Chapter 28
18th C Late Baroque and Rococo, Rise of Romanticism

Lecture

- 18th C last period believed that ‘kings are by God appointed’, first as ‘self evident that all men are created equal, rights of life, liberty, and the pursuit of happiness.’ American Revolution followed by French, broke belief in divine right of kings.
- Age of Enlightenment (started in 17th C), thinking independently of religion and tradition. England and France centers, American colonies Franklin and Jefferson. From philosophical and scientific thought, faith in human mind to solve problems.
- John Locke: what we know comes imprinted on the mind like a blank tablet, from perceptions form ideas. Human beings born good, natural rights of life liberty and property, governments purpose to protect rights.
- Jean-Jacques Rosseau: philosopher, wrote about the goodness of human beings, forerunner of Romantic sensibility.
- Gathering knowledge to make accessible (democratization of knowledge). 1st Encyclopedia include all available knowledge. Over 100 contributers, 35 volumes.
- Scientific investigation and technology, electricity, combustion, discovery of oxygen and power of steam. Steam engine in England, technological and industrial rev. People to cities for jobs, growth of working class so swift, social services couldn’t evolve fast enough. Industrial Rev- 1st time produce limitless supply of goods and services, advances in heat, light, and transportation.
- Elegance characteristic feature of Rococo, began in France. Lighthearted and youthful pieces at Versailles (still in progress). Death of Louis XIV in 1715 changes French high society; court of Ver abandoned for town life, hotels (townhouses) centers of rococo. Appeared about 1700 as interior design, exterior no choice: smaller bldgs in Paris. From French word *rocaille* pebble (small stones and shells used to decorate inside of grottoes as principal motif.)
- Women holding higher positions, Paris social capitol of Europe. Madame de Pompadour in France, Elizabeth and Catherine in Russia held some of highest positions in Europe. Saloniere (hostess) competed to attract famous people. Rococo artifice, bad taste to be enthusiastic or sincere.
- Typical salon; charming financially comfortable well educated and witty hostess in 40’s. Food, set table, music for people who visited. Guests engaged in art of conversation and social intellectual interchange.
  o 28-1: Germain Boffrand, Salon de la Princesse: compared to ver, strong lines into flexible curves, cornices irregular painted shapes with curving tendrils and sprays of foliage (freely growing nature). Lost most of accessories, chamber music played, elaborate costumes of satin and brocade. Carved and painted woodwork, stucco on ceiling, white cupid reliefs around openings, inset paintings of cupid and psyche.
  o Amalienburg: small lodge, harmonizes interior and exterior in curving lines. *Bombe* (outward bowed central bay) common to furniture as well.

- Watteau known for fete galantes, (festive gatherings where aristocrats relax outdoors). Died of TB at 37. Madame de Pompadour was patron.

- School divided: Poussin thought form most important, Rubens color. “Poussinistes and Rubenistes”. Pouss’s said ‘colors in ptg are as allurements for persuading the eyes, additions for effect and not really essential.” Watteau is greatest of Rubenists.


- 28-4: Antoine Watteau, Return from Cythera: acceptance piece into French Royal Acad. Group of lovers preparing to depart island of Venus (pay homage to Venus in garland at R), moving from park to golden barge, colors of costume dull as return to reality. Swarms of cupids. Love and Arcadian happiness with melancholy, swift passage of youth and pleasure.

- Denis Diderot reviewed Paris salons, about Boucher: “dismissed as frivolous, this man is the ruin of our young painting students, paint rosy and dimpled behinds, and indulge in all sorts of extravagances”.


- Frag apprenticed under Chardin and Boucher, official training of antiquity bored. Woman on swing est motif in Fr Roc art: epitomize fickleness of women in high society. Writer met painter Doyen: had been summoned to paint scene and described: Gentleman of court, found at his “pleasure house” w/mistress, dying w/desire to have picture of mistress on swing that bishop pushes. Specific details: “place me in a position where I can observe the legs of that charming girl” and if you want to enliven more…(artist replies) it is necessary to add the essential idea of your pic by making her shoe fly into air and having cupids catch them” did not accept and passed to Frag, accepted enthusiastically.


- Close-ups

- Clodion lived and worked in Rome. Satyrs: Greek myth woodland creatures, part man/goat symbolize male lust. Bacchantes priestesses of Dionysus, God of wine.
Royal Acad awarded w/Rome Prize: artist w/best history ptg, subsidized stay in Rome for 3-5 years. Most of best work sculpt for tabletops. Rococo sculpture small groups for interiors.
  o 28-7: Clodion, Nymph and Satyr: Small 23”, terracotta, for tabletop be viewed at close range. Erotic playfulness, nymph pours cup of wine into satyr mouth. Inexpensive terracotta.

- Enlightenment starts five major movements: Neoclassicism, Romanticism, French Realism, Impressionism, French Naturalism. Locke’s idea that gov should protect rights, if abuse, have right of revolution; empowered people. Voltaire publishes books and pamphlets, authorities regularly condemned and burned.
- Vol thought salvation of mankind in advancement of science, Rousseau thought arts, sciences, society had corrupted “natural man”, statues and pictures were vice. Rousseau’s basic point “man by nature is good, depraved and perverted by society”.
- Previous societies thought future inevitable, all cycles determined by religion. Notion of systemic and planned progress first developed in 18th C.
  o 28-8: William Hunter, Child in Womb: anatomical artist’s skill was specialty, applied to science and model building, indispensable.
- Wright intrigued by dramatic effects of artificial light, studied fig’s in industrial workshops against glow of forges.
  o 28-9: Joseph Wright of Derby, A philosopher giving a lecture at the orrery: mechanical explanation of cosmos. Dramatic lighting, scholar uses model (orrery) to demonstrate universe operates like gigantic clock mechanism. Tiny metal orbs represent planets, bands orbits, lamps used as the sun. One listener takes notes. Even shows books and curtain in shadow of background.
  o Wright: Experiment on a bird in the Air Pump: used to study property of gases and promote science. Air pumped out of bowl until bird collapses from lack of O2, B4 dies air reintroduced. Lecturer on verge of reintro, boy by window to lower cage when revived. Suspense: 2 girls doubt, father explains. Light like science: bringing light to world of darkness and ignorance. In Bar, light for religious scenes, here science replaces religion as hope of humanity.
- Rosseau placed feelings above reason, most "natural" of human expressions: led to exalt of peasants life: fashionable to weep, fall to ones knees and languish hopelessly in love.
- Greuze bride: Salon of 1761 enormous attention, difficult to get near from throngs of admirers. Diderot reviewed, said masterpiece of composition, nowadays so little real feeling for art that perhaps these sketches will never be painted as
pictures, and if they were, Boucher would sooner sell 50 of his commonplace indecent puppets than Greuze these two sublime compositions.

- 28-11: Jean Baptiste Greuze, The Village Bride: anti-rococo trend to real rustic dwelling, notary present along with father, just passed daughters dowry to husband to be and blesses. Mother gives arm farewell caress, sister on shoulder, older sister behind father envious. Happy climax of rural romance. Lower class family life full of virtue: chicks: one sits alone like bride about to leave.

- Chardin French ptr, genre scenes of moral exemplars. Interested in household work, simple tasks raised above level of ordinary by conviction and intense concentration of fig’s.
- 28-12: Jean-Baptiste Simeon Chardin, Grace at Table: modest room, worn surfaces, humble domestic in social instruction giving thanks. Owned by Louis XV, personification of roc, also owned works by Boucher. Subdued w/grays and browns, appreciated for contrast to pampered lives of owners, figures usually servants of well-to-do households. Promoted rightness of existing social order and values.

- Louis XIV proclaimed in founding of Royal Acad that intention was to reward all worthy artists “without regard to the difference of sex”. Only 7 women allowed b/w 1648-1706 (declared closed to women). 4 more admitted by 1770: men worried would become too numerous and declared 4 limit. Young women not admitted nor allowed to compete, both indispensable to success.

- Vigee Lebrun one of few women admitted to Acad, after Fr Rev membership rescinded: women no longer welcomed. Art won personal and economic independence working for nobility, especially portraits of high born ladies. Long career, painted about 800 portraits. Well traveled and received in numerous countries, as stayed away much of life from France with Rev going on. Most famous female artist of 18th C.
- 28-13: Elisabeth Louise Vigee-Lebrun, self portrait: looks directly at viewer pauses to return gaze. Nothing about pose or mood is roc. At work painting portrait of Queen Marie Antoinette.

- Vigee Lebrun portrait of Marie Antoinette and her children: Queen stable presence, counter public image as selfish and extravagant (children not usually included). Princess leans affectionately. Further sympathy: eldest son points to empty cradle of recently deceased sibling, died while painting underway before 1 year old.

- William Hogarth knew hardship, father failed as schoolmaster, went to debtors prison w/family when Hog 10. Aspired to art for ordinary citizens rather than educated and critics whom he despised. 6 paintings satirizing immoralities within marriage by moneyed classes, published as set of engravings. Satirized life with social criticism. Favorite: follow character or group with series in encounter with social evils. So popular entrepreneurs produced unauthorized versions almost as fast. Helped get prints included into copyright act. Waged campaign against English dependence and inferiority to continental artists.

- Hogarth, 1st The Marriage Settlement: Lord Squanderfield arranges marriage of young viscount to daughter of wealthy merchant, gains entry
for his family into aristocracy, lord gets money to complete Palladian house. Young man stares admiringly at self in mirror, fiancée wooed by lawyer Silvertongue sharpening pen. Next 5 disastrous results culminating in killing of Silvertongue by young lord and subsequent suicide of wife.

- **28-14:** Hogarth, Breakfast Scene: Just past noon, couple tired, musical instrument and disheveled servant, fallen chair; someone just made speedy exit. Wife stayed home with cards and music, glance towards husband has been away for night of suspicious business. Slumps in boredom with hands deep in penniless breeches, wife's small dog sniffs cap from coat pocket. Black mark on side of man's neck shows already contracted syphilis. Steward with hands full of bills, eyes towards heaven.


**West:** born in Pennsylvania, began painting at 6. Visit Euro to study, ended in London on way home, almost immediate success. 1st American ptr to appear in Europe.

- **28-17:** Benjamin West, Death of General Wolfe: martyr of secular hero, mortally wounded young English commander James Wolfe. In 7 years war b/w Britain and France for control of overseas territories incl Canada. Fought at Quebec city, British won. Gen Wolfe died just after word French in retreat. Exotic interest: added Native American: (blatent fiction: in this battle fought on side of French). Contemp costume, hero dies among grieving officers suggesting death of great saint. Could have been allegory w/personifications of victory, war, etc, or heroic scene w/fig’s in classical costume, neither. Chose to depict in modern costume: Reynolds heard, begged not to continue, aberration of taste. George III informed would not buy w/British heroes in modern dress. Such enthusiasm by public, Reynolds apologized and king among 5 patrons to comm. replicas. Famous Shakespeare actor so moved, enacted impromptu interpretation of dying Wolfe when exhibit by academy. 5 years later Dec of Indep signed.

- **28-18:** John Singleton Copley, Paul Revere: American artist from MA, son of Irish emigrants. Noticed “downrightness and plainness” by visitors to America. Revere not yet hero, professional silversmith with teapot in progress on leather engravers pillow. Reflections in polished wood, eyes reddish light.

- Copley, Watson and the Shark: most memorable work as history ptr. As young man, Watson rescued from shark attack swimming in Havana harbor. Met Copley, wanted experience memorialized. Every detail
authentic as possible, black man like Indian in Death of General Wolf: establish location.


- Canaletto one of the most popular vedutista in Venice. Trained as scene ptr w/father, helped liveliness in ptgs. Often used camera obscura, usually drew on location to bring back to studio and work. Only 2 of his works in Venice: almost too successful, great demand caused lapse into formula. Fashion turned against, spent 10 years in England trying to revive, returned poor, unmarried and unnoticed.
  - 28-19: Antonio Canaletto, Basin of San Marco from San Giorgio Maggiore: Main subject architectural settings. Mood constructed to be positive and alluring, clean orderly and tidy with serene weather.
  - Canaletto: The Bucintoro at the Molo: series comm. by Joseph Smith, English entrepreneur in Venice. To decorate house and introduce to buyers. Smith issued as etchings to meet demand for remembrances of Venice for those not able to afford canvases.

- Neoclassicism late 18th and early 19th replication of greek and roman spread through Europe and America, also historical themes (sacrificing self to state) 1st modern historian Johann Winkelman; book on greek art spread Neo. Most perfect: if followed assure success. Didn’t know much about original greek art besides work in Vatican where was custodian, writings wide influence.

- Kauffmann: child prodigy, Began helping father in church murals, accepted portrait comm by 15. One of 2 women founders of Royal Academy in England. As woman, excluded from figure drawing classes. Decorate interiors by Robert Adam.
  - 28-20: Angelica Kauffmann, Cornelia, Pointing to her children: Moralizing picture: homely situations clothed in ancient roman garb, roman interiors contemp settings. Exemplum virtutis example or model of virtue. Cornelia mother of future political leaders Tiberius and Gaius Gracchus, 2nd C attempted to reform Roman Repub. Character revealed as lady visitor shows off fine jewelry, requests Cornelia shows hers: shows sons and says “these are my precious jewels”.


- King believed art should improve public morals: 1st act banned indecent nudity of salon and comm. series of ptgs of French history. Inspired by drama of Horace: specific incident invention of early Republic.
  - 28-21: David, Oath of Horatii: 1st major work, politically didactic, classical form composing a neoclassical picture. Comm by Louis XVI: program aimed at moral improvement of France. From pre-repub rome, (phase pushed to foreground with archeological discoveries). Conflict between love and patriotism. Leaders of Roman and Alban armies poised
for battle, decided to resolve in series of encounters by 3 representatives from each side. Roman 3 Horatius triplet brothers, face triplet sons of Curatius family the Alban warriors. Sister of Horatii Camilla bride-to-be of Curatius son, wife of youngest Hor was sister of Cura. Horatii swear to win or die for Rome, oblivious to anguish of sisters. Rigid men eclipse shapes of women, courage, patriotism, unwavering loyalty emphasized over love, sorrow, and despair. Wife of father Horatius comforts grandchildren. Only survivor was 1 Horatii, sister (husband Cura) condemned for killing husband, and he kills her. Was tried and acquitted. Sensation when exhibited: call to arms to sacrifice to republic. Aroused audience to patriotic zeal, art became increasingly political. Appeals to both royalist and supporters of king and republican opponents. Irony lost on Louis’ minister for the arts who approved.

- Reign of terror: Jacobin-dominated French assembly executed all opponents: 40,000 people in pursuit of democracy. Jacobins comm tribute to Marat: partly responsible for riots where hundreds of political prisoners killed. Young supporter of opposition party Corday decided he should pay. Signing petition she had brought to gain entry, stabbed, dropped knife and left.
  - 28-22: David, Death of Marat: journalist, revolutionary radical and personal friend. Idealized body: had painful skin disease (from septic system while hiding) required immersion in medicinal bath. Worked there w/wooden board as desk. Charlotte Corday burst in w/personal petition (says “I just have to be unhappy to merit your goodwill”) and stabbed w/knife in chest while reads. Knife in contrast to quill. Aftermath, cold neutral space above. Could be based on Michel Pieta. Marat as tragic martyr, inspire viewers to saintly dedication.

- David elected and as deputy voted to send Louis XVI to guillotine. After fall of Robespierre barely escaped with life and imprisoned. Release by intercession of loyalist wife and pupils. Napoleon approached and offered position, 1st painter of empire. Previously ardent republican, switches allegiance to new dictator.
  - 28-23: David, Coronation of Napoleon: one of major ptgs, 20 * 32 feet. Mostly historical fact: David present and shows self in tribune for spectators. In Notre Dame, Pope Pius VII behind, wife Josephine being crowned. Changes at Nap request: insisted popes hand raised in blessing, (up til now he crowned), mother prominently in center background (refused to attend). Pope, priests of Cath church on right, members of court on left. Decision to crown self rather than pope: relationship b/w church and state, changing politics. Shows authority that after he has crowned self, turns to crown wife.
  - David: Death of Socrates: Athenians objected to teaching, condemned for corrupting youth; convicted and sentenced to death. Offered exile or death, chose not to abandon principles and die. Christ-like amid 12, about to drink poison. Finger up like Plato in School of Athens. 2 years after painting angry mobs in Paris stormed bastille and ignited revolution.
  - David, Sabine Women: Quarrel between Romans and Sabines, peace brought by women between roman husbands and sabine kinsmen.
background fortress. Symmetrical: axis by Romulus’s wife Hersilia with arms Tatius and Sabines shields of Romulus and Romans, women with children surround and obstruct men. Figures from classical statuary, rep heroes nude: preliminary sketches clothed, defended nudity as properly antique.

- David, Napoleon crossing Alps: victory over Austrians, comm by king of Spain Charles IV. Dramatically swirling and vivid coloration, gesturing troops forward as if directing wind. Charger dominates: distance soldiers struggle w/cannons obscured by misty sky. Rock surfaces engraved with names of Nap predecessors including Charlemagne (Karolus Magnus) and Hannibal. Glorified occasion; actually rode mule.

- French royal collections reorganized and hung for public display. Louvre (former royal palace) opened as 1st National gallery, David 1st director. Nap brought treasures from conquered countries. After Nap defeated, majority returned, soon after most European countries w/own Nat’l galleries.
  - 28-24: Jacques-Germain Soufflot, the Pantheon: roman ruins provided inspiration: neoclassical portico. Freestanding Corinth columns seems to continue into bldg. First of Roman grandeur in France, walls blank except garland, colonnaded dome above greek cross plan.

- Neoclassical taste in arch spread in Europe and America. France early years dominated by Napoleon, enormous ego, linked self to classical past as symbolic authority.

- Romanticism in sculpture: one essay called “Why Sculpture is Boring”, only good if placed inside arch. Difficult for sculptors. Canova friends with David, invited to Paris by Nap, wanted numerous portraits, also neoclassical style. Sister not to be outdone.
  - 28-26: Antonio Canova, Pauline Borghese as Venus: classical models, nude from waist up. Pose and form greek. Canova originally suggested Diana (goddess of hunt). Wanted to be reclining Venus, holds apple from judgment of Paris. Nap arranged marriage to heir of Borghese family, once in Rome behavior bad. Insistence on Venus shows self-perception. Due to wives’ questionable rep, prince kept in villa, very few allowed to see, only then by torchlight. Detail of couch and drapery: very natural.
  - Houdon: George Washington: Jefferson requested statue made for State Capital (succeeded Franklin as minister to France) sent to find best sculptor in Europe. Houdon offered to go to America, 3 weeks make model, return, 3 years to make. 1,100 pounds of sterling for statue and pedestal, plus expenses and 10,000 livres life insurance in case dies on voyage. Plow behind alludes to Cincinnatus: Roman soldier in 5th C sent to defeat group that had besieged Romans. After victory resigned dictatorship and returned to farm. Wash after leading Amer over British resigned and went back to farm, living at Mt.Vernon plantation 5 years B4
elected president. Bundle of rods tied together in Roman times symbol of authority: 13 for states, sword of war and plowshare of peace.


- Edmund Burke, british philosopher believed people delight in idea of pain and danger without being in circumstance. Damsels in distress, thrill remains of past. Sometimes single garden have 4 – 5 different styles of structures, formality of Versailles now unnatural in gardens.

- 28-29: James Stuart, Doric portico, Hagley park: near Doric portico.

- Discovery and excavation of Pompeii and Herculaneum in 1730's and 40's thrilled Europe, resurrection of ancient world. Both rediscovered in earlier centuries, now systematic investigation. Wall paintings and other artifacts inspired slim straight lined style after mid C.


- Neoclassicism in arch continued into 19th, moral and heroic links with ancient past.

- 28-31: Thomas Jefferson, Monticello: rep democratic qualities of US as national architecture: own home. Minister to France, studied French 18th C classical arch. After trip, remodeled Mont, emulated Palladio façade with influence of Robert Adam, reminiscent of Rotonda, materials local wood and brick. Originally designed to open onto garden linking nature. Less compact and more windows than Chiswick. Looks like 1 floor: actually 3: balustrade above unifying cornice to mask 2nd

- interiors: bedroom, library, and "storage" dome room.

- 28-32: Benjamin Latrobe, Capitol: Jefferson sec of state to Washington, city plan for Washington D.C. later, president chooses Latrobe to take over design: expression of country dedicated to liberty. Roman eagle became American bald eagle, new Corinthian order corn plants, tobacco replaced acanthus leaves. Large dome over temple front flanked by 2 wings for House of Rep and Senate, modified by adding staircase and Corinth colonnade. Bldg gutted by British war of 1812, repaired wings and added higher dome.

- David's most successful pupil, turned students over to Gros. Never achieved David's fame, ended up committing suicide.

- 28-34: Antoine-Jean Gros, Pest House at Jaffa: Nap comm., campaign against Turks, at end, retreating, army stricken with plague. Visiting sick and dying housed in converted mosque. Format inspired by Horatii. 2 months after visit, ordered all plague-stricken Fr soldiers poisoned to relieve of having to return to Cairo or abandoning to Turks. Some survived, damaging stories circulated, made for damage control. Nap
detailed in arch frame, general of army of Egypt (not yet emp). Christ-like: looks as healing sick with touch. Symptoms of bubonic sores, emaciation, feverish thirst and vomiting. Power to heal by touch, officers cover noses from smell. Muslim doctor admin to Muslis on left contrasted w/Nap and soldiers in light on R.


- Jean-Auguste-Dominque Ingres: flat linear forms from greek vase painting. Strove to achieve flawless surface as smooth as mirror.
  - 28-37: Ingres, Grand Odalisque: criticism when first shown, figure 3 extra vertebrae, wide hips and boneless feet: incorrect but aesthetically pleasing. Odalisque member of Turkish harem (slave girl), romantic taste of exotic: small head and elongated limbs in cool color scheme. Silk curtain and sheets, peacock feather fan, fur bed covering, hookah: Turkish pipe, cooled smoke by passing through water.
  - Ingres, Princess de Broglie: anatomy sketch before, studies from nude studio models for portraits so he could fully understand form of the body under clothes. Wife of aristocrat, active in literature and politics during Nap III. Dressed for ball, leans, gloves show upper class: didn’t work with hands. Color scheme, ivory of arms and pearls with warm tone in cheeks and highlights in hair. Complained making portraits was a considerable waste of time: lifesize portraits usually took 1 day.
  - Ingres, Napoleon: deified Roman emp, scepter and staff pointing to heaven. Gold curve of throne halo, echoed in laurel wreath. Eagles on sides of throne and in weave of carpet. Wears red velvet, color of Roman emp.

- Romanticism prime motive desire for freedom; political, action, worship, speech. Began 1750 ended 1850. Value sincere feeling, trusting heart rather than head. False and artificial banished, painting with moral theme could move hearts of viewers to correct social behavior.
  - 28-38: Giovanni Battista Piranesi, Carceri: between reality and fantasy, imaginary prisons with complicated arch through arches, vaults, piers, and stairways with insectlike people moving. Sense of enclosure, darkened subsequent editions, this one 14th.
Fuseli not popular w/critics: said “ought to be destroyed”. Called Wild Swiss and Painter to the Devil. Public appreciated: nightmare repeated 6X, sold to engravers, copy later in Freud’s office.

- 28-39: Henry Fuseli, the Nightmare: terror of night moods horror, often sadistic. From night and Mara: Mara northern myth spirit thought to torment and suffocate sleepers. 1st 4 versions young woman tormented by dream, not awake, helpless beneath Incubus (demon believed in medieval times to prey sexually on sleeping women, sit on chest as sleep causing “night mare”). Squatting, horse beyond curtain. Among first to depict human subconscious. Portrait of woman, met and fell in love with, she rejected marriage proposal, he wrote that she couldn’t marry another because they had made love in one of his dreams and therefore belonged to him.

Blake poet, painter, engraver.

- 28-40: William Blake, Ancient of Days: didn’t join organized religion, compositions given by spirit visitors in dreams. Combined concept of creator with wisdom, front for Blakes book “Europe, a prophecy”, published with quote from proverbs in OT “when he set a compass upon the face of the deep”. From fiery orb toward earth, power from left arm into twin rays of light in wind, firmly planted.

Francisco Goya Spanish independent artist, disdain for neo. Almost exact contemp of David. Thought Velaz, Rembr, and nature as teachers.


Painter to Charles IV: corrupt court. Charles IV cousin to Louis XVI, declared war on France when Louis sent to guillotine. French army defeated Spanish and Nap installed Joseph Bonaparte as king of Spain: Charles died in exile in Naples. Had been in power just over decade, about to become victims, shows frailties and doubts of sitters.

- 28-42: Goya, The family of Charles IV: 3 generations of Spanish royalty, pompous poses, blank stares. Like Las Meninas: ptr behind canvas on L, canvases behind, light from side, queen like daughter. One critic described group as “the baker and his wife after they have won the lottery!” Evidence sitters were pleased, prep sketches and family consented to rendering of faces. All members identified except woman w/head turned, Ferdinand’s bride who had yet to be chosen. Grandmother with birthmark, some look away. Queen controlled husband: manipulated by her lover: politician Manuel Godoy who was effectively ruler of Spain. Charles w/medals anyway.

1808 Dissatisfied with Charles IV, people supported son Ferdinand VII to overthrow father, enlisted aid of Nap. Sent Fr troops to Spain, once Charles out, Nap installed brother on throne. Spanish recognized Fr as invaders and wanted to expel: Goya welcomed French (thought would help bring enlighten). May 2nd rumor French planned to kill royal family: populace rose up and hundreds of Spanish people herded into convent. 2 Spanish fired on 15 French soldiers, came
next day and executed 1,000 of Madrid and neighboring towns. 6 years later Fr
ousted, Ferdinand comm. pair of ptgs for public exhibition.
  o 28-43: Goya, Third of May: without mercy for viewer, in Madrid at time,
visited site later. Psychological agonies of men facing execution. Main
white arms crucifixion reminder, lessons still unlearned. Lantern logic of
Enlightenment (Spanish intellectuals placed hope for salvation), but
enlightenment and church failed (in background, doesn’t save). Postures
and gestures defiance and terror, firing squad anonymous wall, victims
separate individuals. Asked why painted so brutal “to warn men never to
do it again”.

Spanish monarchy restored, reinstated Inquisition. Goya called for obscenity of
earlier ptg of female nude, found innocent, but gave up hope in human progress
and retired to home outside Madrid. Made “black paintings”: toward end of life
in 70’s became deaf, painted for home (Quinta del sordo “the house of the deaf
man”).
  o 28-44: Goya, Saturn Devouring his Children: Saturn (time) in frenzy
devouring small body. Prophecy they would all overthrow him. Children
became 12 olympian gods (immortal). Forms torn and jagged, man’s
inhumanity to man.

Theodore Gericault: raft off west coast of Africa in Atlantic 1816, soldiers and
settlers going to French colony of Senegal, ran aground on reef due to the captains
incompetence. Captain and senior officers took only seaworthy lifeboats, cast
150 passengers and crew on wreckage (built makeshift raft), only 15 survive the
13 days. Many who didn’t die driven mad. French gov tried to cover up,
attracted attention because he opposed monarchy restored after Napoleon.

Interviewed survivors, built raft as model in studio, studied corpses in morgue.
Several heads and dissected limbs from friends at nearby hospital. Kept cadavers
there until they were half decomposed: insisted on working in atmosphere. Didn’t
use cadavers directly, painted each from living model. Kept instead to keep
atmosphere of death. 8 months to complete.
  o 28-45: Gericault, Raft of Medusa: 16 by 23 feet. survivors of French ship
Medusa. Gov construed as political attack. Look like healthy greek
athletes: really bearded, emaciated, covered in sores and wounds,
sunburned and close to death. As billows on wave, we look directly down.
Attempt to attract distant ship in X-shaped composition, bodies at lower
left rising to support Jean Charles, survivor, used also as comment on
slavery: waving cloth, top of pyramid: power to save all: suggests freedom
for all only occur when most oppressed emancipated. At salon shown as
“a ship wreck scene” to downplay political inflammation. Monarchy
refused to buy: sent on 2 year European tour, London over 50,000 paying
visitors.
  o 28-46: Gericault, Insane Woman: interest in mental aberration, studied
criminally insane, heads of guillotine victims. Portraits of patients to
illustrate different types of derangement, see as human not bewitched.
Mental states on faces believed to reveal madness. Studies of inmates
(spent some time as patient). Madwoman, mania of envy, aware of
something unseen, was child murderer. Met in insane hospital where Freud worked.

- 1st 60 years often thought of as contest between 2 major artists: Ingres and Delacroix, favored by state: more comm than Ingres. Ingres helped keep Dela from election to academy. Caricaturist pictured in combat, one with pencil, other paintbrush. Dela observed pure colors are as rare in nature as lines. Thought better not to fuse brush strokes, will appear to fuse at distance. Romantics favored ideal form of Ingres, color and drama with dela. Despised each other. Dela 1 generation younger than Ingres, friends with Geri: posed for dead youth face down in central foreground on raft.
  
  - 28-47: Eugene Delacroix, Death of Sardanapalus; poem by Byron (most famous of day), last hour of ancient king Nineveh. Hearing of army defeat and entrance of enemy, orders all possessions (opulence w/east in jewels and gold) destroyed while he watches from funeral pyre, soon to be set alight. Tortured and dying bodies of his women. Newly invented vignette image with strong center, less defined at edges. Focus foot of bed, favorite concubine Myrrha calm. Slave plunges knife into womans neck, black slave killing horse.

- Dela used events of own time, struggles for freedom. Here against rule of Charles X. High hopes for ptg, disappointed when proletarian considered dangerous, removed from public display. Bought by state: judged too inflammatory to be exhib for long, withdrawn until after 1848 rev, not permanently accessible to public until 1861.
  
  - 28-48: Dela, Liberty leading people: no specific incident, waves forward with color banner of French republic and musket wearing cap of liberty (symbol of freed slave in antiquity). Over dead and dying, street boy with pistols. Mortally wounded citizen strains w/last breath to take look at liberty. Almost all classes support revolt. Shown by variety of hats worn by streetfighters: top hats, berets, cloth caps. Man in nightclothes: would kill rev in sleep and drag into street to be seen. At salon recept one critic scoffed that corpse looks like it had been dead for 8 days. Background towers of Notre-Dame, one w/tricolor flag. Bodies base for pyramid, light and shadows echo confusion. Reds and blues of flags picked up in people. Signature bold in symbolic red in rubble of barricades to right of patriot.
  
  
  - 28-50: Francois Rude, La Marseillaise, Arc de Triomphe: largest arch ever built. Minister of interior decided act of national reconciliation to complete arch Nap begun. Stirred patriotism, became known as The Marsaillaise: French anthem written in same year. Liberty leading Fr volunteers to defend borders. Roman goddess of war Bellona as liberty above, wearing same cap: almost contemp, one looks to past, other present in dress. Packed and overlapping, classical costume. Father was volunteer. 4 groups got comm, Rude’s made others pale into insignificance.
Freid puritanical Protestant upbringing: never traveled outside Germany: refused to visit Rome: thought would corrupt the purity of his art. Most important German Romantic artist. Mother died at 7, 2 sisters before 18, brother drowned trying to save him in skating accident. Suggested he felt only his death could expiate the grief and guilt he carried as a result.

- Friedrich, Abbey in the Oak Forest: winter sky, leafless trees, funeral procession with coffin into ruins of Gothic church. Death in landscape, leaning crosses and tombstones, black of mourning.

Indust Rev effect on countryside and land: increase in displaced farmers who could no longer afford to farm small plot.

- Const, meteorologist by avocation, not successful in lifetime, never wanted to travel outside England. Son of farmer and mill owner, said landscape of his youth mad him a painter even before ever picking up brush (many of his scenes from family's property). Fell in love w/granddaughter of merchant who opposed marriage, courted 7 years until his father died and had money to marry. Married late in life: 7 children, wife died at 40. 1st success landscape at Paris salon, won gold medal. Inspired group of French ptrs known as Barbizon school: (rural town lived in near Paris).

- Constable, Salisbury Cathedral: wifes death year before, had dark moods. Rainbow symbol of hope after storm that follows death, ash tree at left symbol of life, church for resurrection, thought be finest work by later.

Turners father was barber: displayed ptgs in shop windows. Worried about rep after death: extremely ambitious and competitive, amassed considerable fortune. Left money to build almshouses for benefit of “decayed male British artists”. Left some pic’s to Nat’l Gallery, wanted others sold. After death will disputed: Gallery acquired all, relatives received all money.

- 28-54: Joseph Mallord William Turner, Slave Ship: recently read about slavers throwing overboard dead and dying-British ship called Zong. Incident in 1783 captain throws slaves overboard hoping to collect insurance money, claims lost at sea (legal category normally for animals and inanimate cargo). Sea full of bodies, color express forces of nature.

- Closeup: single leg w/shackle surrounded by predatory birds and fish as sinks, no hope of saving selves. Ridiculed in press as ‘passionate extravagance of marigold sky and pomegranate colored sea.’ Bought by John Ruskin, sold because subject become too painful to live with. Strip in ocean full of sharks: regularly dumped sick and dying.

Hudson River School of Painting: settlers no longer busy making homesteads, begin to see nature. Wilderness being tamed. By 1825 people wanted to see wilderness as feature of New World, led by Cole (from England) flourished until 1876.

- 28-55: Thomas Cole, The Oxbow: turning of CT River from top of Mt. Holyoke in western MA. Densely forested. Weather about to change,

- Another Hudson River artist, Albert Bierstadt painted Rocky mtns and CA.
  - 28-56: Bierstadt, Among the Sierra Nevada Mountains, CA: sun's ras break through, heavenly consecration of land (manifest destiny). Muted concerns of conquest and displacement of Native Americans, exploiting environment. Most eager to purchase: mail service magnates and those involved in westward expansion.

- London old house of parliament burned 1834, designs for new building.

- 19th C new styles began to appear from European imperialism and Great Britain’s forays into India.

- Nap II plan to modernize Paris, focal point of main avenues from all sides Opera House. Empress objected: fit no recognizable style (was “neither Louis XIV, XV< XVI.” Garnier retorted “It is Nap II”.
  - 28-60: J.L. Charles Garnier, Paris Opera: neobaroque, opulence in lives of few. Entrances corresp to rank: emp private entrance, all others carriage or foot. Façade row of paired columns above arcade heavily ornamented Baroque version of wings of Louvre. Continuity of Fr greatness to flatter Nap by comparing with Louis XIV.
  - Interior: frescoes on ceiling, broken ped at head of stairs, mirrors on walls. Interior for traffic, enhances function as gathering place. Staircase like Laurentian. Soul purpose to fulfill most basic desires: to hear, see, and be seen.

  - 28-61: Henri Labrouste, Bibliothèque St. Genevieve: names of great writers around façade. Uses ancient material: cut stone. Stories distinguish levels, lower stack, upper reading. Separated by cast iron columns made to resemble Roman Corinth, support 2 barrel vaults on tall concrete pedestals remind of Roman const, resting on their accomp. Reluctant to surrender traditional forms.
interior: Built with prefab parts, erected in 6 months. Was 1850 feet long (pun), covered 18 acres, largest enclosed space up until time. 10,000 exhibits. Big enough for machines and fountains, growing trees. Dismantled at closing to avoid permanent obstruction of park. Moved and rebuilt elsewhere, burned in fire.

  - Joseph Niepe, view from his window: 1st permanent photographic image, 8 hours from balcony, exposed metal plate with light sensitive coating. 57 at time, research chemist.
  - 28-63: Eugene Durieu and Delacroix, Draped Model: sought accuracy, also to create mood through lighting and draping of cloth.

- Two very different inventions almost simultaneous in France and England. Daguerreotype: fixed onto copper plate with silver and chem. In obscura, bath to fix, could not be reproduced, printed in reverse. Discovered latent image, brought out by chemical solutions shortening length of time and making better way to “fix” image (otherwise continues to darken). Daguerreotype very detailed and finely graduated tones from white to black.
  - 28-64: Louis-Jacques-Mande Daguerre, Still Life in Studio: one of first successful plates he produced, arranged objects to get texture and shape, classical models in modern medium.

- First Dag in U.S. within 2 months open in 1840. By 53 there were 86 in N.Y. alone, more than 400,000 dag portraits taken in MA in 12 months. Cost 12 cents, anyone could afford over painting. Initially completely still in bright light for several minutes.
  - 28-65: Hawes and Southworth, Early operation under ether: studio in Boston, specialized in portraiture, (still needed head brace). From gallery of hospital, view of student looking down. Figure white draped, dark of doctors, slight blurring with motion.

- Dag reigned until 1850’s, then negative-print system. Introduced 3 weeks after Dag, eventually replaced. Named calotype: adoption prevented by stiff licensing, charged equipment fees when Talbot patented. Got idea on honeymoon: tried to sketch landscape through prism, gave up. Thought about cam obs (glass lens of cam puts image onto paper) wanted to make them imprint themselves and remain fixed. His process with negative on translucent paper put on light sensitive paper and exposed. Made negative images into positive.

- Civil war claimed more American lives than all other wars in history combined. 620,000 American lives. More than 300 American and foreign photographers eventually entered battlezone with passes from U.S. gov. Matthew Brady perm to
take team and darkroom wagon to field. Almost killed in early battle, left photo to 20 assistants including Timothy O’Sullivan. Over 7,000 negatives documenting all of war except fighting: cameras too slow for action scenes.
  - 28-68: Timothy O’Sullivan, A harvest of death, Gettysburg PA, July 1863: Corpses as far as eye can see, boots stolen and pockets picked. Could reproduce in newspapers, but publicly exhibited and made impression newspaper engravings couldn’t.