

Neoclassicism to Romanticism

about 1750-1860

40 CENTS

THE Communist Manifesto

382.14



KARL MARX & FREDERICK ENGELS

INTERNATIONAL



PUBLISHERS

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der

Kommunistischen Partei.

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von L. G. Burghard

46, LIVERPOOL STRAßE, BISHOPSGATE



...to the ...
gress. By a great
of the ...
is right to ...
a power by a human
...
discontent is the first step
... - And here ^{is the} ...
the first step - So think

Susan B. Anthony
Boston 1848

Jan. 1. 1848

A
VINDICATION
OF THE
RIGHTS OF WOMAN:
WITH
STRICTURES
ON
POLITICAL AND MORAL SUBJECTS;
BY MARY WOLLSTONECRAFT.

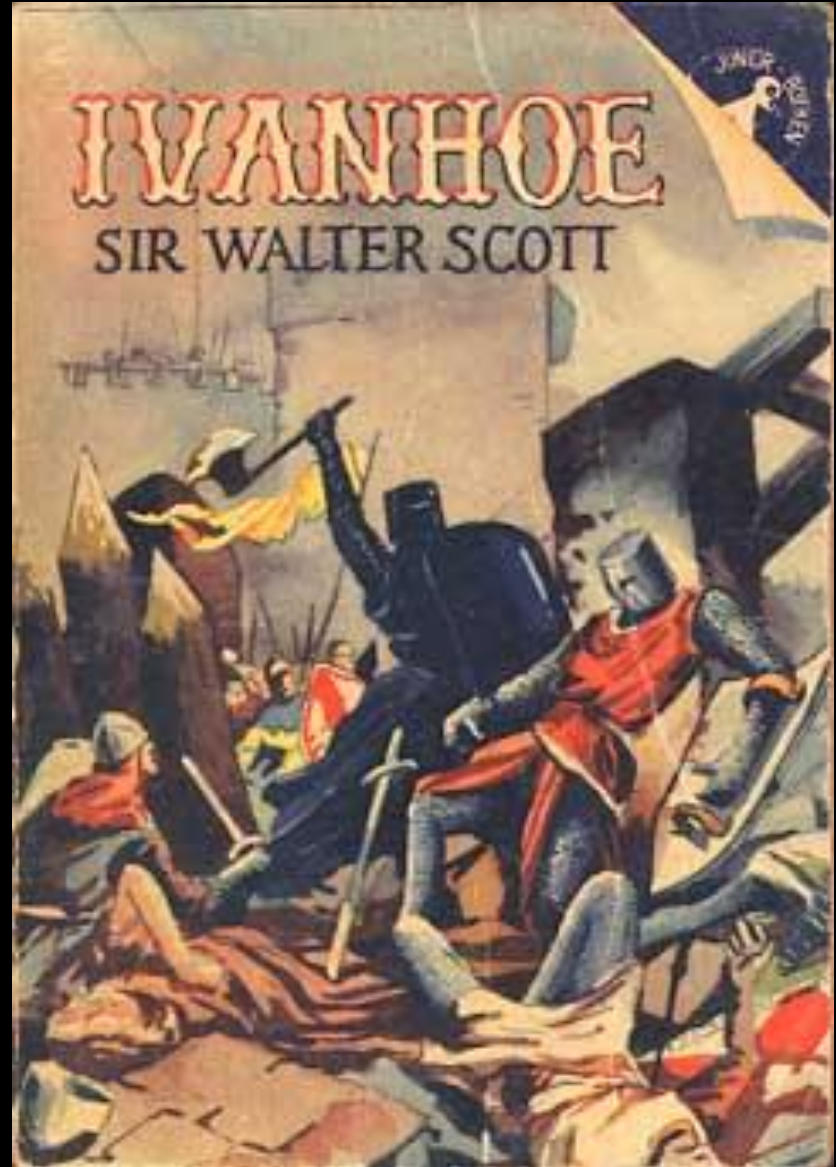
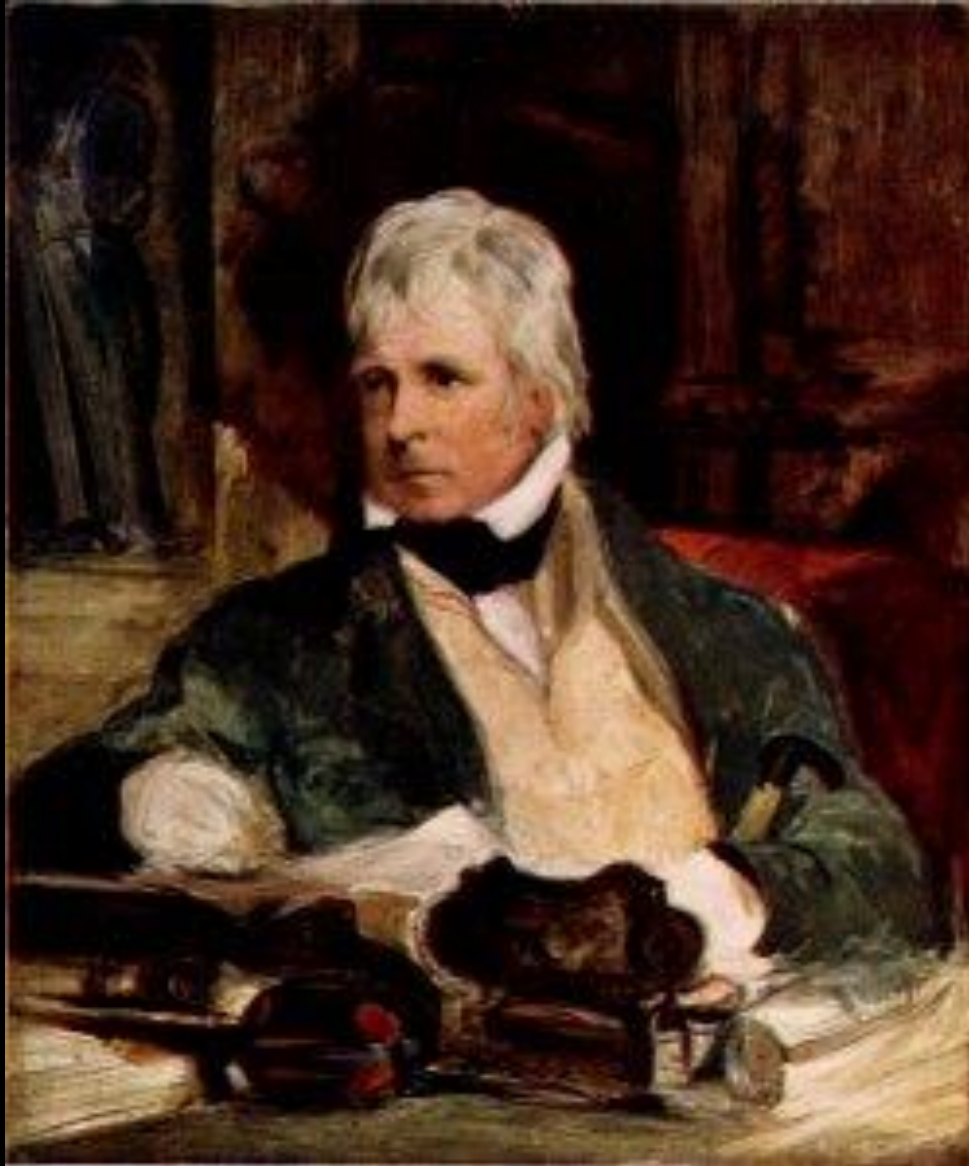


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Key Ideas: artistic developments

- Neoclassicism dominates in early 18th century; art of second half of 18th to early 19th century moves toward the imaginative and irrational. A strain of expression is developing called Romanticism.
- Stylistically, Romanticism reacts to the orderliness of Neoclassicism, but also grows out of its more dramatic moments. It feeds a popular desire for sensational subject matter, drama, emotional experience and fantasy.
- Neoclassicism and Romanticism develop in tandem (there is no clean delineation). We'll see how the seeds of Romanticism are planted in the drama, eroticism, and formal distortions of some Neoclassical works.

Artist unknown, *Sir Walter Scott*,
c. 1820



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Claude-Nicolas Ledoux, *Pavilion for Mme du Barry*,
Louveciennes, 1770-71



Thomas Jefferson, *Monticello*, 1770-1806



Rome, *Pantheon*, 125 CE



Jacques-Louis David, *The Oath of the Horatii*, 1784-85



Characteristics of Neoclassicism

- **Composition:** figures parallel to the picture plane, like a Roman sculptural relief. Shallow space; bilateral symmetry.
- **Idealization of the body:** based on antique models—solid, immobile, statuesque figures whose actions appeal to reason and morality.
- **Color:** cold, almost metallic (or enamel-like) hues.
- **Line and contour:** emphasized; figures clearly delineated.
- **Light:** precise, evenly focused, harsh quality.

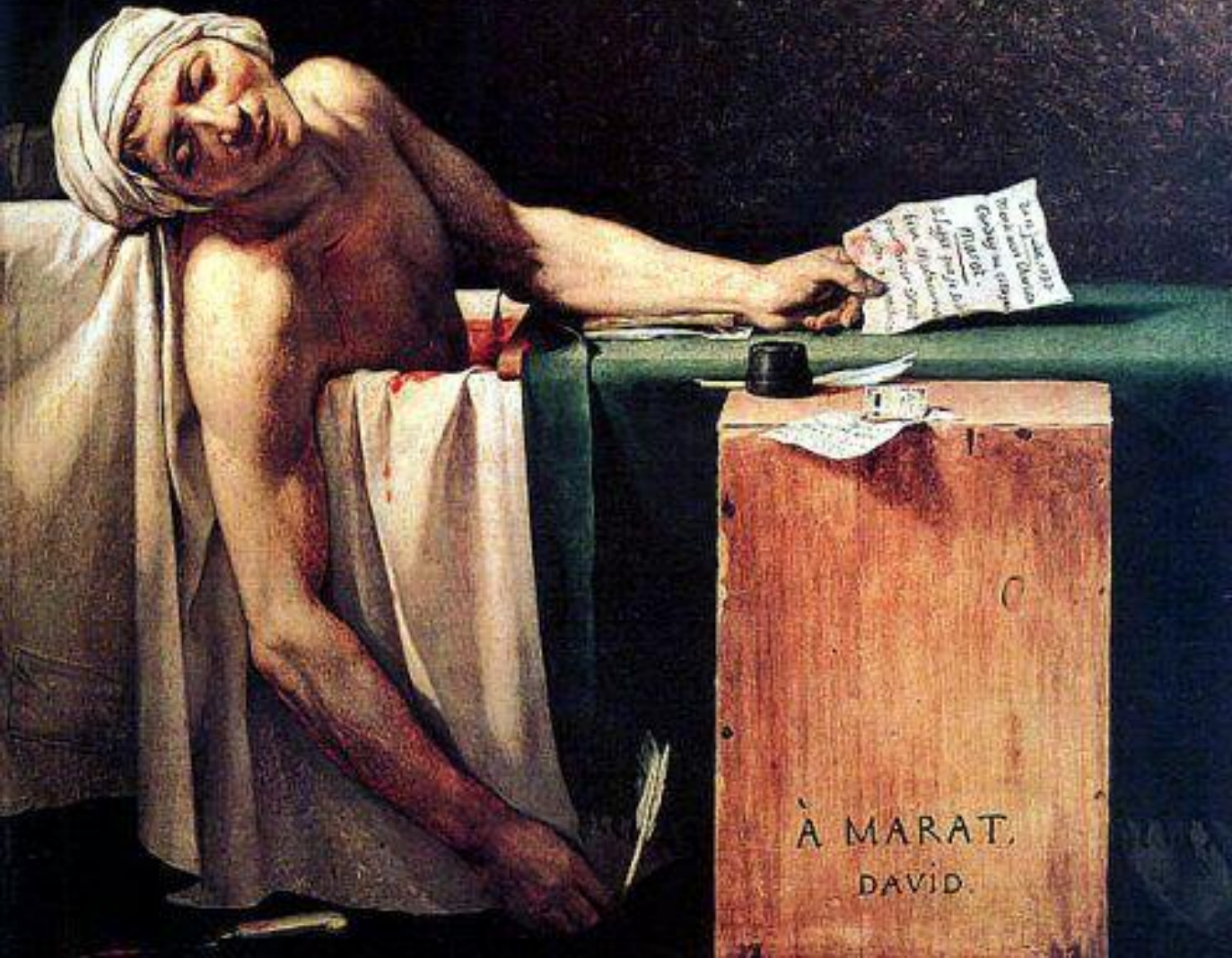
Characteristics of Neoclassicism

- Realism of details; great surface polish—the hand of the artist is not apparent.
- Architecture: austere, stripped down, classical (pure=not embellished).
- Purpose: paintings to hang in public place/institution (vs. Rococo smaller hôtel paintings) to educate the public (propaganda) through historical/mythological accounts.
- Portrays “universal” truths; elicits an intellectual response.

Jean-Jacques Forty,
*Jacob Recognizing the
Robe of his Son Joseph,*
1791, 77.29



David, *Death of Marat*,
1793, Royal Museums of
Fine Arts of Belgium



À MARAT.
DAVID.

David, *Napoleon Crossing the Alps at Saint-Bernard*, 1800-01





François-Joseph Navez, *Portrait of the Gaspard Moeremans Family*, 1831-1833, 91.35



David, *Portrait of Antoine Mongez and his Wife*, 1812



François-Joseph Navez, *Portrait of the Gaspard Moeremans Family*, 1831-1833, 91.35











François-Joseph Navez, *Portrait of the Gaspard Moeremans Family*, 1831-1833, 91.35



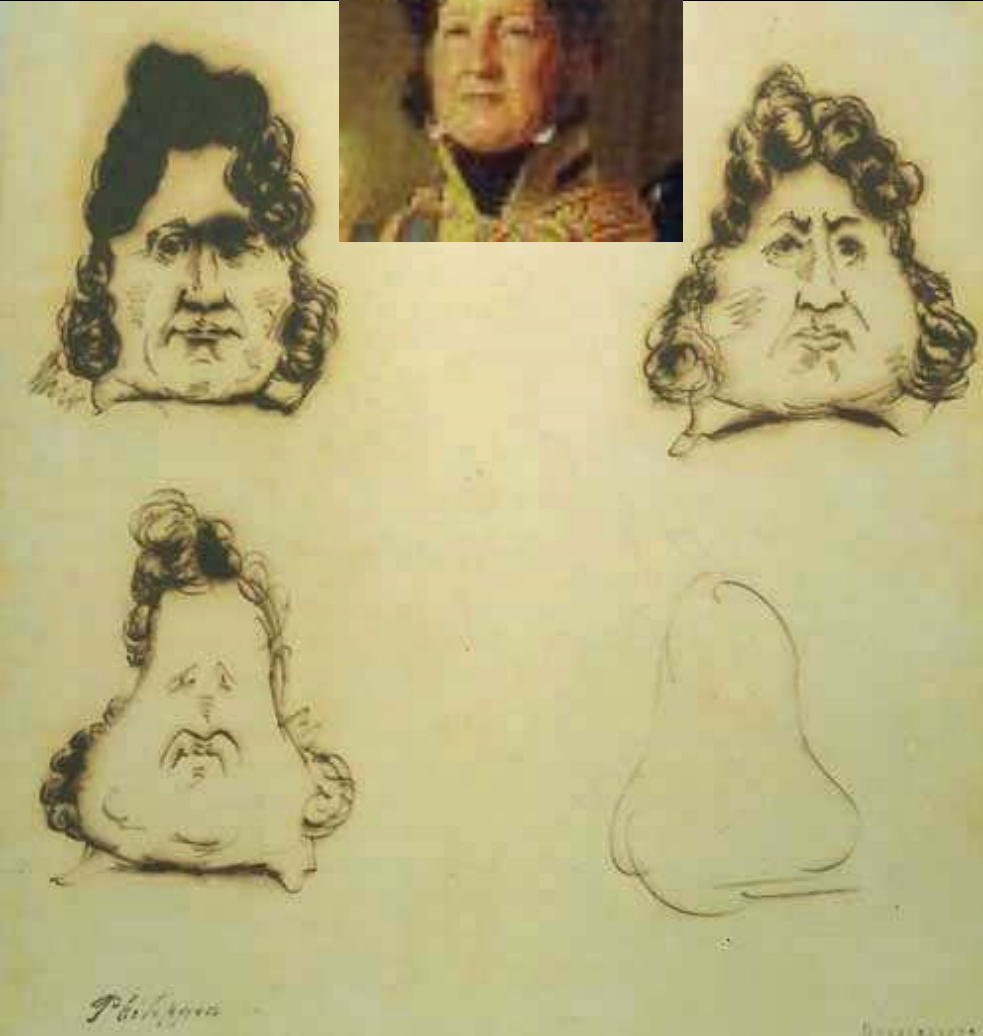
Gérard, *Louis-Philippe and His Sons, the Dukes of Chartres and of Nemours*, c.1830-32, 63.56



Finished version at Versailles

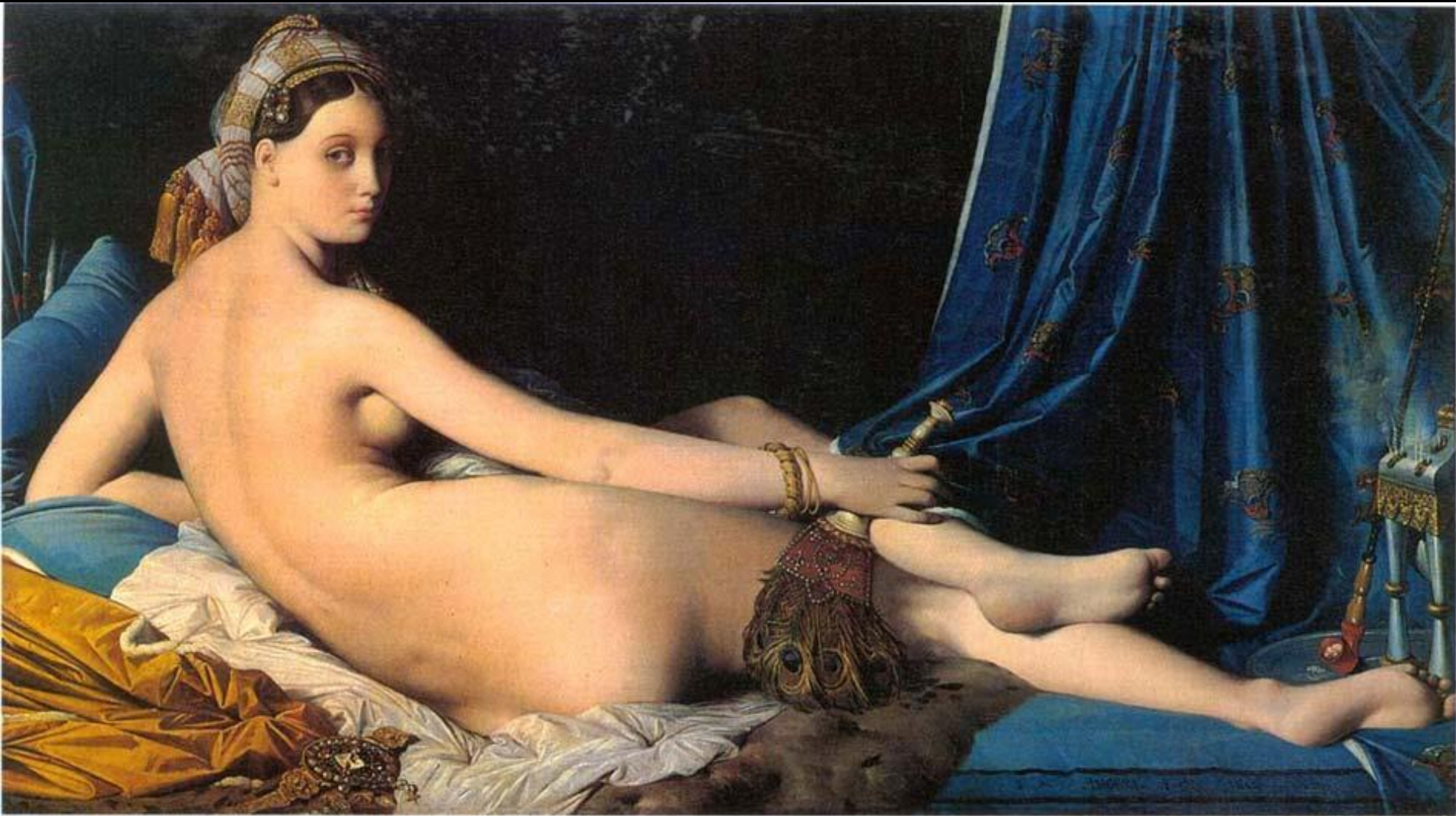


Charles Philipon, *The Metamorphosis of King Louis-Philippe into a Pear*, 1831

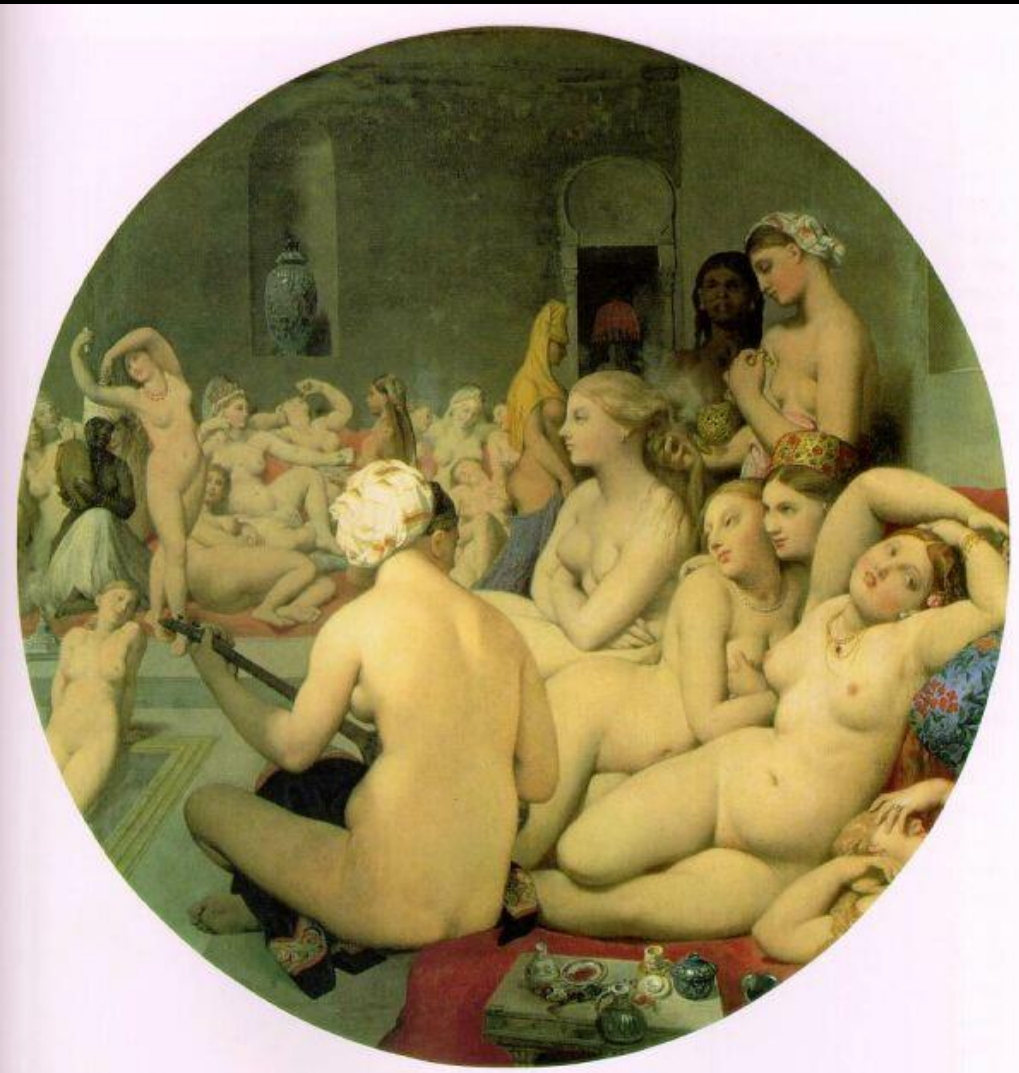


Daumier, *Louis-Philippe Visits the French Provinces*, 1834

Jean-Auguste-Dominique Ingres, *La Grande Odalisque*, 1814



Ingres, *The Turkish Bath*, 1862



Ingres, *The Little Bather in the Harem*, 1828



Ingres, *Madame de Moitessier*,
1851



Ingres, *Madame Antonia Devaucey*,
1807



Henri Lehmann, *Portrait of Clémentine (Mme Alphonse) Karr*, 1845, 67.53





Ingres, Comtesse d'Haussonville
1842-45



Lehmann, *Calypso*, 1869, 88.36



Romanticism

about 1750-1860

Henry Fuseli, *The Nightmare*, 1781



Benjamin West, *Destruction of the Beast and the False Prophet*, 1804, 15.22



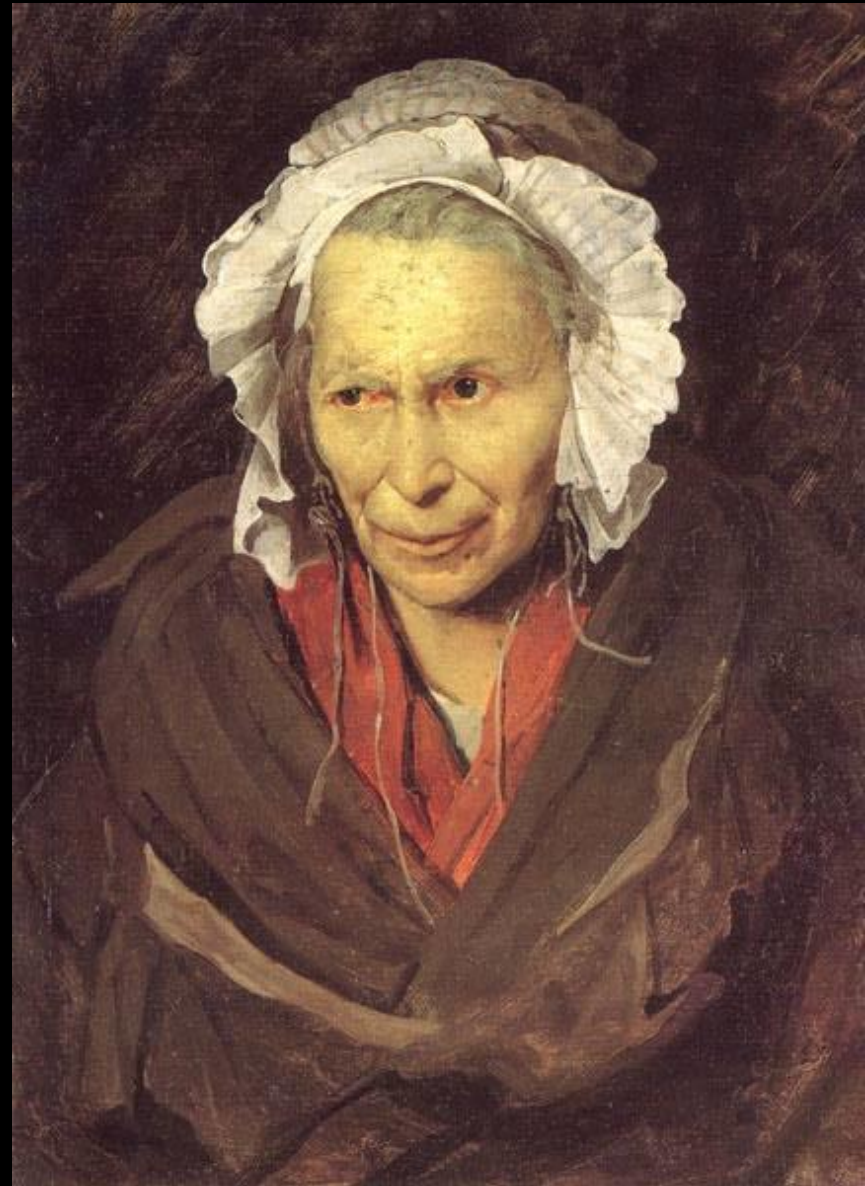
Théodore Géricault, *Raft of the Medusa*, 1818-19



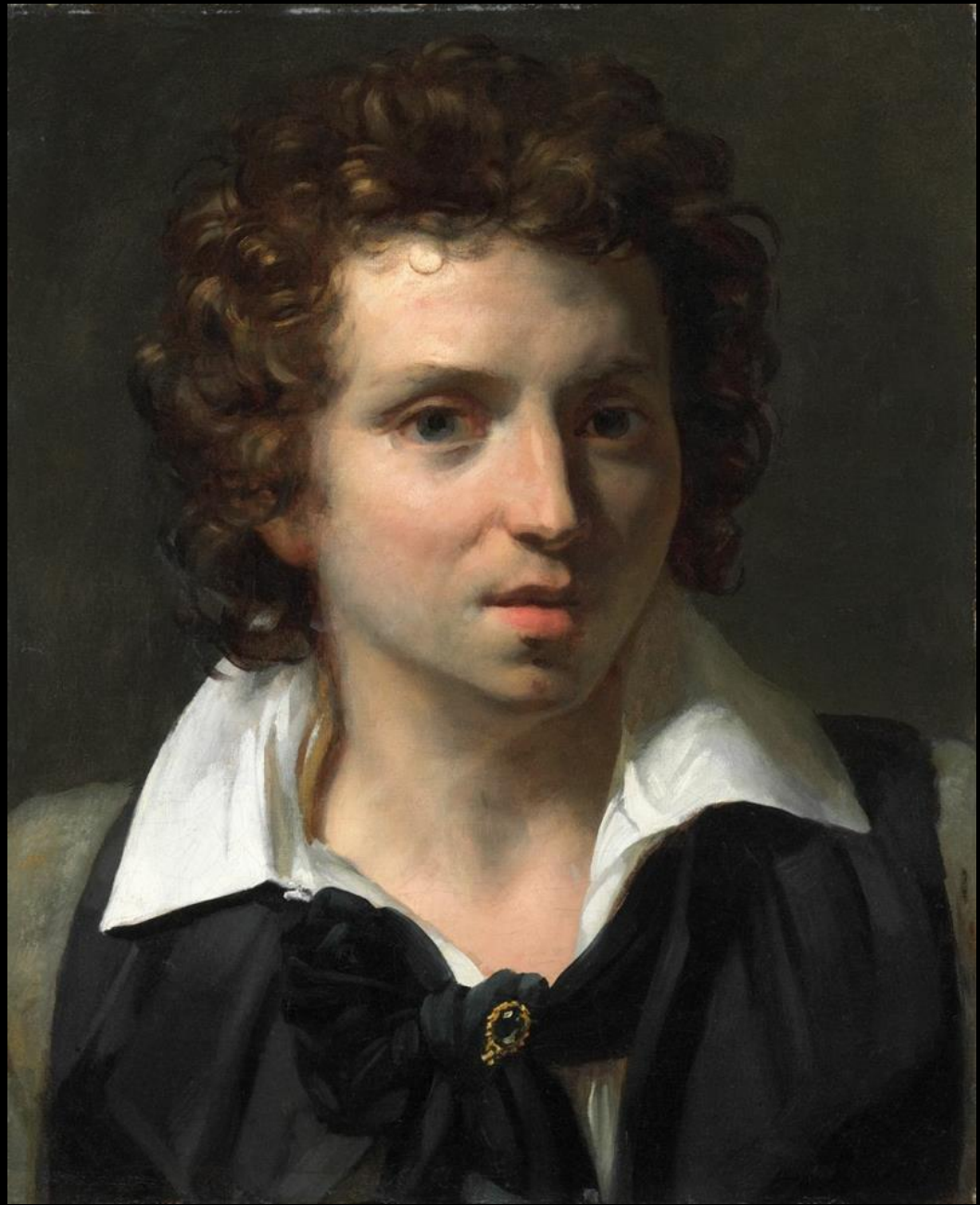
Géricault, *Portrait of an Insane Kleptomaniac*, 1822



Géricault, *Portrait of an Insane Woman*, 1822



Géricault, *Portrait of a
Young Man*, about 1818,
2001.280





Géricault, *Portrait of Siméon Bonnesoeur-Bourginère*, about 1812-15, 65.38

Géricault, *Portrait of Siméon Bonnesoeur-Bourginère*



Jacques-Louis David, *Self Portrait, 1794*



Géricault, *Portrait of Eugène Delacroix*, c.1818-19

Called Romanticism “. . . free expression of my personal feelings, my aloofness from the standardized types of paintings prescribed by the Schools, and my dislike of academic formulas.”





Delacroix, *Women of Algiers*,
1834

Ingres, *Odalisque and Slave*,
1842



Characteristics of Romanticism

- Seeds planted in 18th c. taste for the sentimental, the heroic, the sublime (feelings of awe mixed with terror), the fantastic, the occult, the grotesque, the macabre, voyages of the soul into dreams and the subconscious. Based on distrust of Enlightenment rationalism.
- Interest in the “Gothick” world, as the Middle Ages were called at the time: considered to be the “dark ages;” time of barbarism, superstition, mystery.
- Color emphasized over line: loose, broad brush strokes show hand of the artist; strong, vibrant colors (red-orange end of spectrum).
- Composition: complex, expressive poses and gestures; revival of Baroque diagonals.

Characteristics of Romanticism

- Light: dramatic lights and darks (extreme chiaroscuro).
- Subjective view of the depths and heights of human experience in order to elicit an emotional response in the viewer.
- Record of current events that show suffering of ordinary people (as compared to events that portray “universal” truths).
- Penchant for encounter (man vs. man, man vs. nature), conflicts of violent and passionate nature.

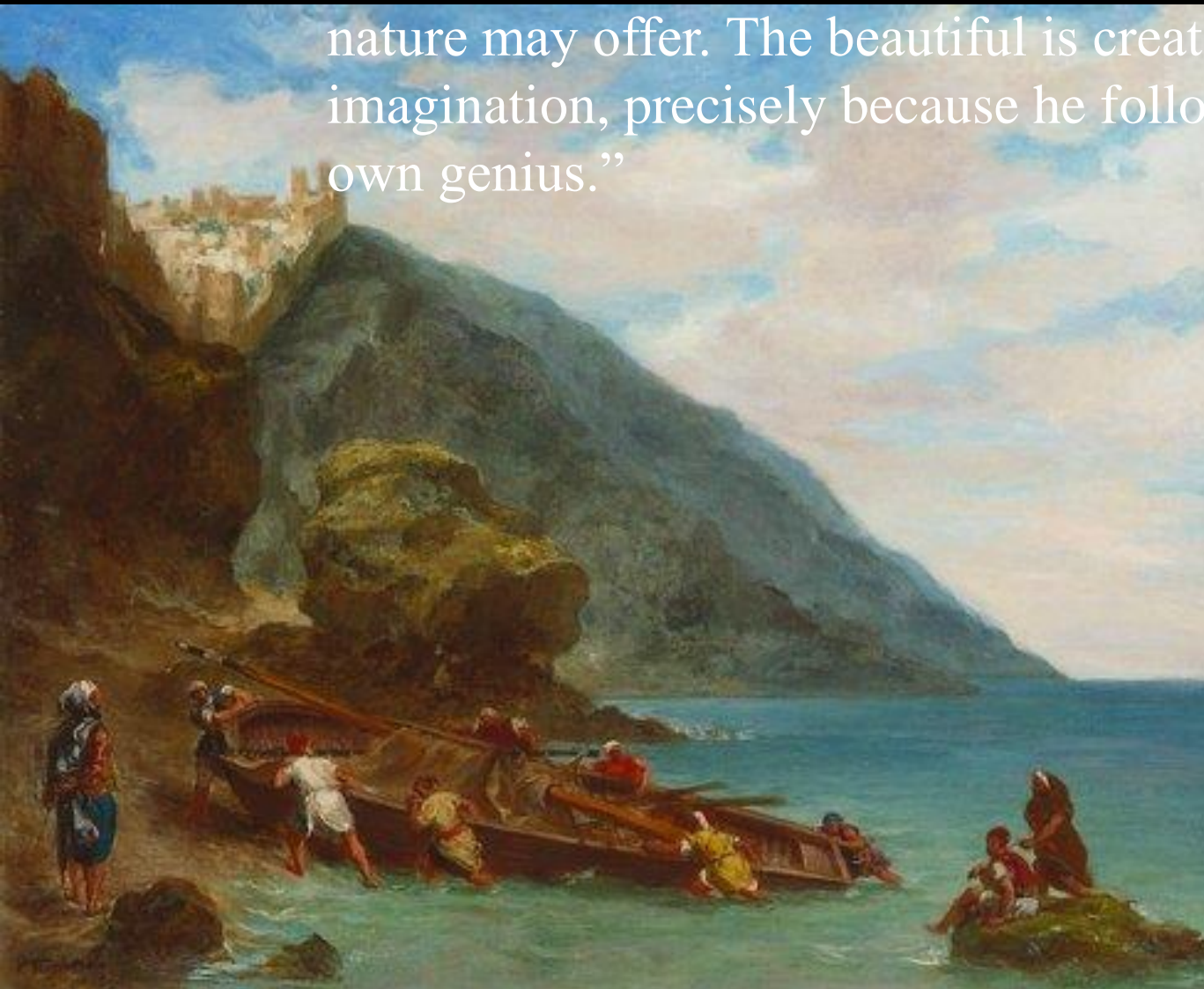
Eugène Delacroix, *Convulsionists of Tangier*, 1838, 73.42.3



Delacroix, *View of Tangier from the Seashore*, 1856-58, 49.4



“ . . . it is far more important for an artist to come near to the ideal which he carries in his mind . . . than to be content with recording, however strongly, any transitory ideal that nature may offer. The beautiful is created by the artist’s imagination, precisely because he follows the bent of his own genius.”

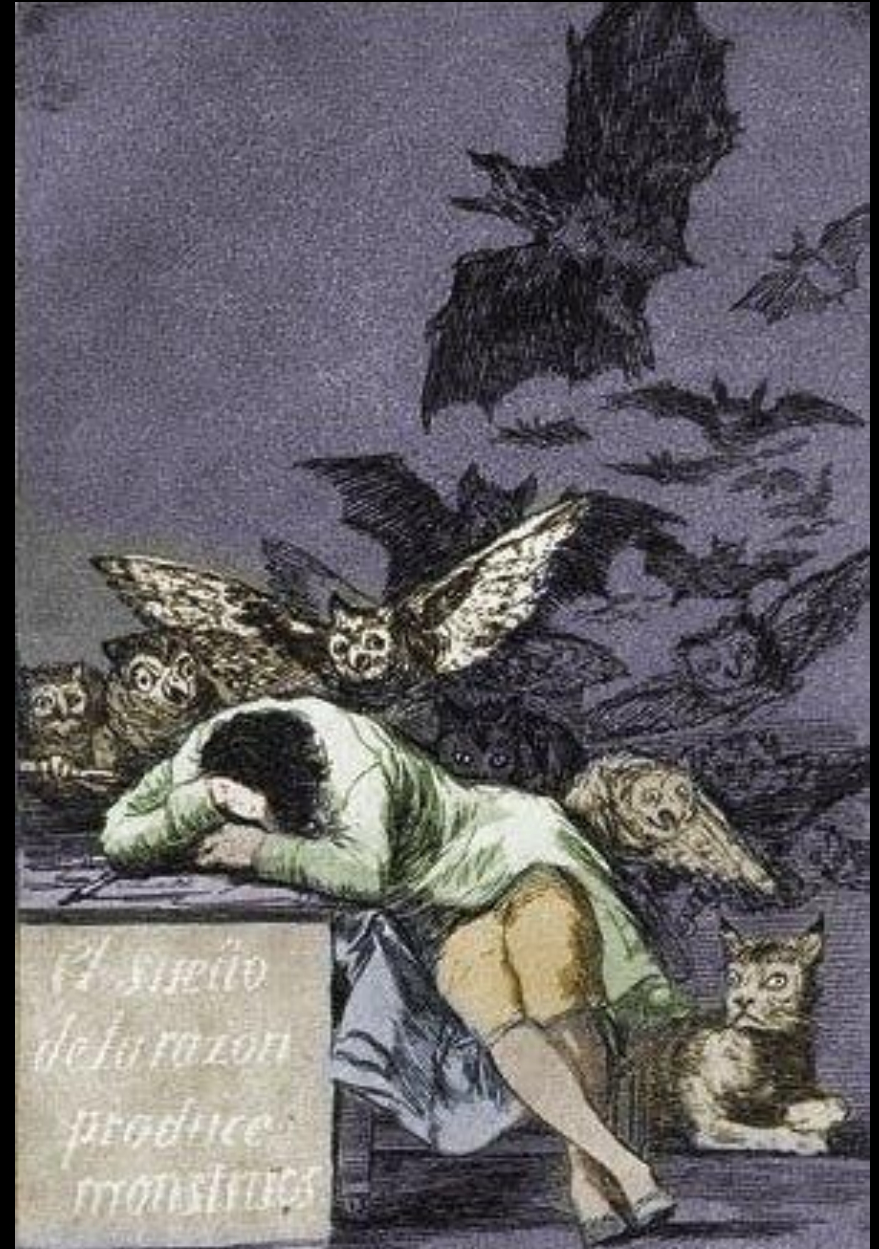
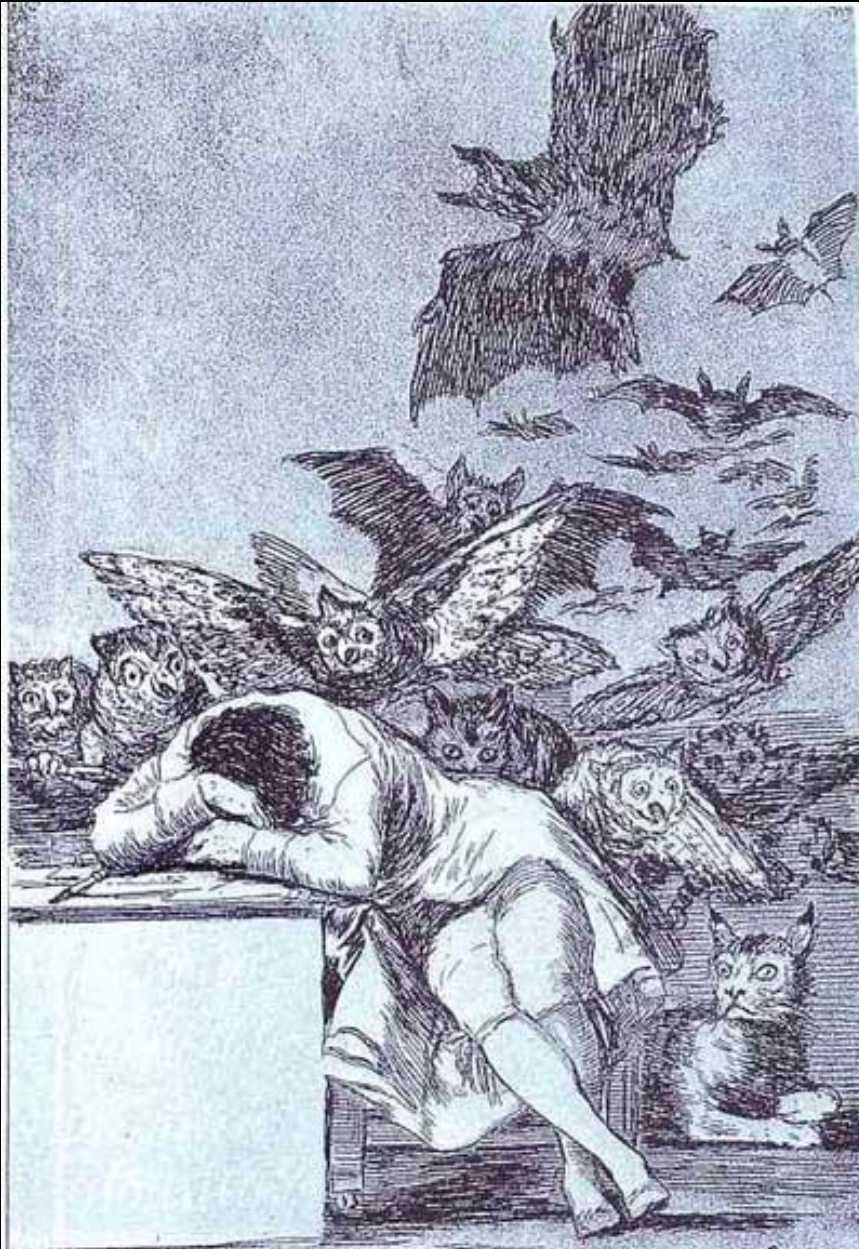


Delacroix, *View of Tangier*, 1852-53, 93.67

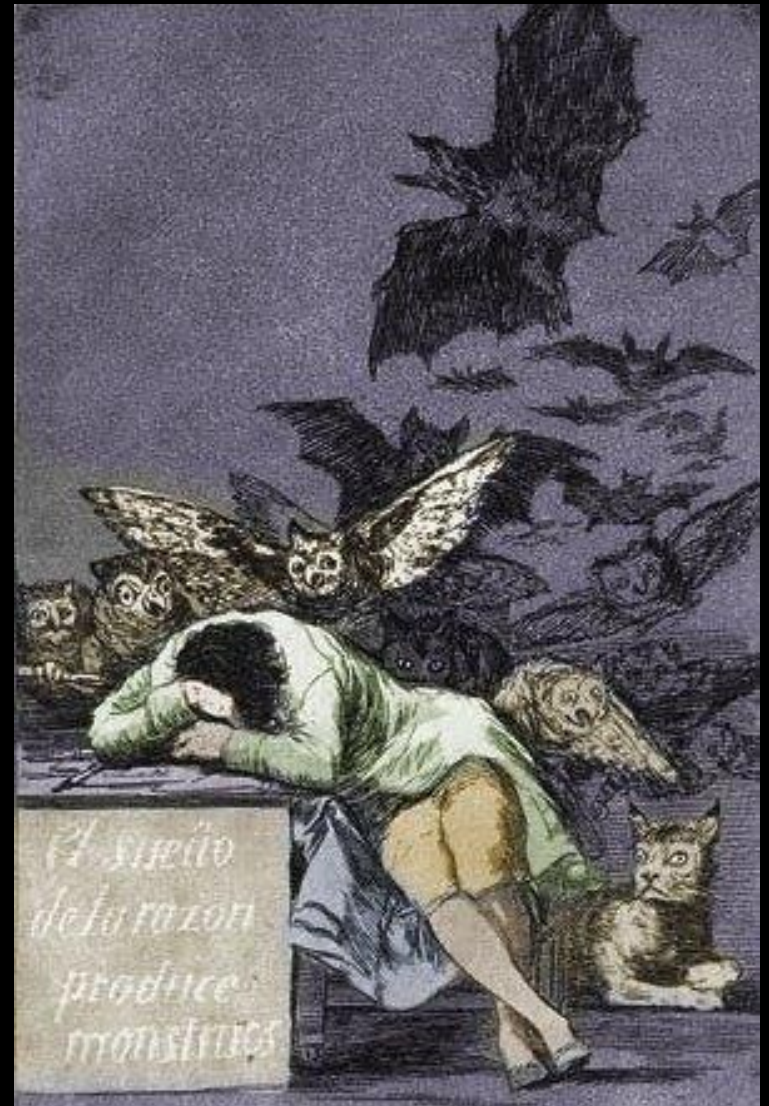


Romantic Spain

Francisco Goya, *Los Caprichos: The Sleep of Reason Produces Monsters*, 1796-1798



Yinka Shonibare, *The Sleep of Reason Produces Monsters*, 2008



Goya, *Family of Charles IV*,
1800



Velazquez, *Las Meninas*, 1656



Goya, *A Heroic Feat!*
With Dead Men!



Grande hazaña. con muertos.



from *Disasters of War*, 1810-13

Goya, *The Third of May 1808*, 1814-15





*Goya, Self-Portrait with
Dr. Arrieta, 1820, 52.14*

Goya agradecido a su amigo Arrieta por el acierto y esmero con q. le salvó la vida en su aguda y peligrosa enfermedad, padecida a fines del año 1819, a los setenta y tres de su edad. Lo pintó en 1820.



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Romantic Landscape in Britain:

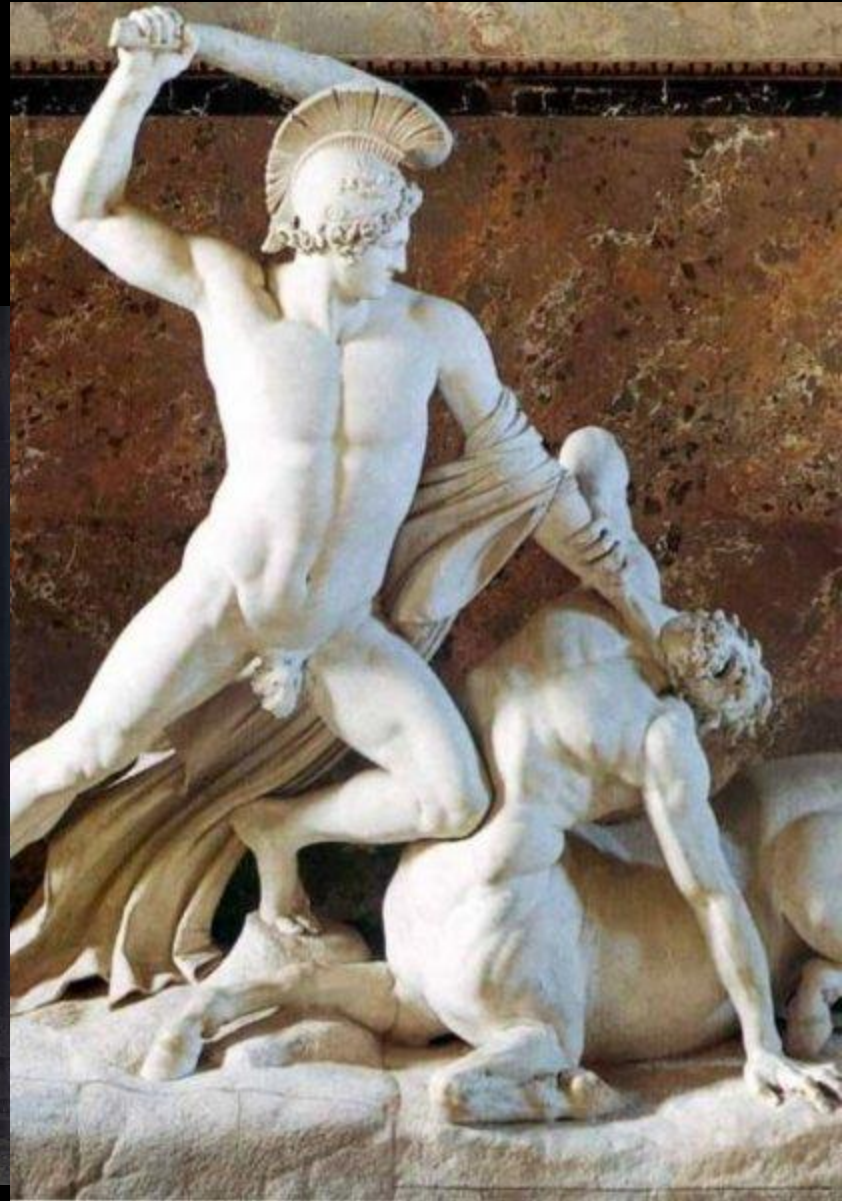
November 30 with Patrick Noon

Sculpture

Antonio Canova, *Maria Paulina Borghese as Venus Victrix*, 1808



Canova, *Theseus and the Centaur*, 1804-19



Bertel Thorvaldsen, *Ganymede and the Eagle*,
1817-1829, 66.9





Rembrandt, *Abduction of Ganymede*



François Rude, *Departure of the Volunteers of 1792 (La Marseillaise)*, 1833-36

Rude, *Hebe and the Eagle of Jupiter*,
modeled about 1855 (bronze casting
date unknown), 69.21





Thorvaldsen, *Hebe*, 1806



Antoine-Louis Barye, *Lion
Crushing a Snake*, c. 1832



Barye, *Tiger Attacking an
Antelope*, 1857

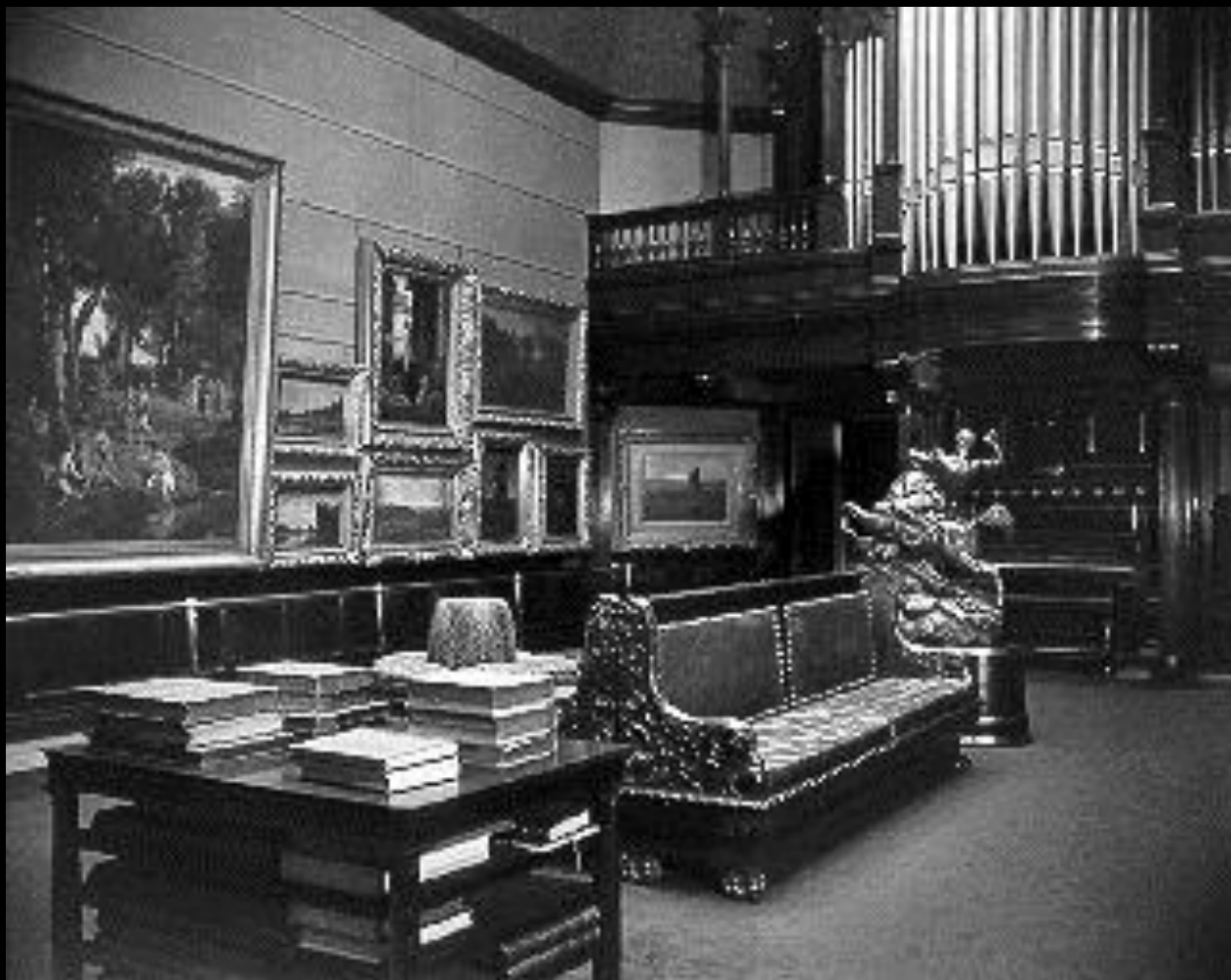
Barye, *Theseus Slaying the Centaur Bianor*, c. 1850
(cast c. 1891), 55.11a,b





Barye, *Theseus Combatting the Minotaur*, about 1846-47, L55.62

James J. Hill's art gallery, Hill House, St. Paul, Minnesota



Barye, *Panther Devouring a Hare*,
about 1850, 81.108.3



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Please Do Not



Please Do No



Charles-Henri-Joseph Cordier,
The Algerian, 1850-57, 76.3



Cordier, *Woman of the Colonies*,
1861

