is in fact the very definition of the photogenic: the voter is at once expressed and heroized, he is invited to elect himself, to weigh the mandate which he is about to give with a veritable physical transference: he is delegating his 'race'.

The types which are thus delegated are not very varied. First there is that which stands for social status, respectability, whether sanguine and well-fed (lists of 'National' parties), or genteel and insipid (lists of the M.R.P. – the Christian Democrats). Then, the type of the intellectual (let it be repeated that we are dealing here with 'signified' types, not actual ones): whether sanctimonious like the candidate of centre right parties like the Rassemblement National, or 'searching' like that of the Communists. In the last two cases, the iconography is meant to signify the exceptional conjunction of thought and will, reflection and action: the slightly narrowed eyes allow a sharp look to filter through, which seems to find its strength in a beautiful inner dream without however ceasing to alight on real obstacles, as if the ideal candidate had in this case magnificently to unite social idealism with bourgeois empiricism. The last type is quite simply that of the 'good-looking chap', whose obvious credentials are his health and virility. Some candidates, incidentally, beautifully manage to win on both counts, appearing for instance as a handsome hero (in uniform) on one side of the handout, and as a mature and virile citizen on the other, displaying his little family. For in most cases, the morphological type is assisted by very obvious attributes: one candidate is surrounded by his kids (curled and dolled-up like all children photographed in France), another is a young parachutist with rolled-up sleeves, or an officer with his chest covered with decorations. Photography constitutes here a veritable blackmail by means of moral values: country, army, family, honour, reckless heroism.

The conventions of photography, moreover, are themselves replete with signs. A full-face photograph underlines the realistic outlook of the candidate, especially if he is provided with scrutinizing glasses. Everything there expresses penetration, gravity, frankness: the future deputy is looking squarely at the enemy, the obstacle, the 'problem'. A three-quarter face photo-

graph, which is more common, suggests the tyranny of an ideal: the gaze is lost nobly in the future, it does not confront, it soars, and fertilizes some other domain, which is chastely left undefined. Almost all three-quarter face photos are ascensional, the face is lifted towards a supernatural light which draws it up and elevates it to the realm of a higher humanity; the candidate reaches the Olympus of elevated feelings, where all political contradictions are solved: peace and war in Algeria, social progress and employers' profits, so-called 'free' religious schools and subsidies from the sugar-beet lobby, the Right and the Left (an opposition always 'superseded'!): all these coexist peacefully in this thoughtful gaze, nobly fixed on the hidden interests of Order.