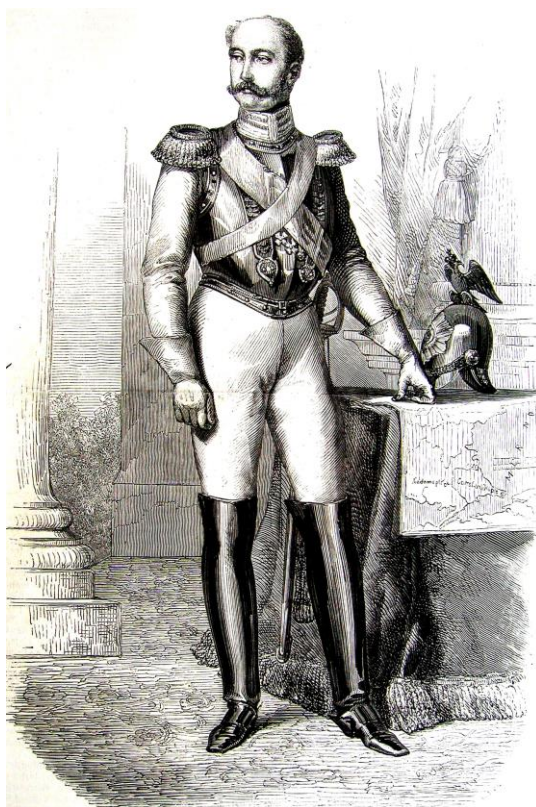


Fig. 28. – Tzar Nicholas I, *L'Illustration* no. 578, 25 Mars 1854.

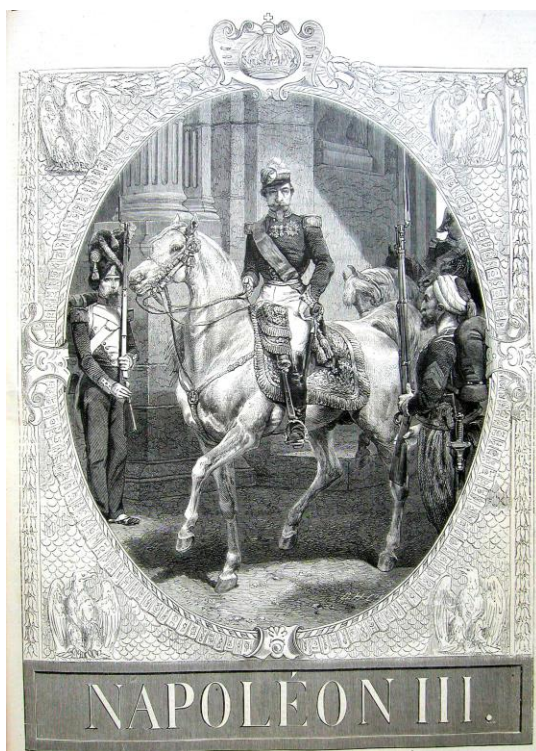


Fig. 29. – Horace Vernet, Emperor Napoleon III, *L'Illustration*, Août 1856.



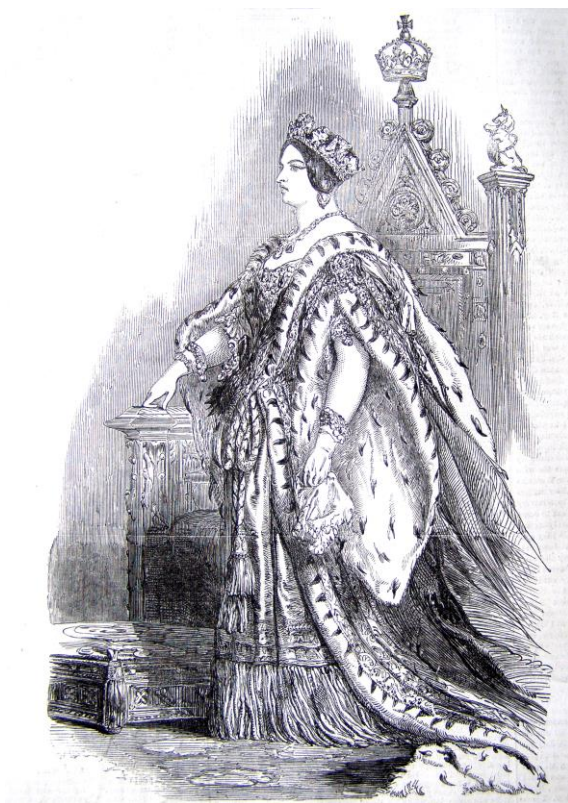


Fig. 30. – Queen Victoria, *The Illustrated London News* No. 667, 4 February 1854.

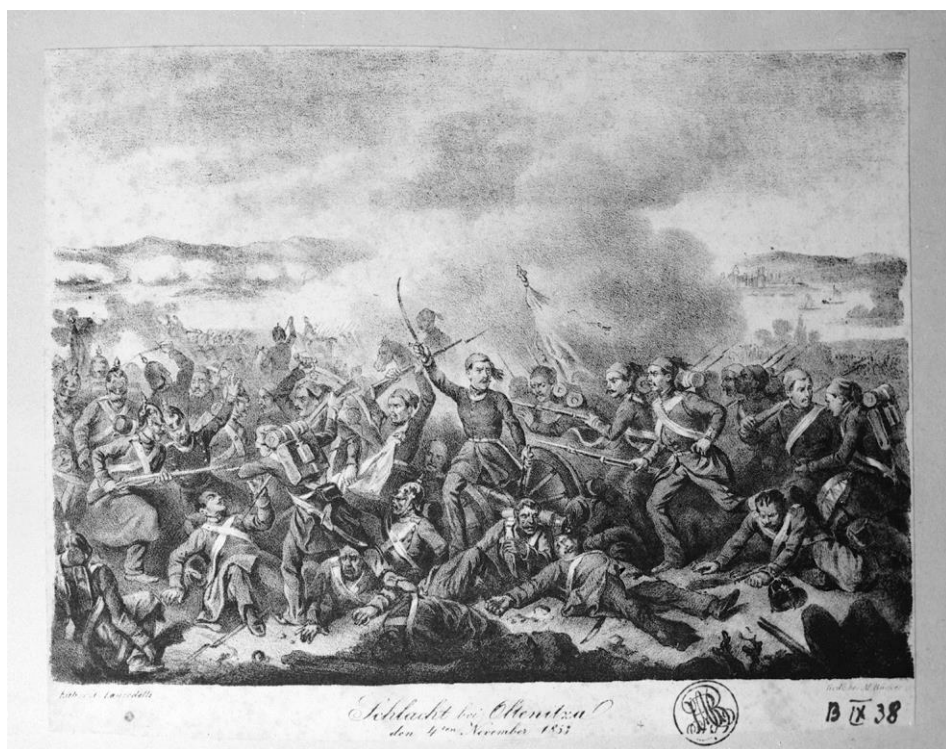


Fig. 31. – Theodor Aman, La bataille d'Oltenitza, lithograph, 1853, Library of the Romanian Academy.

Aman was the first Romanian artist to document himself on a battlefield, he heard the booming of the cannons and smelled the gunpowder, he saw the wounded and the dying, thus having good reasons to show his pride that he had the chance to see, live, the unfolding of a battles. Here is a fragment from a letter he wrote to his elder brother a few days after the battle he witnessed: "With all the fatigue, hunger and pain in my feet, I felt happy, because I was the only bourgeois <civilian, n. A.S.I.> who could enter and see all this. As an artist I have seen things that I will never see again. The soldiers seen on the battlefields are not the same as those seen in the city; full of dust or mud, they are not shaved, they are poorly nourished, and incessantly wait for death, not knowing the moment, but always sure of victory. (...) I saw very sad things which you can only realize when you have seen the poor wretches suffering from their wounds and who were hanging two by two on a mule, pale as death, with the arm or the leg taken by a shell, some unconscious and in a deplorable condition; I think I will never forget their attitude when they were leading them to an ambulance that was behind the headquarters, where I was then. (...)"<sup>52</sup>



Fig. 32. – Theodor Aman, French soldier, drawing, Library of the Romanian Academy.

Aman made several pencil sketches on the occasion of his presence in the middle of the

armed conflict: *French infantrymen* (Fig. 32), *Ottoman officers* (Fig. 33), *bashibouzouks*, or portraits of tired soldiers (Fig. 34).<sup>53</sup>



Fig. 33. – Theodor Aman, Turkish soldier from the back, drawing, Library of the Romanian Academy.

Later, based on these sketches, he produced an imposing painting in his studio, *The Battle of Alma*. It is the largest canvas the artist ever painted, 194.5 × 324.5 cm. The work was purchased by the Romanian statesman Ion Ghica who exhibited it at the elegant residence he had on his estate in Ghergani, not far from Bucharest. After the communists took political power in Romania and nationalized the properties, in 1948, the peasants plundered the building and took into possession this remarkable work of art which, being large enough and waterproof (as being an oil painting), was used for a time... as wagon cover! It was discovered by the historian George Potra who managed to recover it and gave it to the National Museum of Art in Bucharest, where it is now on display.





Fig. 34. – Theodor Aman, French soldier, drawing, Library of the Romanian Academy.

During the Danubian Campaign of 1853–1854 which were the prelude to the great confrontation in Crimea, a few engravers were busy printing plates inspired by the battles in Lower Wallachia (Cetate and Calafat) or Silistria and Oltenitza on the Lower Danube. The French lithographer Albert Adam (1833–1900) issued five plates with vivid compositions depicting either the confrontation of the Ottoman and Russian armies (*Death of Ismail Pasha at Calafat*; *Passage of the Danube at Turtukaia*; *Defense of Silistra*; *The Russian Retreat from Giurgewo*) or the camp in Shumla where Omer Pasha had his headquarters. All plates were labeled in both French and English thus showing that they were meant to a larger distribution (Figs. 35, 36, 37, 38, 39).



Fig. 35. – Albert Adam, The Camp at Shumla, coloured lithograph, Library of the Romanian Academy.

Not too many artists were able visit the battlefield and see the action. But the illustrated magazines were eager to publish images from the front. Consequently, most

of the illustrations were the result of the rich imagination of the artist employed by the editors. The heroic, suicidal charge of the Light Brigade was a rewarding topic which

attracted many illustrators both during and after the war. An anonymous composition was published shortly after the tragedy of Balaclava, in *The Illustrated London News*.<sup>54</sup> (Fig. 40) Although he never travelled to Crimea, Janet-Lange (1815–1872) illustrated a work by A.H. Dufour entitled *Les Turcs et les Russes. Histoire de la Guerre d'Orient*.<sup>55</sup> He was a very good and prolific illustrator who contributed his

drawings to the most important illustrated periodicals in Paris. When the artist died, almost twenty years later, the magazine *Le Monde Illustré*<sup>56</sup> reproduced one of his compositions showing the same charge but from the point of view of the French cavalymen who aided their British counterparts, thus saving them from total annihilation.<sup>57</sup> That painting was awarded a medal at the 1859 Paris Salon. (Fig. 41)

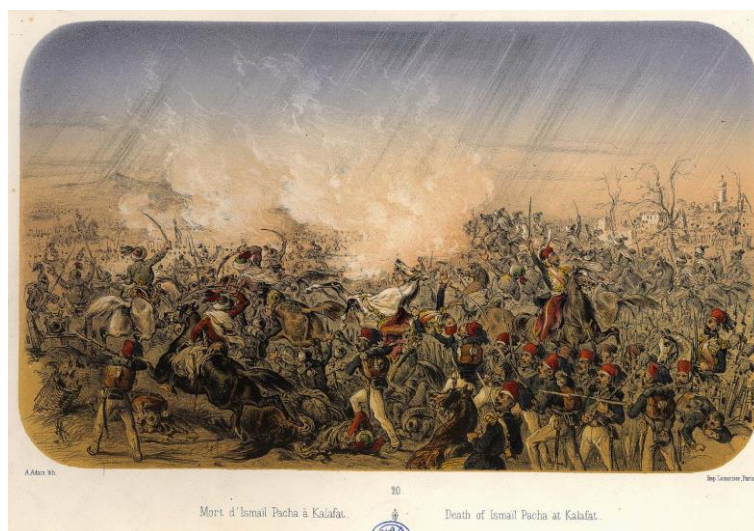


Fig. 36. – Albert Adam, Death of Ismail Pasha at Kalafat, coloured lithograph, Library of the Romanian Academy.



Fig. 37. – Albert Adam, Passage of the Danube at Turtukaia, coloured lithograph, Library of the Romanian Academy.









Fig. 40. – Charge of the Light Brigade at Balaklava, *The Illustrated London News* 720/ 23 December 1854.



Fig. 41. – Janet-Lange, Scene de la Guerre de Crimée, *Le Monde Illustré* No. 817/7 Décembre 1872.

The graphic artist William Simpson (1823–1899), arrived in the Crimea as a “special artist” for the periodical *The Illustrated London News* to which he regularly

sent, for a year, until after the fall of Sebastopol, sketches from the front and comments on the evolution of the campaign.<sup>58</sup> These sketches were later lithographed and



published in an album of 40 plates entitled *The Seat of War in the East*. Another British painter who was sent to Crimea as “special artist” for *The Illustrated London News* was Edward Alfred Goodall (1819–1908). He produced 64 water colours in which he documented the campaign.

The painter Adolphe Yvon (1817–1893), sent to the front after the fighting was concluded, in early 1856, to document the main battles of the campaign, painted three large compositions: *Capture of the Tower of Malakoff*, *French Assault on the Curtain Wall of Malakoff*, *Taking the Gorge of Malakoff*, exhibited at the Paris Salon - the first in 1857, bringing him the medal of honor, and the other two in 1859. Afterwards they were on display at Versailles, in the Crimean Hall.

Also the celebrated history painter Horace Vernet (1789–1863) (Fig. 42) travelled to Crimea to make sketches for future works. He painted a large canvas with *The Battle of Alma* which has at the center of the composition Prince Napoleon Jérôme, the commander of a French division that distinguished itself in that confrontation (Fig. 43). Another work by Vernet was inspired by the battle for Malakoff Tower, entitled, after the words said by General Patrice de Mac-Mahon, *J’y suis – j’y reste!* and representing the resolute commander making a firm gesture with his hand to a British officer to show that he was determined to remain on that position, while a zouave was planting the French flag on the captured ramparts.

The painter Jean-Charles Langlois (1789–1870), former combatant, in his youth in the Napoleonic campaigns, at Wagram and Waterloo, where he obtained the rank of colonel at the age of 26, arrived in Crimea in mid-November 1855 to document himself in order to paint a panorama.<sup>59</sup> He was accompanied by the photographer Léon-Eugène Méhédin (1828–1905) who took pictures of the ruins of the fortifications before they were dismantled, the appearance of the city and the surrounding landscape that Langlois was

intending to paint in his panorama *The Taking of Sevastopol*, installed in 1860 in a building specially built on the Champs-Élysées. The painting was destroyed in the Siege of Paris during the Franco-Prussian War of 1870.

Although he was not present on the theater of war due to his poor health, the painter Isidore Pils (1813–1875), made two compositions of great significance. The first, large-scale *Débarquement des Armées alliées en Crimée, 14 September 1854*, has in the foreground the French commanders, Marshal Saint-Arnaud and his generals Canrobert, Bosquet, Pelissier and Prince Napoleon Jérôme, and around the elite troops who accompanied them. The work was successfully exhibited at the Paris Salon of 1857 and the author was rewarded with a medal and decorated by Napoleon III with the Legion of Honor. The other, equally imposing painting, entitled *The Crossing of the River Alma by General Bosquet's Troops, September 20, 1854*, was exhibited at the Paris Salon in 1861, and brought the author the great medal of that important artistic event. The work inspired the cartoonist Galetti who published a humorous drawing representing a charming visitor to the Salon who, in front of this large picture, shook hand with a zouave in the painting, whom she had met, unbeknownst to her husband, in the camp at Saint-Maur<sup>60</sup> (Fig. 44).

In addition to a rich memoir, in addition to many historical studies, in addition to the iconography related to the battles – be it the authentic product of the documentation at the theatre of war, or the fruit of imagination – the Crimean War also provided a source of inspiration for humorists who, during the campaign or immediately after, in order to deface the faces of those directly affected by the conflict and make fun of the trouble of those who had been there, they published, in the pages of periodicals, comic stories or savory caricatures about the combatants and the strange places they crossed.<sup>61</sup>



Fig. 42. – Janet-Lange, Horace Vernet and his paintings, *L'Illustration*, 24 Janvier 1863.



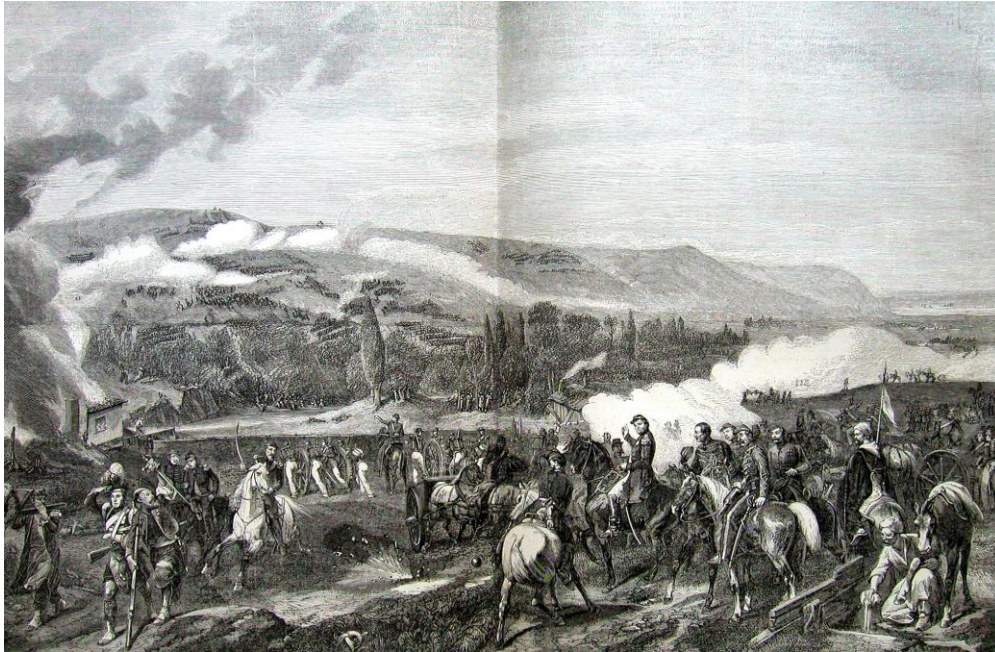


Fig. 43. – Horace Vernet, La Bataille d’Alma, *L’Illustration*, 17 Mai 1865.



*Danger pour les maris qui tiennent à certaines illusions, de conduire devant le tableau de M. Pils, les femmes qu’ils ont autrefois menées au Camp de St. Maur.*

Fig. 44. – Galetti, Album caricatural du Salon de 1861: Danger pour les maris qui tiennent à certaines illusions, de conduire devant le tableau de M. Pils les femmes qu’ils ont autrefois menées au Camp de St. Maur.

In the first stages of war waged on the Romanian Principalities soil, an unknown French cartoonist ridiculed the retreating Russian soldiers who “requisitioned” (read stole!) everything they like from poor inhabitants of the occupied territory: a senior officer with

plumes and cocked hat carries a chair, a clock, a trunk and some curtains while a Cossack is encumbered by a bundle of sheets and other heavy textiles (Fig. 45). A local peasant stares in amazement at them while they are crossing, in a hurry, the border with their cheap treasures.

The simple man, the common soldier who had no idea of politics and the reasons that had caused the war, saw only the current, palpable realities, which specifically referred to the privations of the bivouac life spent in an inhospitable land. That is why the dialogue between two zouaves, a hardened veteran and a recruit who listens, apathetically, to the old man's stories, made over a glass of wine, is revealing: "Crimea! I'll tell you in two words what it is - and you could speak as well as I do. First of all, it's not a country, understand? It's not wine! You have eight months of winter and four months of bad weather. Look! Understand?"<sup>62</sup> (Fig. 46). This sums up, wonderfully, the way in which the people understood and interpreted their effort and sacrifice – largely in vain. Unfortunately, this funny drawing is unsigned.

Other drawings were made even by combatants, such as two by a French major, C. Laslandes. In one, some joyous zouaves are represented, it being known that they were great drinkers and were often under the influence of alcohol. They made all kinds of transactions, more or less honest, in order to get provisions<sup>63</sup>: one, who has some chickens attached to a staff, supports his intoxicated comrade, who staggers on the back of a donkey, happily holding a keg in his lap, while another shakes the hand of a Scotsman with whom he had concluded a profitable business<sup>64</sup> (Fig. 47). Another sketch, published in the same issue of *L'Illustration*, shows the humble winter quarters of a battalion commander where the lodger, shivering with cold under his tent, tries to warm himself by a camp stove, while rats scurry around unhindered (Fig. 48).

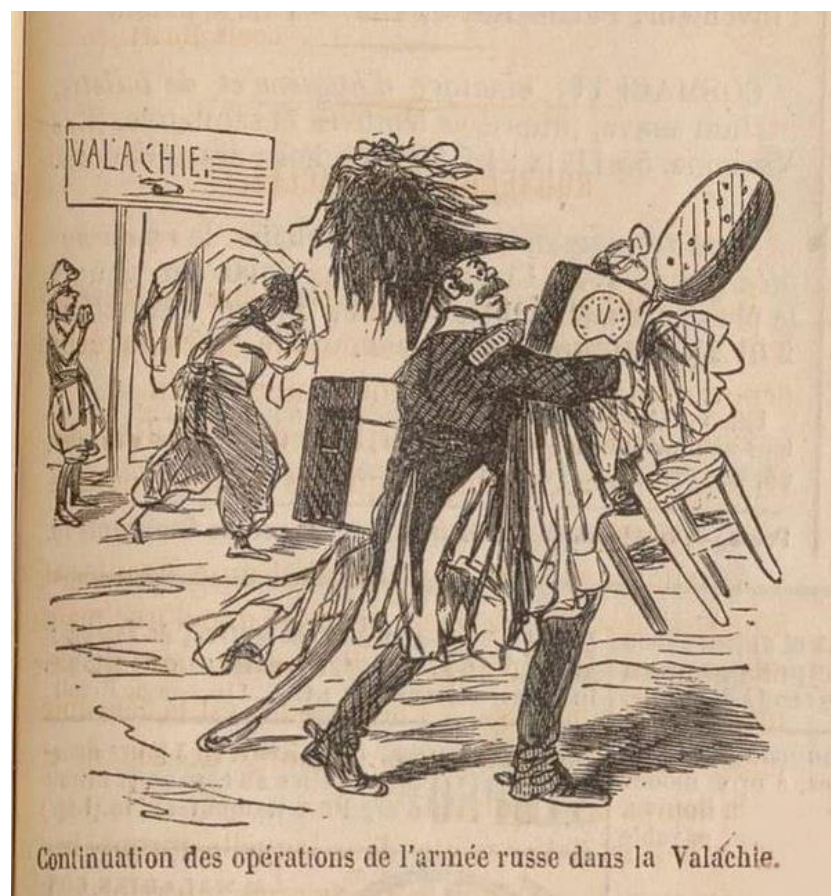


Fig. 45. – Continuation des opérations de l'armée russe dans la Valachie, collection privée.





Fig. 46 – “Crimea! I’ll tell you in two words what it is – and you could speak as well as I do. First of all, it’s not a country, understand? It’s not wine! You have eight months of winter and four months of bad weather. Look! Understand?” *L’Illustration*, 28 Juin 1856.



Fig. 47 – Major C. Laslandes, Le marché des zouaves, *L’Illustration* No. 674/ 24 Janvier 1856.

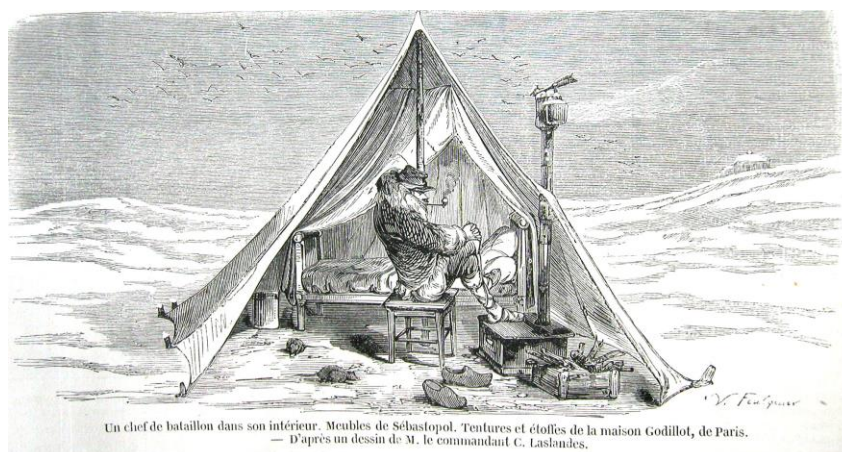


Fig. 48 – Major C. Laslandes, Un chef de bataillon dans son intérieur, *L’Illustration* No. 674/ 24 January 1856.



The zouaves were renowned for their boldness and bravery on battle but also for their drunkenness and for their thefts. Thus they were the perfect types for satirical compositions. In a suite of drawings are collected *Crimean Types* (*Types de Crimée*), the result of the inspired pencil of Jean-Baptiste-Henri Durand-Brager (1814–1879), special artist for *L'Illustration*: the real and the fake Turk, that is an Ottoman nizamyie and a French zouave facing each other, with great astonishment; the zouaves with plenty of gadgets attached to their knapsacks (*Zouaves avec leurs bibelots*); the bad luck of a cavalymen compelled to carry his saddle, weapons and the whole equipment to spare his exhausted horse; meeting of the French soldiers with the first

Russian prisoners, huge, stout men compared with the diminutive zouaves<sup>65</sup> (Fig. 49). In other drawings Durand-Brager depicted the sentries sufferings under rain, snow and cold, or wounded, brought to ambulance by their comrades<sup>66</sup> or various characters of soldiers (the enthusiastic, the dissatisfied and the carping).<sup>67</sup> Janet-Lange tried his hand in this respect depicting a stout zouave carrying many hens and ducks stolen from the garden of a local landlord. His prey hangs on a long cane and from his large sholders. His comrades had stolen pieces of furniture from the same house and took a rest in the open, smoking and chatting, comfortable reclining on armchairs and sofas.<sup>68</sup> (Fig. 50) For awhile the war seems to be over for them!



Fig. 49. – Jean-Baptiste-Henri Durand-Brager, *Types de Crimée*, *L'Illustration*, 24 Mai 1856.





Fig. 50. – Janet-Lange, Les basses-cours ne furent pas épargnées, on se refit des privations antérieures, in A.-H. Dufour, *Les Turcs et les Russes. Histoire de la Guerre d'Orient*.

The Crimean War was, until the Great War of 1914–1918, the largest armed conflict that determined European geopolitics for the next 20 years. Neither the German-Danish War of 1864 nor the Austro-Prussian War of 1866, and even less the Franco-Prussian War of 1870–1871 – although the latter created a new continental empire, the German one – did have the scale and human losses of the 1853–1856 campaign. And none of them produced the salutary result of re-establishing a new balance of power in Europe for the said period.

As, likewise, none of the mentioned wars created an iconography of the proportion and value of the one raised by the conflict in Crimea – manifested in various genres and techniques (from easel painting to lithography, from photography to press illustration) (Fig. 51) – which can provide a picture more telling than words and can constitute a pictorial history of its unfolded. This rich modern iconography easily competes with Queen Mathilda's Bayeux tapestry describing the Battle of Hastings and the conquest of England by Duke William of Normandy.



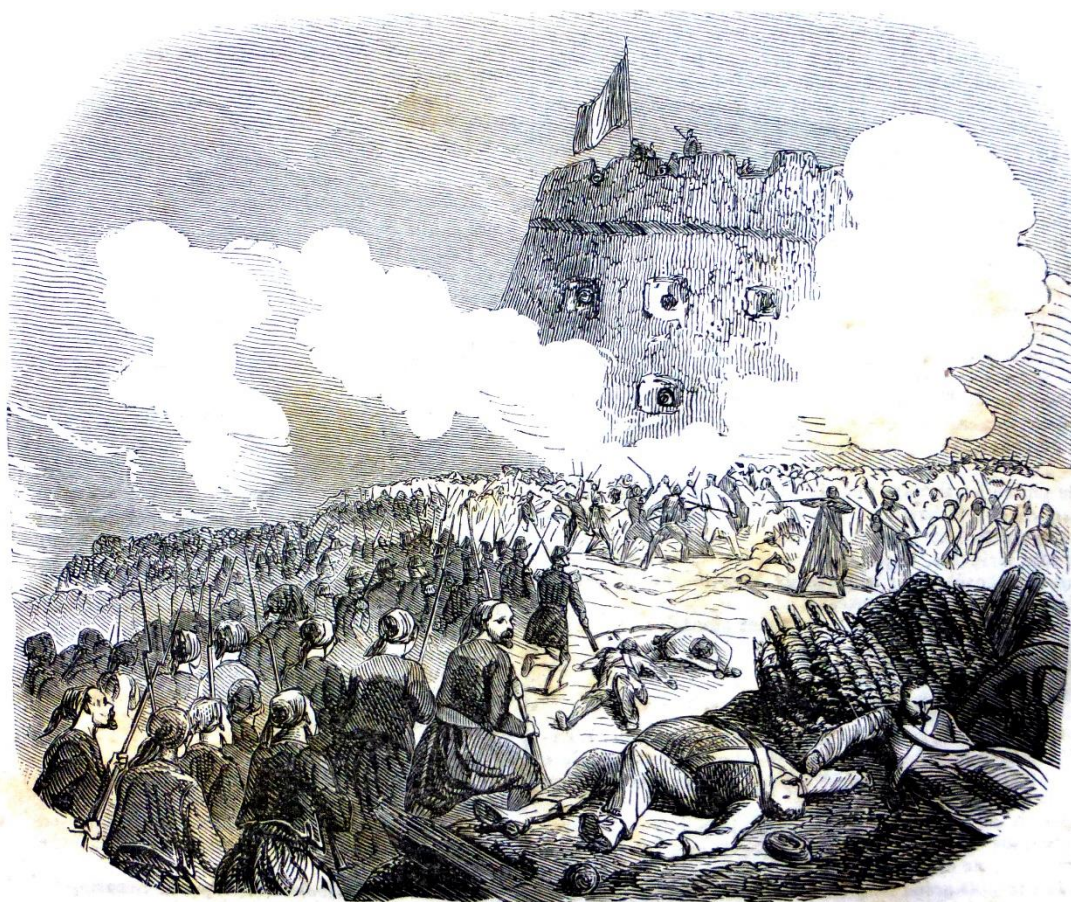


Fig. 51. – Janet-Lange, Prise de la Tour Malakoff, in *Les Turcs et les Russes. Histoire de la Guerre d'Orient*.

## Notes

<sup>1</sup> E.V.Tarlé, *Războiul Crimeii*, Editura de Stat pentru Literatură Științifică, București, 1952, vol. II, p. 400.

<sup>2</sup> "A Brave Boyard", *The Illustrated London News* No.669/18 February 1854, p.155.

<sup>3</sup> David Murphy, *Ireland and the Crimean War*, Dublin, 2002, p.162; Robert B. Edgerton, *Pe front în Războiul Crimeii*, trans. Mihai-Dan Pavelescu, București, 2017, p. 132–134

<sup>4</sup> Robert B. Edgerton, *op. cit.*, p.127–128.

<sup>5</sup> David Murphy, *op. cit.*, p. 173.

<sup>6</sup> *Ibidem*, p. 174.

<sup>7</sup> Adrian-Silvan Ionescu (editor), *Războiul Crimeii. 150 de ani de la încheiere*, Brăila, 2006, p. 7; Robert B. Edgerton, *op. cit.*, p. 102–103.

<sup>8</sup> Robert B. Edgerton, *op. cit.*, p. 126, 142–158; John Sweetman, *The Crimean War 1854–1856*, Oxford, 2001, p. 89; E.V.Tarlé, *op. cit.*, vol. II, p. 130.

<sup>9</sup> Adrian-Silvan Ionescu, *Fotografii de Carol Szathmari din Războiul Crimeii în colecții americane și britanice*, in *Muzeul Național* Vol. X/1998, p. 77–78.

<sup>10</sup> Adrian-Silvan Ionescu, *Omer Pasha's Portraits*, in *Revue Roumaine d'Histoire de l'Art*, Tome XXXIII/1996, p. 76.

<sup>11</sup> Idem, *Szathmari la bicentenar*, in SCIA – AP, Serie nouă, tom 2 (46)/2012, p. 36.

<sup>12</sup> *Ibidem*, p. 36–37.

<sup>13</sup> Bahattin Öztuncay, *Fotoğraflarla Belgelenen İlk Savaş/ The First War Documented Through Photography*, exhibition catalog *Kırım Savaşı'nın 150nci Yılı/150th Anniversary of the Crimean War*, ed. Bahattin Öztuncay, Istanbul, Sadberk Hanım Müzesi, 2006, p. 38, 46.

<sup>14</sup> Ernest Lacan, *Esquisses photographiques. À propos de l'Exposition Universelle et de la Guerre d'Orient*, Paris, 1856, p. 156–159.

<sup>15</sup> *La Lumière*, 9 Juin 1855.

<sup>16</sup> *La Lumière* 29 Juillet 1855.

<sup>17</sup> Paul Kerr, Georgina Pye, Teresa Cherfas, Mick Gold, Margaret Mulvihill, *The Crimean War*, London, A Channel Four Book, Boxtree, 1997, p. 44; Nicole Garnier-Pelle *Aux origines du reportage de*



guerre: le photographe anglais Roger Fenton 1819–1869 et la Guerre de Crimée, 1855, Chantilly, 1994, p. 4; Sophie Gordon, *Shadows of War. Roger Fenton's Photographs of the Crimea, 1855*, London, Royal Collection Trust, 2017, p. 53.

<sup>18</sup> Sophie Gordon, *op. cit.*, p. 73–74; Paul Kerr, Georgina Pye, Teresa Cherfas, Mick Gold, Margaret Mulvihill, *op. cit.*, p. 45.

<sup>19</sup> Adrian-Silvan Ionescu, *Omer Pasha's Portraits*, *op. cit.*, p. 67–77.

<sup>20</sup> *Illustrirte Zeitung* no. 316 /21 Juli 1849, p. 34.

<sup>21</sup> A. Ubcini, *Omer Pacha*, *L'Illustration* No.555/15 Octobre, 1853, p.249: "J'eus l'occasion de voir plusieurs fois Omer Pacha, en 1848, en Valachie, à l'époque où il commandait le corps expéditionnaire mis à la disposition de Suleïman Pacha, envoyé, peu après son retour de son ambassade de Paris, dans les principautés comme commissaire extraordinaire de la Porte. Ce fut pendant une de ces entrevues qu'un jeune peintre qui m'accompagnait, et qui est mort depuis malheureusement en Hongrie, crayonna, sur une page de mon portefeuille, le portrait d'une exacte ressemblance, qui figure en tête de cette notice. Omer Pacha n'était encore que général de division; mais, il fut, quelques semaines après, promu au grade qu'il occupe aujourd'hui (*muchir*) et qui est le dernier échelon de la hiérarchie militaire en Turquie."

<sup>22</sup> Adrian-Silvan Ionescu, *Un portrait inconnu d'Omer Pasha de C. P. Rosenthal*, in *Revue Roumaine d'Histoire de l'Art*, Série Beaux-Arts, Tome LIX/2012, p. 97–105.

<sup>23</sup> Anton Holzer, *Im Schatten des Kirmkrieges. Ludwig Angerer Fotoexpedition nach Bukarest (1854 bis 1856). Eine wiederentdeckte Fotoserie im Bildarchiv der Österreichischen Nationalbibliothek, Fotogeschichte, Heft 93/2004*, ([www.fotogeschichte.info](http://www.fotogeschichte.info)), p. 23–50; Anton Holzer, *In umbra Războiului Crimeii. Expediția fotografică a lui Ludwig Angerer la București (1854–1856). O serie de fotografii redescoperite la Cabinetul de Stampe al Bibliotecii Naționale Austriece*, in Adrian-Silvan Ionescu (ed.) *Războiul Crimeii...*, *op.cit.*, p. 239–266.

<sup>24</sup> I am grateful to dr. Petra Trnková, from the Institute of Art History of the Czech Academy of Science in Prag, for facilitating the research and publishing of this picture.

<sup>25</sup> *The Illustrated London News* No. 684 /27 May 1854, p. 497.

<sup>26</sup> A. O., *Omer Paşa*, in *Gazeta de Moldavia* No. 21/12 Martie 1853.

<sup>27</sup> G. Simonis, *Din trecutul muzical al Craiovei*, in *Arhivele Olteniei* nr.69-70/Sept. – Dec. 1933, p. 359–369.

<sup>28</sup> Another *March Composed by Her Excellency the Wife of Omer Pasha* was published, without any illustration, in *The Illustrated London News* No. 723 /13 January 1855, p. 48. Both compositions, *Oltenitza March* and *Silistre March* respectively, were

recorded in Turkey, in 2002, under the direction of Emre Araci, on a CD entitled *Savaş ve barış: Kırım 1853–56/ War and Peace: Crimea 1853–56*.

<sup>29</sup> Adrian-Silvan Ionescu, *Constantin Guys reporter de front la Dunărea de Jos în timpul Războiului Crimeii*, in SCIA – AP, tom 39/1992, p. 87–103.

<sup>30</sup> Charles Baudelaire, *Curiozități estetice*, trans. Rodica Lipatti, București., 1971, p. 187, Gustave Geffroy, *Constantin Guys, l'historien du Second Empire*, Paris, MCMIV, p. 33; Luce Jamar-Rolin, *La vie de Guys et la chronologie de son œuvre*, in *Gazette des Beaux-Arts*, Tome Quarante-huitième, Juillet-Août, Septembre 1956, p. 70–110.

<sup>31</sup> *The Illustrated London News* No.670/25 February 1854, p. 168.

<sup>32</sup> *The Illustrated London News* No.671 /4 March 1854, p. 181.

<sup>33</sup> *The Illustrated London News* No. 726 / 3 February 1855, p. 116.

<sup>34</sup> *The Illustrated London News* No. 723 / 13 January 1855, p. 33.

<sup>35</sup> Jean-Paul Dubray, *Constantin Guys*, Paris, Les Éditions Rieder, MCMXXX, p. 20–21.

<sup>36</sup> Charles Baudelaire, *op. cit.*, p. 199–202.

<sup>37</sup> Luce Jamar-Rolin, *op. cit.*, p. 81–83, 104–106.

<sup>38</sup> *Illustrirte Zeitung* nr. 559 /18 März 1854, p. 173.

<sup>39</sup> *Illustrirte Zeitung* nr. 561 /1 April 1854, p. 218.

<sup>40</sup> *Illustrirte Zeitung* nr. 558 /5 Novembre 1853, p. 289.

<sup>41</sup> *Illustrirte Zeitung* nr. 558 /11 März 1854, p. 161.

<sup>42</sup> *Illustrirte Zeitung* nr. 574 /1 Juli 1854, p. 12.

<sup>43</sup> *Illustrirte Zeitung* nr. 592 /4 November 1854, p. 296.

<sup>44</sup> *L'Illustration* No. 716 /15 novembre 1856, p. 305.

<sup>45</sup> *L'Illustration* No. 607 /14 octobre 1854, p. 257.

<sup>46</sup> *L'Illustration* No. 609 /28 octobre 1854, p. 292.

<sup>47</sup> *The Illustrated London News* No. 666 /February 4, 1854, p. 85.

<sup>48</sup> *The Illustrated London News* No. 714 /November 25, 1854, p. 540.

<sup>49</sup> *L'Illustration* No.589 /10 Juin 1854, p. 353.

<sup>50</sup> *L'Illustration* No. 600/ 26 Août 1854, p. 133.

<sup>51</sup> Dr. C. I. Istrati, *Teodor Aman. Biografie*, București, 1904, p. 10–22; Al. Tzigara-Samurcaș, *Catalogul Muzeului Aman*, București, 1908, p.14–24; Oscar Walter Cisek, *Aman*, Craiova, 1931, p. 5–6, 18–19; G. Oprescu, *Pictorul T. Aman*, Cernăuți, 1924, p. 9–10; G. Oprescu, *Pictura românească în secolul al XIX-lea*, București, 1984, p. 171–172; Radu Bogdan, *Theodor Aman*, București, 1955, p. 26–28, 116, 123; Radu Bogdan, *Reverii lucide*, București, 1972, p. 242; Adrian-Silvan Ionescu, *Cruce și semilună. Războiul*

*ruso-turc din 1853–1854 în chipuri și imagini*, București 2001, p. 128–134; Adrian-Silvan Ionescu, *Theodor Aman și Războiul Crimeii*, in Lucian Leuștean, Maria Magdalena Székely, Mihai-Răzvan Ungureanu, Petronel Zahariuc (editors), *In Honorem Ioan Caproșu*, Iași 2002, p. 407–437.

<sup>52</sup> Library of the Romanian Academy, Manuscripts, Aman Correspondence S 9 (2)/CXCIV; Dr. C. I. Istrati, *op. cit.*, p. 19; Al. Tzigara-Samurçaș, *op. cit.*, p. 18–19; Adrian-Silvan Ionescu, *Theodor Aman și Războiul Crimeii*, *op. cit.*, p. 415.

<sup>53</sup> Adrian-Silvan Ionescu, *Cruce și semilună. Războiul ruso-turc din 1853–1854 în chipuri și imagini*, București, 2001, p. 152–156.

<sup>54</sup> *The Illustrated London News* No. 720/ 23 December 1854, p. 676–677.

<sup>55</sup> A.-H. Dufour, *Les Turcs et les Russes. Histoire de la Guerre d'Orient*. Illustré par Janet-Lange, Paris [1854–1855].

<sup>56</sup> Janet Lange, in *Le Monde Illustré* No. 81/ 7 décembre 1872, p. 356.

<sup>57</sup> Robert B. Edgerton, *op. cit.*, p. 113–116; Paul Kerr, a.s.o., *op. cit.*, p. 69; Orlando Figes, *The Crimean War. A History*, New York, Picador, p. 246.

<sup>58</sup> Paul Kerr, a.s.o., *op. cit.*, p. 22.

<sup>59</sup> Joëlle Bolloch, *War Photography*, Paris, Musée d'Orsay, 2004, p. 11–12; Paul Kerr, a.s.o., *op. cit.*, p. 45.

<sup>60</sup> Gabriel Badea-Păun, *În jurul unui tablou de Isidore Pils: Trecerea Almei de trupele generalului Bosquet, 20 septembrie 1854*, in Adrian-Silvan Ioenscu (editor), *Războiul Crimeii*, *op. cit.*, p. 272.

<sup>61</sup> Mark Bryant, *War of the Empire in Cartoons*, London, Grub Street, 2008, p. 10–44; Anthony Cross, *The Crimean War and the Caricature War*, in *The Slavonic and East European Review*, Vol. 84, No. 3/July 2006, p. 460–480.

<sup>62</sup> *L'Illustration*, no. 696/28 Juin 1856, p. 425.

<sup>63</sup> Robert B. Edgerton, *op. cit.*, p. 131.

<sup>64</sup> *L'Illustration* no. 674/24 Janvier 1856, p. 58.

<sup>65</sup> *L'Illustration* no. 691/24 Mai 1856, p. 349.

<sup>66</sup> *L'Illustration* no. 691/24 Mai 1856, p. 348.

<sup>67</sup> *L'Illustration* no. 691/24 Mai 1856, p. 348.

<sup>68</sup> A.-H. Dufour, *Les Turcs et les Russes...* *op. cit.*, p. 40.