

ART HISTORY



REVISED SECOND EDITION
VOLUME TWO

MARILYN STOKSTAD

DEDICATED TO MY SISTER, KAREN L. S. LEIDER, AND TO MY NIECE, ANNA J. LEIDER

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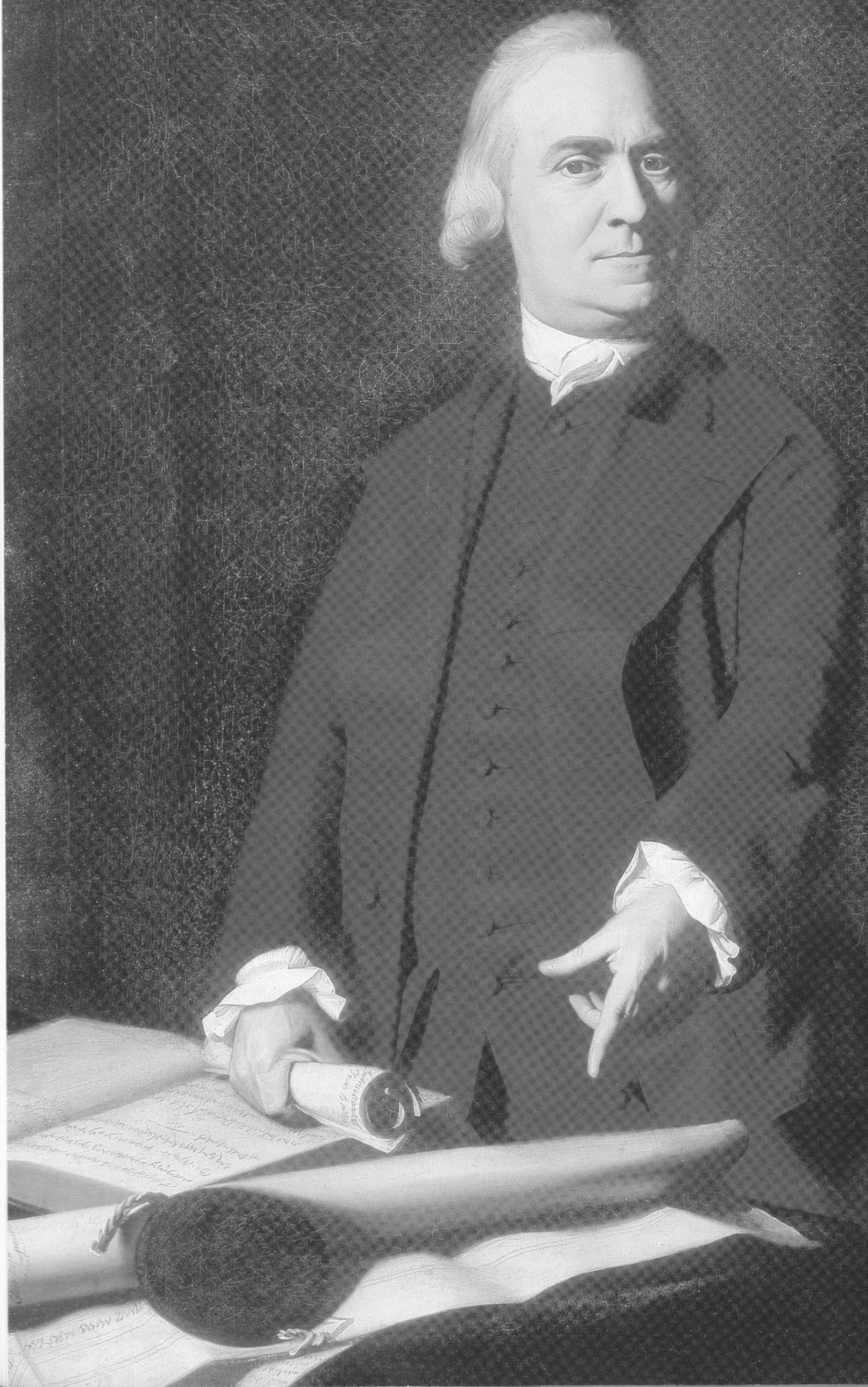
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EIGHTEENTH-CENTURY ART IN EUROPE AND NORTH AMERICA

ON MARCH 5, 1770, A STREET FIGHT BROKE OUT BETWEEN SEVERAL DOZEN residents of Boston and a squad of British soldiers. The British fired into the crowd, killing three men and wounding eight others, two of whom later died. Dubbed the Boston Massacre by anti-British patriots, the event was one of many that led to the Revolutionary War of 1775–83, which won independence from Britain for the thirteen American colonies.

The day after the Boston Massacre, Samuel Adams, a member of the Massachusetts legislature, demanded that the royal governor, Thomas Hutchinson, expel British troops from the city—a confrontation that Boston painter John Singleton Copley immortalized in oil paint (fig. 26-1). Adams, conservatively dressed in a brown suit and waistcoat, stands before a table and looks sternly out at the viewer, who occupies the place of Governor Hutchinson. With his left hand, Adams points to the charter and seal granted to Massachusetts by King William and Queen Mary; in his right, he grasps a petition prepared by the aggrieved citizens of Boston.

The vivid realism of Copley's style makes the lifesize figure of Adams seem almost to be standing before us. Adams's head and hands, dramatically lit, surge out of the darkness with a sense of immediacy appropriate to the urgency of his errand. The legislator's defiant stance and emphatic gesture convey the moral force of his demands, which are impelled not by emotion but by reason. The charter to which he points insists on the rule of law, and the faintly visible classical columns behind him connote republican virtue and rationality—important values of the Enlightenment, the major philosophical movement of eighteenth-century Europe as well as Colonial America. Enlightenment political philosophy provided the ideological basis for the American Revolution, which Adams ardently supported.

26-1. John Singleton Copley. *Samuel Adams*. c. 1770–72. Oil on canvas, 50 × 40" (127 × 102.2 cm). Museum of Fine Arts, Boston.

Deposited by the City of Boston

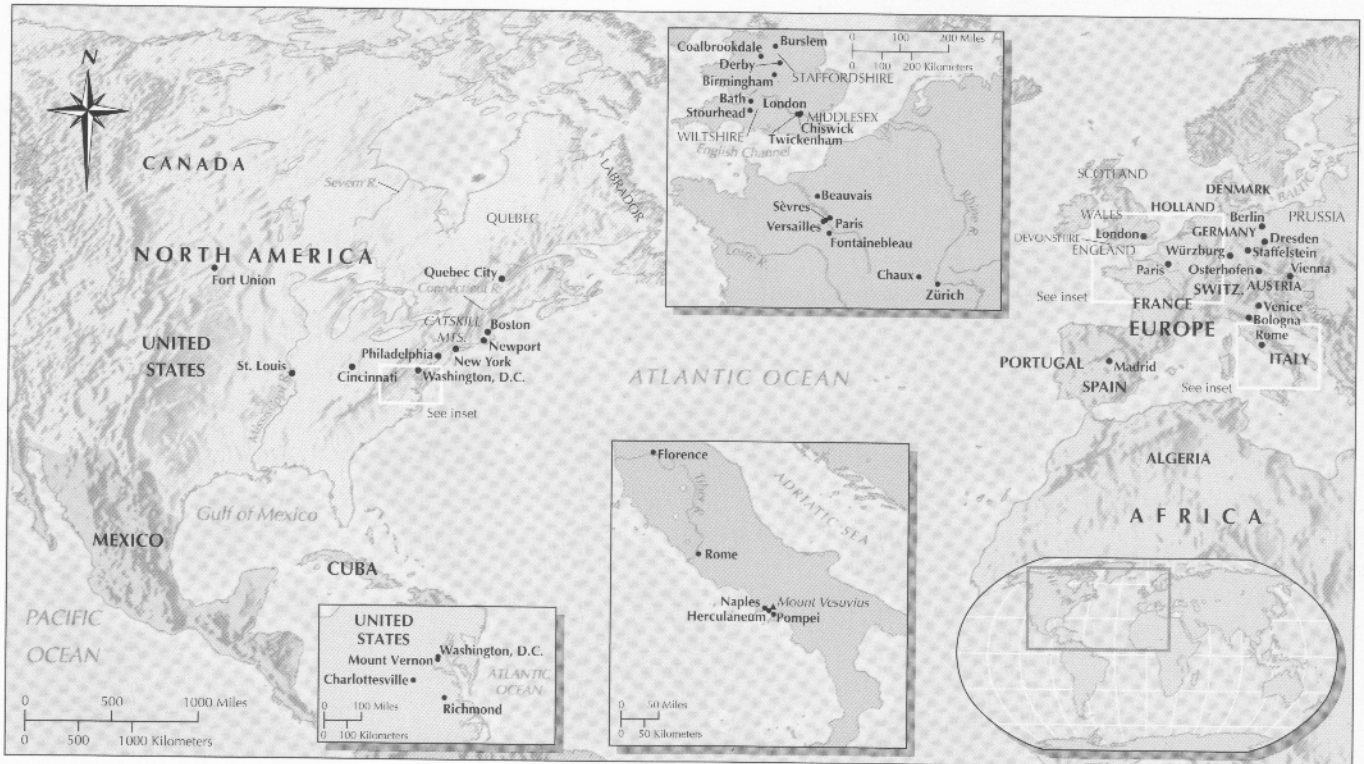
1700

1720

1740

- ▲ 1715 LOUIS XIV OF FRANCE DIES
- ▲ 1715–74 LOUIS XV RULES FRANCE

TIMELINE 26-1. Europe and North America in the Eighteenth Century. With the birth of democracies and republics and the rise of industrialization, this century marks the beginning of the modern era.



Map 26-1. Europe and North America in the Eighteenth Century.

During the eighteenth century, three major artistic styles—Rococo, Neoclassicism, and Romanticism—flourished in Europe and North America.

THE ENLIGHTENMENT AND ITS REVOLUTIONS

The eighteenth century marks a great divide in Western history. When the century opened, the West was still semifeudal economically and politically. Wealth and power were centered in an aristocratic elite, who owned or controlled the land worked by the largest and poorest class, the farmers. In between was a small middle class composed of doctors, lawyers, shopkeepers, artisans, and merchants—most of whom depended for their livelihood on the patronage of the rich. Only those involved in overseas trade operated outside the agrarian system, but even they aspired to membership in the landed aristocracy.

By the end of the century, the situation had changed dramatically (Timeline 26-1). A new source of wealth—industrial manufacture—was being developed, and social visionaries expected industry not only to expand the middle class but also to provide a better material existence for all classes, an interest that extended beyond purely economic concerns. What became known as the

Industrial Revolution was complemented by a revolution in politics, spurred by a new philosophy that conceived of all white men (some thinkers included women and minorities) as deserving of equal rights and opportunities. The American Revolution of 1776 and the French Revolution of 1789 were the seismic results of this dramatically new concept.

Developments in politics and economics were themselves manifestations of a broader philosophical revolution: the Enlightenment. The Enlightenment was a radically new synthesis of ideas about humanity, reason, nature, and God that had arisen during classical Greek and Roman times and during the Renaissance. What distinguished the Enlightenment proper from its antecedents was the late-seventeenth- and early-eighteenth-century thinkers' generally optimistic view that humanity and its institutions could be reformed, if not perfected. Bernard de Fontenelle, a French popularizer of seventeenth-century scientific discoveries, writing in 1702, anticipated "a century which will become more enlightened day by day, so that all previous centuries will be lost in darkness by comparison." At the end of the

▲ 1756–63 SEVEN YEARS' WAR

▲ 1768 WOMEN
ADMITTED TO
ENGLISH ROYAL
ACADEMY

▲ 1774–92 LOUIS XVI RULES FRANCE

▲ 1776 AMERICAN REVOLUTION ▲ 1789 FRENCH REVOLUTION

seventeenth and beginning of the eighteenth century, such hopes were expressed by a handful of people; after 1740, the number and power of such voices grew, so that their views increasingly dominated every sphere of intellectual life, including that of the European courts. The most prominent and influential of these thinkers, called philosophes (to distinguish their practical concerns from the purely academic ones of philosophers), included Jean-Jacques Rousseau, Denis Diderot, Thomas Jefferson, Benjamin Franklin, and Immanuel Kant.

The philosophes and their supporters did not agree on all matters. Perhaps the matter that most unified these thinkers was the question of the purpose of humanity. Rejecting conventional notions that men and women were here to serve God or the ruling class, the philosophes insisted that humans were born to serve themselves, to pursue their own happiness and fulfillment. The purpose of the State, they agreed, was to facilitate this pursuit. Despite the pessimism of some and the reservations of others, Enlightenment thinkers were generally optimistic that men and women, when set free from their political and religious shackles, could be expected to act both rationally and morally. Thus, in pursuing their own happiness, they would promote the happiness of others.

Nature, like humanity, was generally seen as both rational and good. The natural world, whether a pure mechanism or the creation of a beneficent deity, was amenable to human understanding and, therefore, control. Once the laws governing the natural and human realms were determined, they could be harnessed for our greater happiness. From this concept flowed the inextricably intertwined industrial and political revolutions that marked the end of the century.

Three artistic styles prevailed during the Enlightenment, but the most characteristic was Neoclassicism. In essence, Neoclassicism (*neo* means “new”) presents classical subject matter—mythological or historical—in a style derived from classical Greek and Roman sources. Some Neoclassical art was conceived to please the senses, some to teach moral lessons. In its didactic manifestations—usually **history paintings**—Neoclassicism was an important means for conveying Enlightenment ideals.

The Neoclassical style arose in part in reaction to the dominant style of the early eighteenth century, known as Rococo. The term *rococo* was coined by critics who combined the Portuguese word *barroco* (which refers to an irregularly shaped pearl and is the source of the word *baroque*) and the French word *rocaille* (the artificial shell or rock ornament popular for gardens) to describe the refined, fanciful, and often playful style that became fashionable in France at the end of the seventeenth century and spread throughout Europe in the eighteenth century.

While the terms *Rococo* and *Neoclassicism* identify distinct artistic styles—the one complex and sensuous, the other simple and restrained—a third term applied to later eighteenth-century art, *Romanticism*, describes not only a style but also an attitude. Romanticism is chiefly concerned with imagination and the emotions, and it is often understood as a reaction against the Enlightenment focus on rationality. Romanticism celebrates the individual and the subjective rather than the universal and the objective. The movement takes its name from the medieval romances—novellas, stories, and poems written in Romance (Latin-derived) languages—that provided many of its themes. Thus, the term *Romantic* suggests something fantastic or novelistic, perhaps set in a remote time or place, infused by a poetic or even melancholic spirit.

Many works of art of the later eighteenth and early nineteenth centuries combined elements of Neoclassicism and Romanticism. Indeed, because a sense of remoteness in time or place characterizes both Neoclassical and Romantic art, some scholars argue that Neoclassicism is a subcategory of Romanticism.

THE ROCOCO STYLE IN EUROPE

The Rococo style is characterized by pastel colors, delicately curving forms, dainty figures, and a lighthearted mood. It may be seen partly as a reaction at all levels of society, even among kings and bishops, against the art identified with the formality and rigidity of seventeenth-century court life. The movement began in French architectural decoration at the end of Louis XIV's reign (ruled 1643–1715) and quickly spread across Europe (Map 26-1). The duke of Orléans, regent for the boy-king Louis XV (ruled 1715–74), made his home in Paris, and the rest of the court—delighted to escape the palace at Versailles—also moved there and built elegant town houses (in French, *hôtels*), whose smaller rooms dictated new designs for layout, furniture, and décor. They became the lavish settings for intimate and fashionable intellectual gatherings and entertainments, called **salons**, that were hosted by accomplished, educated women of the upper class whose names are still known today—Mesdames de Staël, de La Fayette, de Sévigné, and du Châtelet being among the most familiar. The Salon de la Princesse in the Hôtel de Soubise in Paris (fig. 26-2, page 900), designed by Germain Boffrand (1667–1754) beginning in 1732, is typical of the delicacy and lightness seen in French Rococo *hôtel* design during the 1730s. Interior designs for palaces and churches built on traditional Baroque plans were also animated by the Rococo spirit, especially in Germany and Austria. In occasional small-scale buildings, the Rococo style was successfully applied to architectural planning as well.



26-2. Germain Boffrand. Salon de la Princesse, Hôtel de Soubise, Paris, France. Begun 1732. Library, Getty Research, Institute, Los Angeles. Wim Swaan Photograph Collection, (96.p.21)

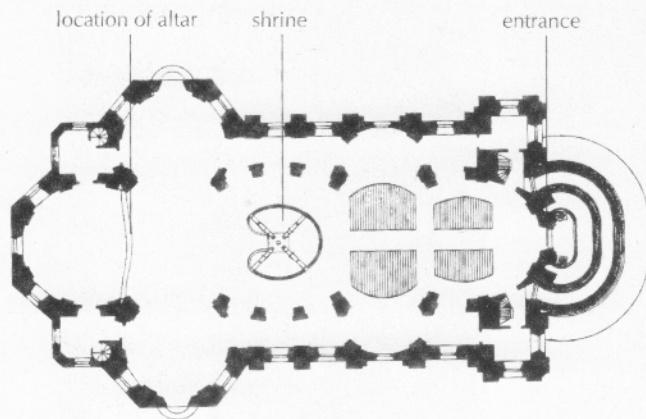
Typical Rococo elements in architectural decoration were **arabesques**, S shapes, C shapes, reverse-C shapes, **volutes**, and naturalistic plant forms. The glitter of silver or gold against expanses of white or pastel color, the visual confusion of mirror reflections, delicate ornament in sculpted stucco, carved wood panels called *boiseries*, and inlaid wood designs on furniture and floors were all part of the new look. In residential settings, pictorial themes were often taken from classical love stories, and sculpted ornaments were rarely devoid of **putti**, cupids, and clouds.

ARCHITECTURE AND ITS DECORATION IN GERMANY AND AUSTRIA

A major architectural project influenced by the new Rococo style was the Residenz, a splendid palace that Johann Balthasar Neumann (1687–1753) created for the prince-bishop of Würzburg from 1719 to 1744. The oval Kaisersaal, or Imperial Hall (fig. 26-3), illustrates Neumann's great triumph in planning and decoration. Although the clarity of the plan, the size and proportions of the marble columns, and the large windows recall the Hall of Mirrors at Versailles (see fig. 19-23) the decoration of the Kaisersaal, with its white-and-gold color scheme and its profusion of delicately curved forms, embodies the Rococo spirit. Here one can see the earliest development of Neumann's aesthetic of interior design that culminated in his final project, the Church of the Vierzehnheiligen (Fourteen Auxiliary Saints) near Staffelstein (see fig. 26-7).



26-3. Johann Balthasar Neumann. Kaisersaal (Imperial Hall), Residenz, Würzburg, Bavaria, Germany. 1719–44. Fresco by Giovanni Battista Tiepolo. 1751–52 (see fig. 26-4).



26-6. Plan of the Church of the Vierzehnheiligen. c. 1743.

Carracci and others (see figs. 19-12, 19-13). Back in Bavaria, the brothers often collaborated on interior decoration in the Italian Baroque manner, to which they soon added lighter, more fantastic elements in the French Rococo style. Cosmas specialized in fresco painting and Egid in stone, wood, and stucco sculpture. The Rococo spirit is evident in Egid's *Angel Kneeling in Adoration* (fig. 26-8), a detail of a tabernacle made about 1732 for the main altar of a church in Osterhofen for which Cosmas provided the altarpiece. Carved of limewood and covered with silver leaf and gilding, the over-lifesize figure appears to have landed in a half-kneeling position on a large bracket swinging a censer. Bernini's angel in the Cornaro Chapel (see fig. 19-9) was the inspiration for Asam's figure, but the Bavarian artist has taken the liveliness of pose to an extreme, and the drapery, instead of revealing the underlying forms, swirls about in an independent decorative pattern.

PAINTING IN FRANCE

In painting, the work of Jean-Antoine Watteau (1684-1721) epitomizes the French Rococo style. Watteau created a new type of painting when he submitted his official examination canvas, *Le Pèlerinage à l'île de Cythère* (fig. 26-9), for admission to membership in the Royal Academy of Painting and Sculpture in 1717 (see "Academies and Academy Exhibitions," page 906). The academicians accepted the painting in a new category of subject matter, the *fête galante*, or elegant outdoor entertainment. The painting, whose ambiguous French title may be translated either as *Pilgrimage to the Island of Cythera* (*Cythère* in French) or *Pilgrimage on the Island of Cythera*, depicts a dream world in which beautifully dressed couples, accompanied by *putti*, either depart for or take leave of the mythical island of love. The verdant landscape would never soil the characters' exquisite satins and velvets, nor would a summer shower ever threaten them. This kind of idyllic vision, with its overtones of wistful melancholy, had a powerful attraction in early-eighteenth-century Paris and soon charmed the rest of Europe.

Tragically, Watteau died from tuberculosis when still in his thirties. During his final illness, while staying with the art dealer Edme-François Gersaint, he painted a signboard for Gersaint's shop (fig. 26-10). The dealer



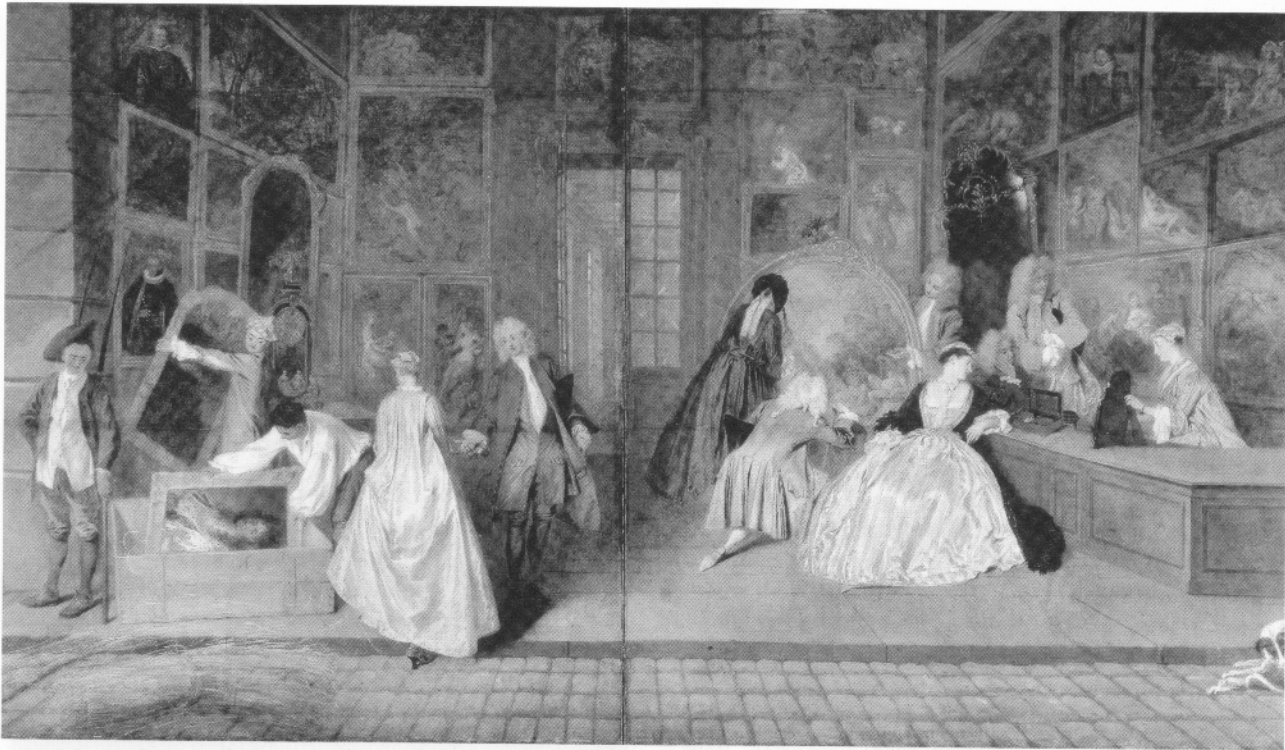
26-7. Interior, Church of the Vierzehnheiligen. 1743-72.



26-8. Egid Quirin Asam. *Angel Kneeling in Adoration*, part of a tabernacle on the main altar, Convent Church, Osterhofen, Germany. c. 1732. Limewood with gilding and silver leaf, height 6'6" (2 m).



26-9. Jean-Antoine Watteau. *Le Pèlerinage à l'Île de Cithère*. 1717. Oil on canvas, 4'3" × 6'4½" (1.3 × 1.9 m). Musée du Louvre, Paris.



26-10. Jean-Antoine Watteau. *The Signboard of Gersaint*. c. 1721. Oil on canvas, 5'4" × 10'1" (1.62 × 3.06 m). Stiftung Preussische Schlössen und Gärten Berlin-Brandenburg, Schloss Charlottenburg.

Watteau's sign painting was designed for the Paris art gallery of Edme-François Gersaint, who introduced the English idea of selling paintings by catalog. The systematic listing of works for sale gave the name of the artist and the title, medium, and dimensions of each work of art. The shop depicted on the signboard is not Gersaint's but an ideal gallery visited by elegant and cultivated patrons. The sign was so admired that Gersaint sold it only fifteen days after it was installed. Later it was cut down the middle and each half was framed separately, which resulted in the loss of some canvas along the sides of each section. The painting was restored and its two halves reunited in the twentieth century.

later wrote that Watteau had completed the painting in eight days, working only in the mornings because of his failing health. When the sign was installed, it was greeted with almost universal admiration, and Gersaint sold it shortly afterward.

The painting shows an art gallery filled with paintings from the Venetian and Netherlandish schools that Watteau admired. Indeed, the glowing satins and silks of the women's gowns are homage to artists like Gerard Ter Borch (see fig. 19-65). The visitors to the gallery are elegant ladies and gentlemen, at ease in these surroundings and apparently knowledgeable about paintings. Thus, they create an atmosphere of aristocratic sophistication. At the left, a woman in shimmering pink satin steps across the threshold. Ignoring her companion's outstretched hand, she is distracted by the two porters packing. While one holds a mirror, the other carefully lowers into the wooden case a portrait of Louis XIV, which may be a reference to the name of Gersaint's shop, *Au Grand Monarque* ("At the Sign of the Great King"). It also suggests the passage of time, for Louis had died in 1715. A number of other elements in the work also gently suggest transience. On the left, the clock positioned directly over the king's portrait, surmounted by an allegorical figure of Fame and sheltering a pair of lovers, is a traditional *memento mori*, a reminder of mortality. The figures on it suggest that both love and fame are subject to the depredations of time. Well-established *vanitas* emblems are the straw (in the foreground), so easily destroyed, and the young woman gazing into the mirror (set next to a vanity case on the counter), for mirrors and images of young women looking at their reflections were time-honored symbols of the fragility of human life. Watteau, dying, certainly knew how ephemeral life is, and no artist ever expressed the fleeting nature of human happiness with greater subtlety.

The artist most closely associated today with Parisian Rococo painting at its height is François Boucher (1703–70), who never met Watteau. In 1721, Boucher, the son of a minor painter, entered the workshop of an engraver to support himself as he attempted to win favor at the Academy. The young man's skill drew the attention of a devotee of Watteau, who hired Boucher to reproduce Watteau's paintings in his collection, an event that firmly established the direction of Boucher's career.

After studying at the French Academy in Rome from 1727 to 1731, Boucher settled in Paris and became an academician. Soon his life and career were intimately bound up with two women: The first was his artistically talented wife, Marie-Jeanne Buseau, who was a frequent model as well as a studio assistant to her husband. The other was Louis XV's mistress, Madame de Pompadour, who became his major patron and supporter. Pompadour was an amateur artist herself and took lessons from Boucher in printmaking. After Boucher received his first royal commission in 1735, he worked almost continuously to decorate the royal residences at Versailles and Fontainebleau. In 1755, he was made chief inspector at the Gobelins Tapestry Manufactory, and he

provided designs to it and to the Sèvres **porcelain** and Beauvais tapestry manufactories, all of which produced furnishings for the king. In 1765, Boucher became First Painter to the King.

While he painted a number of fine portraits and scenes of daily life, Boucher is best known for his mythological scenes, in which gods, goddesses, and *putti*—largely nude except for strategically placed draperies—frolic or relax in pastoral settings. Among the finest of Boucher's mythological paintings is *Diana Resting after Her Bath* (fig. 26-11), which was exhibited at the Salon of 1742. In the center of the picture, the Roman goddess of the hunt and her attendant assume complicated poses that appear natural and graceful due to Boucher's masterful orchestration of body parts into a satisfying structure of vertical, horizontal, and crossing diagonal masses. The cool greens of the forest and the blue, white, and pink hues of the drapery behind Diana throw into relief the appealing golden tones of her flesh. Her nudity is emphasized by the crescent tiara in her hair and the pearl necklace she dangles between her hands. Subordinate details relating to the hunt—the dogs and quiver at the left and the bow and dead game at the right—provide a narrative context for the central subject and demonstrate Boucher's skill as a painter of animals.

Paradoxically, many of the same royal and aristocratic patrons who prized the erotic suggestiveness of Boucher's mythological paintings also delighted in the morally uplifting **genre** scenes painted by his contemporary Jean-Siméon Chardin (1699–1779). A painter whose output was limited essentially to still lifes and quiet domestic scenes, Chardin tended to work on a small scale, meticulously and slowly. His early still lifes consisted of a few simple objects that were to be enjoyed for their subtle differences of shape and texture, not for any virtuoso performance, complexity of composition, or moralizing content. But in the 1730s, Chardin began to create moral genre pictures in the tradition of seventeenth-century Dutch genre paintings, which focused on simple, mildly touching scenes of everyday middle-class life. One such picture, *The Governess* (fig. 26-12), shows a finely dressed boy, with books under his arm, who listens to his governess as she prepares to brush his tricorne (three-cornered) hat. Scattered on the floor behind him are a racquet, a shuttlecock, and playing cards, evoking the childish pleasures that the boy leaves behind as he prepares to go to his studies and, ultimately, to a life of responsible adulthood.

When the mother of young Jean-Honoré Fragonard (1732–1806) brought her son to Boucher's studio around 1747–48, the busy court artist recommended that the boy first study the basics of painting with Chardin. Within a few months, Fragonard returned with some small paintings done on his own, and Boucher gladly welcomed him as an apprentice-assistant at no charge to his family. Boucher encouraged the boy to enter the competition for the **Prix de Rome**, the three-to-five-year scholarship awarded to the top students in painting and sculpture graduating from the French Academy's art school.



26-11. François Boucher. *Diana Resting after Her Bath*. 1742. Oil on canvas, 22 × 29" (56 × 74 cm). Musée du Louvre, Paris.



26-12. Jean-Siméon Chardin. *The Governess*. 1739. Oil on canvas, 18¹/₈ × 14³/₄" (46 × 37.5 cm). National Gallery of Canada, Ottawa.

Purchase, 1956

Chardin was one of the first French artists to treat the lives of women and children with sympathy and to honor the dignity of women's work in his portrayals of young mothers, governesses, and kitchen maids. Shown at the Salon of 1739, *The Governess* was praised by contemporary critics, one of whom noted "the graciousness, sweetness, and restraint that the governess maintains in her discipline of the young man about his dirtiness, disorder, and neglect; his attention, shame, and remorse; all are expressed with great simplicity."

ACADEMIES AND ACADEMY EXHIBITIONS

During the seventeenth century, the French government founded a number of royal **academies** for the support and instruction of students in literature, painting and sculpture, music and dance, and architecture. In 1664, the Royal Academy of Painting and Sculpture began to mount occasional exhibitions of the members' recent work. These exhibitions came to be known as **Salons** because for much of the eighteenth century they were held in the Salon Carré in the Palace of the Louvre. Beginning in 1737, the Salons were held every other year, with a jury of members selecting the works to be shown. Illustrated here is a view of the Salon of 1787, with its typical floor-to-ceiling hanging of paintings. As the only public art exhibitions of any importance in Paris, the Salons were enormously influential in establishing officially approved styles and in molding public taste, and they helped consolidate the Royal Academy's dictatorial control over the production of art.

In recognition of the importance of Rome as a training ground for artists, the French Royal Academy of Painting and Sculpture opened a branch there in 1666. The competitive **Prix de Rome**, or Rome Prize, was also established, which permitted the winners to study in Rome for three to five years. A similar prize was established by the French Royal Academy of Architecture in 1720.

Many Western cultural capitals emulated the French model and opened academies of their own. Academies were established in Berlin in 1696, Dresden in 1750, London in 1768, Boston in 1780, New York in 1802, and Philadelphia in 1805. The English Royal Academy of Arts was quite different from its French prototype; although chartered by George III, it was a private institution independent of any interference from the Crown. It had only two functions, to operate an art school and to hold two annual exhibitions, one of art of the past and another of contemporary art, which was open to any exhibitor on the

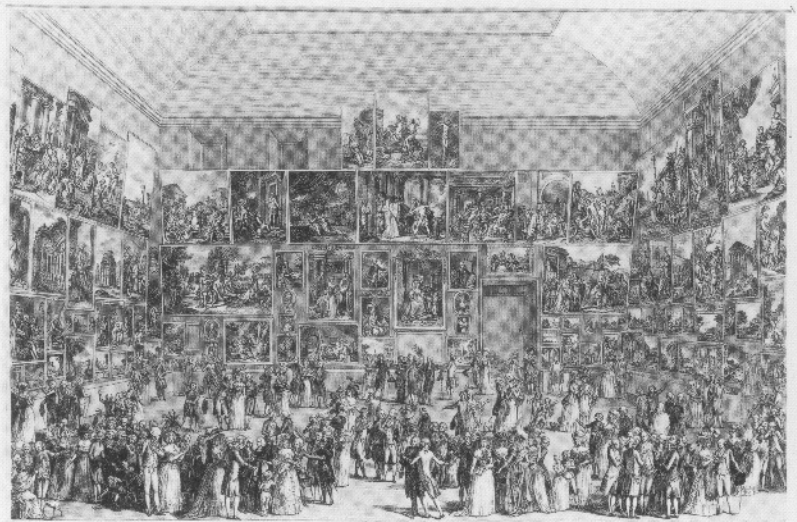
basis of merit alone. The Royal Academy continues to function in this way to the present day.

In France, the Revolution of 1789 brought a number of changes to the Royal Academy. In 1791, the jury system was abolished as a relic of the monarchy, and the Salon was democratically opened to all artists. In 1793, all of the royal academies were disbanded and, in 1795, reconstituted as the newly founded Institut de France, which was to administer the art school—the École des Beaux-Arts—and sponsor the Salon exhibitions. The number of would-be exhibitors was soon so large that it became necessary to reintroduce some screening procedure, and so the jury system was revived. In 1816, with the restoration of the monarchy following the defeat of Napoleon, the division of the Institut dedicated to painting and sculpture was renamed the Académie des Beaux-Arts, and thus the old Academy was in effect restored.

Academic training, which had been established in the sixteenth century to free the artist from the restraints of guild training, became during the late eighteenth and nineteenth centuries the chief obstacle to change and independent thinking of the sort promoted by the Enlightenment philosophes and practiced

by the Romantics. The academic premise was that the principles of excellence found in the classical works of antiquity and the Renaissance could be learned by systematic training of the mind and hand. In addition to learning the kinds of rules found in Joshua Reynolds's *Fifteen Discourses to the Royal Academy*, students studied from plaster casts of antique sculpture. Thus, when the student was finally allowed to work from the live model, he (women were not allowed to work from the nude) was expected to "correct" nature according to the higher conception of human form he had acquired from his studies.

Artists wishing to work according to their own standards of beauty and relevance increasingly came into conflict with the academies, especially in France. As we will see in the next chapter, the history of French art from about 1830 to the end of the century is largely that of the struggle between the conservative forces of the Academy and the rebellious innovations of those who became known as the **avant-garde**. The Academy's chief means of keeping artists in line were the officially appointed juries of the Salons. After 1830, the juries systematically rejected work that did not conform to the Academy's formal or thematic standards.



Piero Antonio Martini. *The Salon of 1787*. 1787. Engraving.

Fragonard won the prize in 1752 and spent 1756–61 in Italy, but not until 1765 was he finally accepted into the Royal Academy. Fragonard catered to the tastes of an aristocratic clientele, and he began to fill the vacuum left by Boucher's death in 1770 as a decorator of interiors.

Fragonard produced fourteen canvases commissioned around 1771 by Madame du Barry, Louis XV's last mistress, to decorate her château. These marvelously free and seemingly spontaneous visions of lovers explode in color and luxuriant vegetation. *The Meeting*



26-13. Jean-Honoré Fragonard. *The Meeting*, from *The Loves of the Shepherds*. 1771–73. Oil on canvas, 10'5¼" × 7'5⅞" (3.18 × 2.15 m). The Frick Collection, New York.

(fig. 26-13) shows a secret encounter between a young man and his sweetheart, who looks anxiously over her shoulder to be sure she has not been followed and clutches the letter that arranged the tryst. The rapid brushwork that distinguishes Fragonard's technique is at its freest and most lavish here. However, Madame du Barry rejected the paintings as old-fashioned and com-

missioned another set in the newly fashionable Neo-classical style. The Rococo world was, indeed, ending, and Fragonard's erotic Rococo style had become outmoded; he spent his last years living on a small pension and the generosity of his highly successful pupil Marguerite Gérard (1761–1837), who was his wife's younger sister.

The individual human, like those shown in the etching, is ultimately small and insignificant in relation to history and the cycle of birth and death.

Piranesi's and his patrons' interest in Roman ruins and in their symbolism was fueled by the discoveries made at Herculaneum and Pompeii, prosperous Roman towns near Naples that had been buried in 79 CE by the sudden eruption of Mount Vesuvius. In 1738, archaeologists began to uncover evidence of the catastrophe at Herculaneum, and ten years later unearthed the remains of Pompeii. The extraordinary archaeological discoveries made at the two sites, published in numerous illustrated books, excited interest in classical art and artifacts and spurred the development of Neoclassicism.

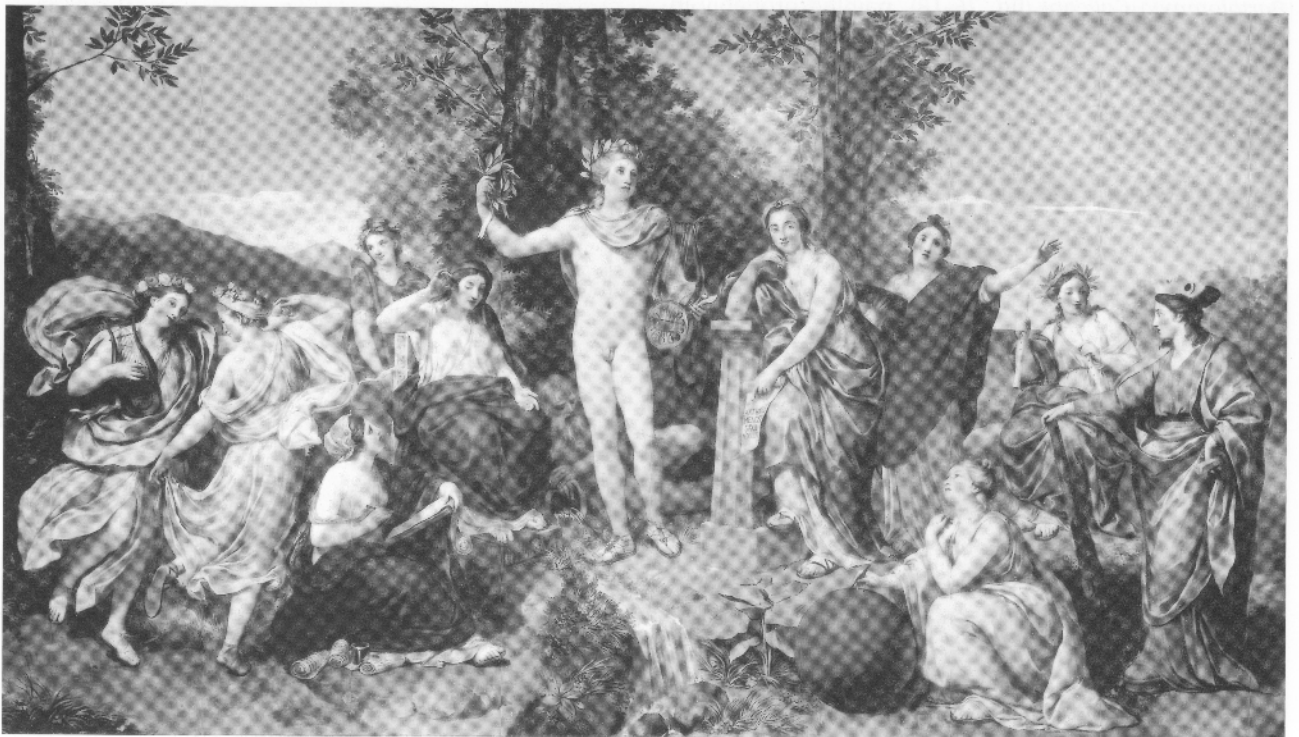
NEOCLASSICISM IN ROME

A notable sponsor of the classical revival was Cardinal Alessandro Albani (1692–1779), who amassed a huge collection of antique sculpture, **sarcophagi**, **intaglios**, **cameos**, and vases. In 1760–61, he built a villa just outside Rome to house and display his holdings. The Villa Albani became one of the most important spots on the Grand Tour. The villa was more than a museum, however; it was also a kind of shop, where many of the items he sold to satisfy the growing craze for antiquities were faked or heavily restored by artisans working in the cardinal's employ.

Albani's credentials as the foremost expert on classical art were solidified when he hired as his secretary and librarian Johann Joachim Winckelmann (1717–68),

the leading theoretician of Neoclassicism. The Prussia-born Winckelmann had become an advocate of classical art while working in Dresden, where the French Rococo style he deplored was fashionable. In 1755, he published a pamphlet, *Thoughts on the Imitation of Greek Works in Painting and Sculpture*, in which he attacked the Rococo as decadent and argued that only by imitating Greek art could modern artists become great again. Winckelmann imagined that the temperate climate and natural ways of the Greeks had perfected their bodies and made their artists more sensitive to certain general ideas of what constitutes true and lasting beauty. Shortly after publishing this pamphlet, Winckelmann moved to Rome, where in 1758 he went to work for Albani. In 1764, he published the second of his widely influential treatises, *The History of Ancient Art*, which many consider the beginning of modern art history.

Winckelmann's closest friend and colleague in Rome was a fellow German, Anton Raphael Mengs (1728–79). Largely as a result of their friendship, Winckelmann's employer, Cardinal Albani, commissioned Mengs to do a painting for the ceiling of the great gallery in his new villa. The *Parnassus* ceiling (fig. 26-20), from 1761, is usually considered the first true Neoclassical painting. The scene takes place on Mount Parnassus in central Greece, which the ancients believed to be sacred to Apollo (the god of poetry, music, and the arts) and the nine Muses (female personifications of artistic inspiration). At the center of the composition is Apollo, his pose modeled on that of the famous *Apollo Belvedere*, an ancient marble statue in



26-20. Anton Raphael Mengs. *Parnassus*, ceiling fresco in the Villa Albani, Rome. 1761.



26-21. Antonio Canova. *Cupid and Psyche*. 1787–93. Marble, 6'1" × 6'8" (1.55 × 1.73 m). Musée du Louvre, Paris.

the Vatican collection. Mengs's Apollo holds a lyre and a laurel branch, symbol of artistic accomplishment. Next to him, resting on a Doric column, is Mnemosyne, the mother of the Muses, who are shown in the surrounding space practicing the various arts. Inspired by relief sculpture he had studied at Herculaneum, Mengs arranged the figures in a generally symmetrical, pyramidal grouping parallel to the picture plane. Winckelmann, not surprisingly, praised the work for achieving the "noble simplicity and calm grandeur" that he had found in Greek originals.

The aesthetic ideals of the Albani-Winckelmann circle soon affected contemporary Roman sculptors, who remained committed to this paradigm for the next 100 years. The leading Neoclassical sculptor of the late eighteenth and early nineteenth centuries was Antonio Canova (1757–1822). Born near Venice into a family of stone-masons, Canova in 1781 settled in Rome, where under the guidance of the Scottish painter Gavin Hamilton (1723–98) he adopted the Neoclassical style and quickly became the most sought-after European sculptor of the period.

Canova specialized in two types of work: grand public monuments for Europe's leaders and erotic mythological subjects, such as *Cupid and Psyche* (fig. 26-21), for the pleasure of private collectors. *Cupid and Psyche* illustrates the love story of Cupid, Venus's son, and Psyche, a beautiful mortal who had aroused the goddess's jealousy. Venus casts Psyche into a deathlike sleep; moved by Cupid's grief and love for her, the sky god

Jupiter (the Roman name for the Greek Zeus) takes pity on the pair and gives Psyche immortality. In this sculpture, Canova chose the most emotional and tender moment in the story, when Cupid revives the lifeless Psyche with a kiss. Here Canova combined a Romantic interest in emotion with a more typically Neoclassical appeal to the combined senses of sight and touch. Because the lovers gently caress each other, the viewer is tempted to run his or her fingers over the graceful contours of their cool, languorous limbs.

REVIVALS AND ROMANTICISM IN BRITAIN

British tourists and artists in Italy became the leading supporters of Neoclassicism partly because they had been prepared for it by the architectural revival of Renaissance classicism in their homeland earlier in the century.

CLASSICAL REVIVAL IN ARCHITECTURE AND LANDSCAPING

Just as the Rococo was emerging in France, a group of British professional architects and wealthy amateurs led by the Scot Colin Campbell (1676–1729) took a stance against what they saw as the immoral extravagance of the Italian Baroque. As a moral corrective, they advocated a return to the austerity and simplicity found in the architecture of Andrea Palladio.



26-30. Josiah Wedgwood. Vase, made at the Wedgwood Etruria factory, Staffordshire, England. 1786. White jasper body with a mid-blue dip and white relief, height 18" (45.7 cm). Relief of *The Apotheosis of Homer* adapted from plaque by John Flaxman, Jr. 1778. Trustees of the Wedgwood Museum, Barlaston, Staffordshire, England.

The Apotheosis of Homer (fig. 26-30). The relief on the front of the vase was designed by the sculptor John Flaxman, Jr. (1755–1826), who worked for Wedgwood from 1775 to 1787. Flaxman's scene of Homer being deified was based on a book illustration documenting a classical Greek vase in the collection of William Hamilton (1730–1803), a leading collector of antiquities and one of Wedgwood's major patrons. Flaxman's design simplified the original according to the prevailing idealized notion of Greek art and the demands of mass production.

The socially conscious Wedgwood—who epitomized Enlightenment thinking—established a village for his employees and cared deeply about every aspect of their living conditions. He was also active in the organized international effort to halt the African slave trade and abolish slavery. To publicize the abolitionist cause, Wedgwood asked the sculptor William Hackwood (c. 1757–1839) to design an emblem for the British Committee to Abolish the Slave Trade, formed in 1787. The compelling image created by Hackwood was a



26-31. William Hackwood, for Josiah Wedgwood. "Am I Not a Man and a Brother?" 1787. Black and white jasperware, $1\frac{3}{8} \times 1\frac{3}{8}$ " (3.5 × 3.5 cm). Trustees of the Wedgwood Museum, Barlaston, Staffordshire, England.

small medallion of black-and-white jasperware, cut like a cameo in the likeness of an African man kneeling in chains, with the legend "Am I Not a Man and a Brother?" (fig. 26-31). Wedgwood sent copies of the medallion to Benjamin Franklin, the president of the Philadelphia Abolition Society, and to others in the abolitionist movement. Later, those active in the women's suffrage movement in the United States adapted the image by representing a woman in chains with the motto "Am I Not a Woman and a Sister?"

PAINTING

When the newly prosperous middle classes in Britain began to buy art, they wanted portraits of themselves. But taste was also developing for other subjects, such as moralizing satire and caricature, ancient and modern history, the British landscape and people, and scenes from English literature. Whatever their subject matter, many of the paintings that emerged in Britain reflected Enlightenment values, including an interest in social progress, an embrace of natural beauty, and faith in reason and science.

The Satiric Spirit. Following the discontinuation of government censorship in 1695, there emerged in Britain a flourishing culture of literary satire, directed at a variety of political and social targets. The first painter inspired by the work of these pioneering novelists and essayists was William Hogarth (1697–1764). Trained as a portrait painter, Hogarth believed art should contribute



26-32. William Hogarth. *The Marriage Contract*, from *Marriage à la Mode*. 1743–45. Oil on canvas, 35³/₄ × 27¹/₂" (90.8 × 69.9 cm). The National Gallery, London.

Reproduced by Courtesy of the Trustees

to the improvement of society. About 1730, he began illustrating moralizing tales of his own invention in sequences of four to six paintings, which he then produced in sets of prints, both to maximize his profits and to influence as many people as possible.

Between 1743 and 1745, Hogarth produced the *Marriage à la Mode* suite, whose subject was inspired by Joseph Addison's 1712 essay in the *Spectator* promoting the concept of marriage based on love. The opening scene, *The Marriage Contract* (fig. 26-32), shows the gout-ridden Lord Squanderfield arranging the marriage of his son to the daughter of a wealthy merchant. The merchant gains entry for his family into the aristocracy, while the lord gets the money he needs to complete his Palladian house, which is visible out the window. The loveless couple who will be sacrificed to their fathers' deal sit on the couch. While the young Squanderfield stares admiringly at himself in the mirror, his unhappy fiancée is already being wooed by lawyer Silvertongue, who suggestively sharpens his pen. The next five scenes show the progressively disastrous results of such a union, culminating in the killing of Silvertongue by the young lord and the subsequent suicide of his wife.

Stylistically, Hogarth's works combine the additive approach of seventeenth-century Dutch genre painters with the nervous elegance of the Rococo. Hogarth wanted to please and entertain his audience as much as educate them. His work became so popular that in 1745 he was able to give up portraiture, which he considered a deplorable form of vanity.

Portraiture. A generation younger than Hogarth, Sir Joshua Reynolds, (1723–92) specialized in the very form of painting—portraiture—that the moralistic Hogarth despised. After studying Renaissance art in Italy, Reynolds settled in London in 1753 and worked vigorously to educate artists and patrons to appreciate classical history painting. In 1768 he was appointed first president of the Royal Academy (see "Academies and Academy Exhibitions," page 906). Reynolds's *Fifteen Discourses to the Royal Academy* (1769–90) set out his theories on art: Artists should follow the rules derived from studying the great masters of the past, especially those who worked in the classical tradition; art should generalize to create the universal rather than the particular; and the highest kind of art is history painting.



26-33. Joshua Reynolds. *Lady Sarah Bunbury Sacrificing to the Graces*. 1765. Oil on canvas, 7'10" × 5' (2.42 × 1.53 m). The Art Institute of Chicago.

Mr. and Mrs. W. W. Kimball Collection, 1922. 4468

Lady Bunbury was one of the great beauties of her era. A few years before this painting was done, she had turned down a request of marriage from George III.

Because British patrons preferred portraits of themselves to scenes of classical history, Reynolds attempted to elevate portraiture to the level of history painting by giving it a historical or mythological veneer. A good example of this type of portraiture, a form of Baroque classicism that Reynolds called the **Grand Manner**, is *Lady Sarah Bunbury Sacrificing to the Graces* (fig. 26-33). Dressed in a classicizing costume, Bunbury plays the part of a Roman priestess making a sacrifice to the personifications of female beauty, the Three Graces. The figure is further aggrandized through the use of the monumental classical arcade behind her, the emphatic classical *contrapposto* of her pose, and the large scale of the canvas. Such works were intended for the grand rooms, halls, and stairways of aristocratic residences.

A number of British patrons, however, remained committed to the kind of portraiture Van Dyck had brought to England in the 1620s, which had featured



26-34. Thomas Gainsborough. *Portrait of Mrs. Richard Brinsley Sheridan*. 1785–87. Oil on canvas, 7'2⁵/₈" × 5'5⁵/₈" (2.2 × 1.54 m). National Gallery of Art, Washington, D.C.

Andrew W. Mellon Collection, (1937.1.92)

more informal poses against natural vistas. Thomas Gainsborough (1727–88) achieved great success with this mode when he moved to Bath in 1759 to cater to the rich and fashionable people who had begun going there in great numbers. A good example of his mature style is the *Portrait of Mrs. Richard Brinsley Sheridan* (fig. 26-34), which shows the professional singer (the wife of a celebrated playwright) seated informally outdoors. The sloping view into the distance and the use of a tree to frame the sitter's head seem to have been borrowed straight from Van Dyck (see fig. 19-47). But Gainsborough modernized the formula not simply through his lighter, Rococo palette and feathery brushwork but also by integrating the woman into the landscape, thus identifying her with it. The effect is especially noticeable in the way her windblown hair matches the tree foliage overhead. The work thereby manifests one of the new values of the Enlightenment: the emphasis on nature and the natural as the sources of goodness and beauty.



26-35. Joseph Wright. *An Experiment on a Bird in the Air-Pump*. 1768. Oil on canvas, 6 × 8' (1.82 × 2.43 m). The National Gallery, London.

The Romance of Science. An Enlightenment concern with developments in the natural sciences is seen in the dramatic depiction of *An Experiment on a Bird in the Air-Pump* (fig. 26-35) by Joseph Wright of Derby (1734–97). Trained as a portrait painter, Wright made the Grand Tour in 1773–75 and then returned to the English Midlands to paint local society. Many of those he painted were the self-made entrepreneurs of the first wave of the Industrial Revolution, which was centered there in towns such as Birmingham. Wright belonged to the Lunar Society, a group of industrialists (including Wedgwood), mercantilists, and progressive nobles who met in Derby. As part of the society's attempts to popularize science, Wright painted a series of "entertaining" scenes of scientific experiments, including *An Experiment on a Bird in the Air-Pump*.

The second half of the eighteenth century was an age of rapid technological advances (see "Iron as a Building Material," page 935), and the development of the air pump was among the many innovative scientific developments of the time. Although it was employed primarily to study the property of gases, it was also widely used to promote the public's interest in science because of its dramatic possibilities. In the experiment shown here, air was pumped out of the large glass bowl until the small creature inside, a bird, collapsed from lack of oxygen; before the animal died, air was reintroduced by a simple mechanism at the top of the bowl. In front of an audience of adults and children, a lecturer is

shown on the verge of reintroducing air into the glass receiver. Near the window at right, a boy stands ready to lower a cage when the bird revives. (The moon visible out the window is a reference to the Lunar Society.) By delaying the reintroduction of air, the scientist has created considerable suspense, as the reactions of the two girls indicate. Their father, a voice of reason, attempts to dispel their fears. The dramatic lighting not only underscores the life-and-death issue of the bird's fate but also suggests that science brings light into a world of darkness and ignorance. The lighting adds a spiritual dimension as well. During the Baroque era, such intimate lighting effects had been used for religious scenes (see fig. 19-26). Here science replaces religion as the great light and hope of humanity. This theme is emphasized through the devout expressions of some of the observers.

History Painting. European academies had long considered history painting—with subjects drawn from classical history and literature, the Bible, and mythology—as the highest form of artistic endeavor, but British patrons were reluctant to purchase such works from native artists. Instead, they favored Italian paintings bought on the Grand Tour or acquired through agents in Italy. Thus, the arrival in London in 1766 of the Italian-trained Swiss history painter Angelica Kauffmann (1741–1807) was a great encouragement to those artists in London aspiring to success as history painters. She was welcomed im-



26-36. Angelica Kauffmann. *Cornelia Pointing to Her Children as Her Treasures*. c. 1785. Oil on canvas, 40 × 50" (101.6 × 127 cm). Virginia Museum of Fine Arts, Richmond, Virginia.
The Adolph D. and Wilkins C. Williams Fund

mediately into Joshua Reynolds's inner circle and in 1768 was one of two women artists named among the founding members of the Royal Academy (see "Women and Academies," page 910).

Kauffmann had assisted her father on church murals and was already accepting portrait commissions at age fifteen. She first encountered the new classicism in Rome, in the circle of Johann Winckelmann, whose portrait she painted, and where she had been elected to the Academy of Saint Luke. In a highly unusual move, she embarked on an independent career as a history painter. In London, where she lived from 1766 to 1781, Kauffmann produced numerous history paintings, many of them with subjects drawn from classical antiquity, such as *Cornelia Pointing to Her Children as Her Treasures* (fig. 26-36), which Kauffmann painted for an English patron after returning to Italy. The story takes place in the second century BCE, during the Republican era of Rome. A woman visitor has been showing Cornelia her jewels and then requests to see those of her hostess. In response,

Cornelia shows her two sons and says "These are my most precious jewels." Cornelia exemplifies the "good mother," a popular subject among later eighteenth-century history painters who, in the reforming spirit of the Enlightenment, often depicted subjects that would teach lessons in virtue. The value of Cornelia's maternal dedication is emphasized by the fact that under her loving care, the sons, Tiberius and Gaius Gracchus, grew up to be political reformers. Although the setting of Kauffmann's work is as severely simple as the message, the effect of the whole is softened by the warm, subdued lighting and by the tranquil grace of the leading characters.

Kauffmann's devotion to Neoclassical history painting was at first shared by her American-born friend Benjamin West (1738–1820), who, after studying in Philadelphia, traveled to Rome in 1759. There he met Winckelmann and became a student of Mengs. In 1763, West moved permanently to London, where he specialized in Neoclassical history paintings. In 1768, he became a founding member of the Royal Academy. Two



26-37. Benjamin West. *The Death of General Wolfe*. 1770. Oil on canvas, 4'11 $\frac{1}{2}$ " \times 7' (1.51 \times 2.14 m). The National Gallery of Canada, Ottawa.

Transfer from the Canadian War Memorials, 1921 (Gift of the 2nd Duke of Westminster, Eaton Hall, Cheshire, 1918)

The famous Shakespearean actor David Garrick was so moved by this painting that he enacted an impromptu interpretation of the dying Wolfe in front of the work when it was exhibited by the Academy. The mid-eighteenth-century revival of interest in Shakespeare's more dramatic plays, in which Garrick played a leading role, was both a manifestation of and a major factor in the rise of Romantic taste in Britain.

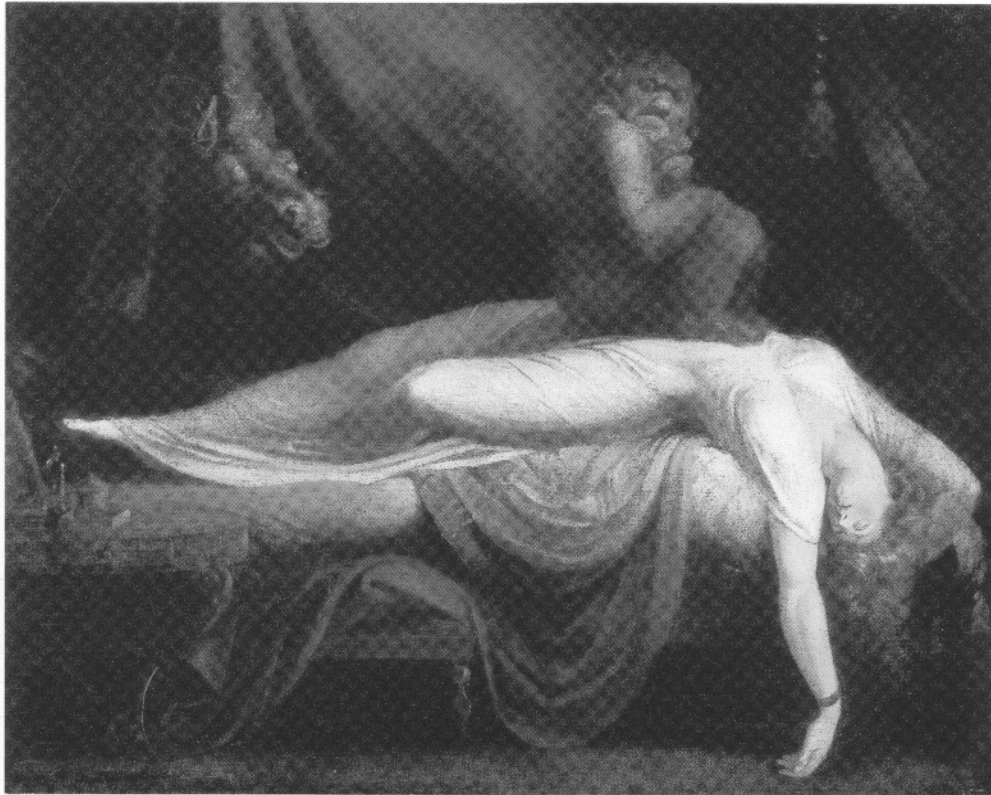
years later, he shocked Reynolds and his other academic friends with his painting *The Death of General Wolfe* (fig. 26-37) because rather than clothing the figures in ancient garb in accordance with the tenets of Neoclassicism, he chose to depict them in modern dress. When Reynolds learned what West was planning to do, he begged him not to continue this aberration of "taste." George III informed West he would not buy a painting with British heroes in modern dress.

The painting shows an important event from the Seven Years' War (1756–63), whose main issue was the struggle between Britain and France for control of various overseas territories, including Canada. The decisive battle for Canada was fought at Quebec City in 1759. Although the British won, their leader, General James Wolfe, died just after receiving word that the French were in retreat. West offers the viewer a highly dramatized account of the event. Instead of showing Wolfe at the base of a tree surrounded by two or three attendants—as actually occurred—West chose to put him under a suitably dramatic sky. Beneath the flag that provides the apex of the asymmetrical triangular composition, West placed Wolfe at the center of an intensely

concerned group of soldiers. For exotic interest and as an emblem of the natural, West added a Native American—a blatant fiction, since the Indians in this battle fought on the side of the French. The arrangement of the attendants and the posture of Wolfe were meant to suggest a kind of Lamentation over the dead Christ (see fig. 17-15). Just as Christ died for humanity, Wolfe sacrificed himself for the good of the State.

The Death of General Wolfe enjoyed such an enthusiastic reception by the British public that Reynolds apologized to West, and the king was among five patrons to commission replicas. West's innovative decision to depict a modern historical subject in the Grand Manner established the general format for the depiction of contemporary historical events for all European artists in the later eighteenth and early nineteenth centuries. And the emotional intensity of his image helped launch the Romantic movement in British painting.

Romantic Painting. The Enlightenment's faith in reason and empirical knowledge, dramatized in such works of art as Joseph Wright's *Experiment on a Bird in the Air-Pump*, was countered by Romanticism's celebration



26-38. John Henry Fuseli. *The Nightmare*. 1781. Oil on canvas, 39³/₄ × 49¹/₂" (101 × 127 cm). The Detroit Institute of Arts.

Gift of Mr. and Mrs. Bert Smokler and Mr. and Mrs. Lawrence A. Fleischmann

Fuseli was not popular with the English critics. One writer said Fuseli's 1780 entry in the London Royal Academy exhibition "ought to be destroyed," and Horace Walpole called another painting in 1785 "shockingly mad, mad, mad, madder than ever." Even after achieving the highest official acknowledgment of his talents, Fuseli was called the Wild Swiss and Painter to the Devil. But the public appreciated his work, and *The Nightmare*, exhibited at the Academy in 1782, was repeated in at least three versions and its imagery disseminated by means of prints published by commercial engravers. One of these prints would one day hang in the office of the Austrian psychoanalyst Sigmund Freud, who believed that dreams were manifestations of the dreamer's repressed desires.

of the emotions and subjective forms of experience. This rebellion against reason sometimes led Romantic artists to glorify the irrational side of human nature that the Enlightenment sought to deny. In Britain, one such artist was John Henry Fuseli (1741–1825). Born Johann Heinrich Füssli in Zürich, Switzerland, he was raised in an intellectual household where all things French, from the Rococo to the Enlightenment, were opposed. Instead of sensuality and rationality, those who gathered in his father's house celebrated intensity, originality, freedom of expression, and the imaginative power of the irrational. For their models of society and art, they looked to Britain. They were especially inspired by the contemporary emotional trend in British poetry and by the example of Shakespeare, whose dramatic plays were being revived there. It is not surprising that after studying between 1770 and 1778 in Rome—focusing on Michelangelo, not the ancients—Fuseli settled permanently in London and anglicized his name. At first, he supported himself as an illustrator and translator, including works by Shakespeare (into German) and

Winckelmann (into English). By the early 1780s, he had begun to make a reputation as a Romantic painter of the irrational and the erotic with works such as *The Nightmare* (fig. 26-38).

The Nightmare is not a pure fantasy but is inspired by a popular Swiss legend of the Incubus, who was believed to sit on the chest of virgins while they sleep, causing them to have distressing erotic nightmares. The content of this sleeper's dream is suggested by the way the "night mare," on which the Incubus travels, breaks through the curtains of her room. This was the first of at least four versions of the theme Fuseli would paint. His motives are perhaps revealed by the portrait on the back of the canvas, which may be that of Anna Landolt. Fuseli had met her in Zürich in the winter of 1778–79 and had fallen in love with her. Too poor to propose marriage to her, he did not declare his feelings, but after his return to London he wrote to her uncle that she could not marry another because they had made love in one of his dreams and she therefore belonged to him. The painting may be a kind of illustration of that dream.



26-39. William Blake. *Elohim Creating Adam*. 1795. Color print finished in pen and watercolor, 17 × 21¹/₈" (43.1 × 53.6 cm). Tate Gallery, London.

Made through a monotype process, Blake's large color prints of 1795 combine printing with painting and drawing. To make them, the artist first laid down his colors (possibly oil paint) on heavy paperboard. From the painted board Blake then pulled a few impressions, usually three, on separate sheets of paper. These impressions would vary in effect, with the first having fuller and deeper colors than the subsequent ones. Blake then finished each print by hand, using watercolor and pen and ink.

Also opposed to the Enlightenment emphasis on reason was Fuseli's close friend William Blake (1757–1827), a highly original poet, painter, and printmaker. Trained as an engraver, Blake enrolled briefly at the Royal Academy, where he was subjected to the teachings of Reynolds. The experience convinced him that all rules hinder rather than aid creativity, and he became a lifelong advocate of unfettered imagination. For Blake, imagination offered access to the higher realm of the spirit, while reason could only provide information about the lower world of matter.

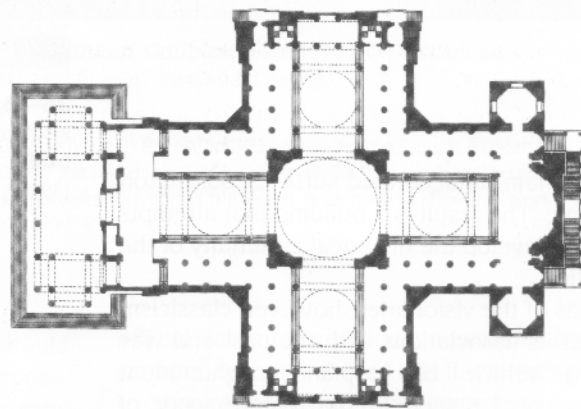
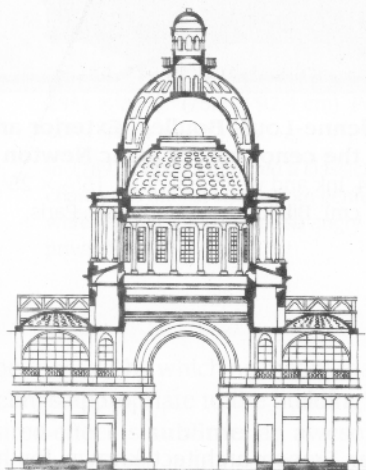
Deeply concerned with the problem of good and evil, Blake developed an idiosyncratic form of Christian belief and drew on elements from the Bible, Greek mythology, and British legend to create his own mythology. The "prophetic books" that he designed and printed in the mid-1790s combined poetry and imagery dealing with themes of spiritual crisis and redemption. Their dominant characters include Urizen ("your reason"), the negative embodiment of rationalistic thought and repressive authority; Orc, the manifestation of energy, both creative and destructive; and Los, the artist, whose task is to create form out of chaos.

Thematically related to the prophetic books are an independent series of twelve large color prints that Blake executed for the most part in 1795, including the awe-inspiring *Elohim Creating Adam* (fig. 26-39). The sculpturesque volumes and muscular physiques of the figures reveal the influence of Michelangelo, whose works Blake admired in reproduction, and the subject invites direct comparison with Michelangelo's famous *Creation of Adam* on the ceiling of the Sistine Chapel (see fig. 18-14). But while Michelangelo, with humanist optimism, viewed the Creation as a positive act, Blake presents it in negative terms. In Blake's print, a giant worm, symbolizing matter, encircles the lower body of Adam, who, with an anguished expression, stretches out on the ground like the Crucified Christ. Above him, the winged Elohim (*Elohim* is one of the Hebrew names for God) appears anxious, even desperate—quite unlike the confident deity pictured by Michelangelo. For Blake, the Creation is tragic because it submits the spiritual human to the fallen state of a material existence. Blake's fraught and gloomy image challenges the viewer to recognize his or her fallen nature and seek to transcend it.



26-40. Jacques-Germain Soufflot. Panthéon (Church of Sainte-Geneviève), Paris. 1755–92.

This building has a strange history. Before it was completed, the revolutionary government in control of Paris confiscated all religious properties to raise desperately needed public funds. Instead of selling Sainte-Geneviève, however, they voted in 1791 to make it the Temple of Fame for the burial of Heroes of Liberty. Under Napoleon I (ruled 1799–1814), the building was resanctified as a Catholic church and was again used as such under King Louis-Philippe (ruled 1830–48) and Napoleon III (ruled 1852–70). Then it was permanently designated a nondenominational lay temple. In 1851, the building was used as a physics laboratory. Here the French physicist Jean-Bernard Foucault suspended his now-famous pendulum on the interior of the high crossing dome and by measuring the path of the pendulum's swing proved his theory that the earth rotated on its axis in a clockwise motion. In 1995, the ashes of Marie Curie, who won the Nobel Prize in chemistry in 1911, were moved into this "memorial to the great men of France," making her the first woman to be enshrined there.



26-41. Section and plan of the Panthéon (Church of Sainte-Geneviève).

LATER EIGHTEENTH- CENTURY ART IN FRANCE

During the seventeenth century, the French court had resisted the influence of the Italian Baroque and had opted instead for a more restrained classical style. Even during the Rococo

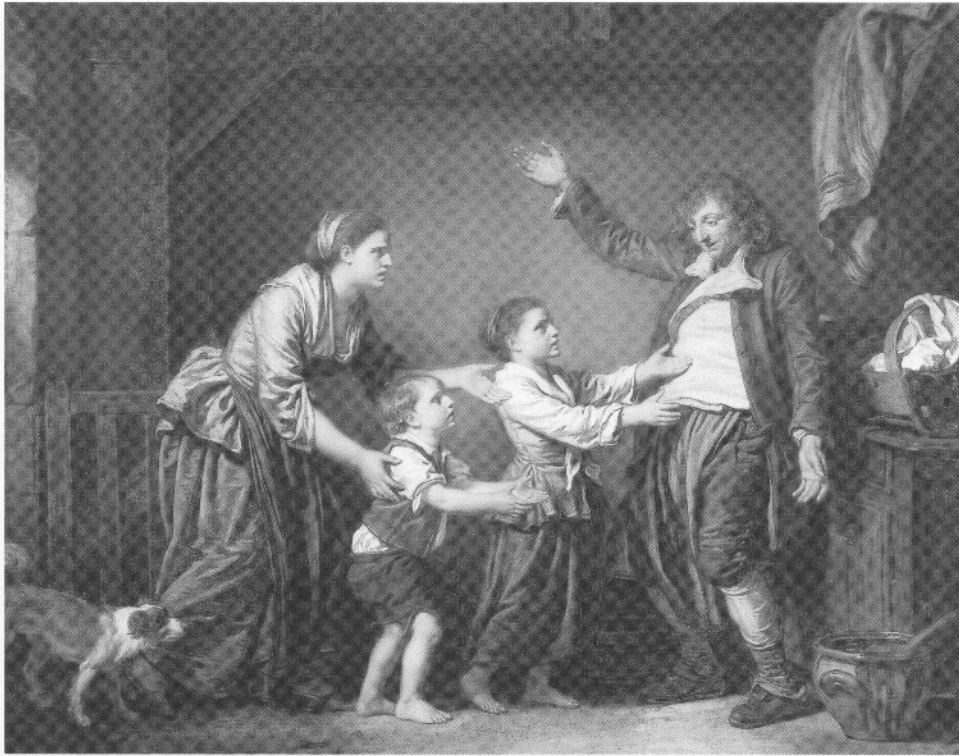
period, the French Academy continued to promote classical principles. Consequently, French artists and architects of the late eighteenth century readily adopted the new classicism coming out of Italy. And because of their deep commitment to Neoclassicism, the French generally rejected the Romanticism arriving from England until the early nineteenth century (see Chapter 27).

ARCHITECTURE

French architects of the late eighteenth century generally considered classicism not one of many alternative styles but *the* single, true style. Such architects may be

divided into two broad types, which we might call the traditionalists and the radical visionaries.

Representative of the traditionalists are Jacques-Germain Soufflot (1713–80) and his major accomplishment, the Church of Sainte-Geneviève (fig. 26-40), known today as the Panthéon. In this building, Soufflot attempted to integrate three traditions: the kind of Roman architecture he had seen on his trip to Italy in 1749; French and English Baroque classicism; and the Palladian style being revived at the time in England. The facade, with its huge **portico**, is modeled directly on ancient Roman temples. The dome, on the other hand, was inspired by several seventeenth-century examples, including Wren's Saint Paul's in London (see fig. 19-70). Finally, the radical geometry of its plan (fig. 26-41), a **central-plan** Greek cross, owes as much to Burlington's Chiswick House (see fig. 26-22) as it does to Christian tradition. Soufflot also seems to have been



26-44. Jean-Baptiste Greuze. *The Drunken Cobbler*. Late 1770s. Oil on canvas, $29\frac{5}{8} \times 36\frac{3}{8}$ " (75.2 \times 92.4 cm). Portland Art Museum, Portland, Oregon. Gift of Marion Bowles Hollis

In 1769, Greuze submitted a classical history painting to the Salon and requested the French Academy to change his official status from genre painter to the higher rank of history painter. The work and request were refused. Greuze was so angry that he thereafter boycotted the Salon, preferring to show his works privately.

ture should be "poetic," by which he meant that it should engender feelings appropriate to the building's purpose. Here the desired effect is **sublime**, an awesome, nearly terrifying experience of the infinite described in Edmund Burke's influential essay of 1757, *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and the Beautiful*. Entering the cenotaph and discovering a monumental space—empty except for a small sarcophagus at lower center—would produce such an effect. The only light would come from small holes in the ceiling, meant to suggest stars in a night sky. Boullée wished the viewer to experience the overwhelming majesty not simply of the universe but also of the Supreme Being who had designed it.

PAINTING AND SCULPTURE

While French painters such as Boucher, Fragonard, and their followers continued to work in the Rococo style in the later decades of the eighteenth century, a strong reaction against the Rococo had set in by the 1760s. A leading detractor of the Rococo was Denis Diderot (1713–84), an Enlightenment figure whom many consider the father of modern art criticism. Diderot's most notable accomplishment was editing the *Encyclopédie* (1751–72), a twenty-eight-volume compendium of knowledge and opinion to which many of the major Enlightenment thinkers contributed. In 1759, Diderot began to write reviews of the

official Salon for a periodic newsletter for wealthy subscribers. Diderot believed that it was art's proper function to "inspire virtue and purify manners." He therefore admired artists such as Chardin (see fig. 26-12) and criticized the adherents of the Rococo.

Diderot's highest praise went to Jean-Baptiste Greuze (1725–1805)—which is hardly surprising, because Greuze's major source of inspiration came from the kind of middle-class drama that Diderot had inaugurated with his plays of the late 1750s. In addition to comedy and tragedy, Diderot thought the range of theatrical works should include a "middle tragedy" that taught useful lessons to the public with clear, simple stories of ordinary life. Greuze's paintings, such as *The Drunken Cobbler* (fig. 26-44), of the late 1770s, became the visual counterparts of that new theatrical form, which later became known as melodrama. On a shallow, stagelike space and under a dramatic spotlight, a drunken father returns home to his angry wife and hungry children. The gestures of the children make clear that he has spent the family's grocery money on drink. In other paintings, Greuze offered wives and children similar lessons in how not to behave.

In sculpture, the first signs of the new Enlightenment values were evident in the art of those still working in the basic Rococo idiom. The leading sculptor in France during the middle of the century was



26-45. Jean-Baptiste Pigalle. *Portrait of Diderot*. 1777. Bronze, height 16½" (42 cm). Musée du Louvre, Paris.

Jean-Baptiste Pigalle (1714–85), who received commissions from the most prestigious clients, including Madame de Pompadour. In 1777, he produced a portrait bust of Diderot (fig. 26-45). The casual dress and pose are typically Rococo, although charm has here been sacrificed for intelligence. The thoughtful, faraway look in Diderot's face suggests he may be contemplating the better future he and his fellow philosophes imagined for humanity. Finally, the naturalism in Pigalle's handling of Diderot's aging features nicely underscores the sitter's own commitment to truth.

French portrait painting before the Revolution of 1789 may be characterized as a modified form of the Rococo. Elegant informality continued to be featured, but new themes were introduced, figures tended to be larger and more robust, and compositional arrangements were more stable. Many leading portraitists were women. The most famous was Marie-Louise-Élisabeth Vigée-Lebrun (1755–1842), who in the 1780s became Queen Marie-Antoinette's favorite painter. In 1787, she portrayed the queen with her children (fig. 26-46), in



26-46. Marie-Louise-Élisabeth Vigée-Lebrun. *Portrait of Marie Antoinette with Her Children*. 1787. Oil on canvas, 9½" × 7⅝" (2.75 × 2.15 m). Musée National du Château de Versailles.

As the favorite painter to the queen, Vigée-Lebrun escaped from Paris with her daughter on the eve of the Revolution of 1789 and fled to Rome. After a very successful self-exile working in Italy, Austria, Russia, and England, the artist finally resettled in Paris in 1805 and again became popular with Parisian art patrons. Over her long career, she painted about 800 portraits in a vibrant style that changed very little over the decades.

conformity with the Enlightenment theme of the "good mother," already seen in Angelica Kauffmann's painting of Cornelia (see fig. 26-36). The portrait of the queen as a kindly, stabilizing presence for her offspring was meant to counter her public image as selfish, extravagant, and immoral. The princess leans affectionately against her mother, proof of the queen's natural goodness. In a further attempt to gain the viewer's sympathy, the little dauphin—the eldest son and heir to a throne he would never ascend—points to the empty cradle of a recently deceased sibling. The image also alludes to the well-known allegory of Abundance, suggesting the peace and prosperity of society under the reign of her husband, Louis XVI (ruled 1774–92).

In 1783, Vigée-Lebrun was elected to one of the four places in the French Academy available to women (see "Women and Academies," page 910). Also elected that year was Adélaïde Labille-Guiard (1749–1803), who in 1790 successfully petitioned to end the restriction on women. Labille-Guiard's commitment to increasing the number of women painters in France is



26-47. Adélaïde Labille-Guiard. *Self-Portrait with Two Pupils*. 1785. Oil on canvas, 6'11" × 4'11½" (2.11 × 1.51 m). The Metropolitan Museum of Art, New York. Gift of Julia A. Berwind, 1953 (53.225.5)

evident in a self-portrait with two pupils that she submitted to the Salon of 1785. The monumental image of the artist at her easel (fig. 26-47) was also meant to answer the sexist rumors that her paintings and those by Vigée-Lebrun had actually been painted by men. In a witty role reversal, the only male in her work is *her* muse—her father, whose bust is behind her. While the self-portrait flatters the painter's conventional feminine

charms in a manner generally consistent with the Rococo tradition, a comparison with similar images of women by artists such as Fragonard (see fig. 26-13) reveals the more monumental female type Labille-Guiard favored, in keeping with her conception of women as important contributors to national life, which is an Enlightenment impulse. The solid pyramidal arrangement of the three women adds to the effect.



26-48. Jacques-Louis David. *Oath of the Horatii*. 1784–85. Oil on canvas, 10'8 $\frac{1}{4}$ " \times 14' (3.26 \times 4.27 m). Musée du Louvre, Paris.

The leading French Neoclassical painter of the era was Jacques-Louis David (1748–1825), who dominated French art during the Revolution and subsequent reign of Napoleon (see Chapter 27). In 1774, David won the Prix de Rome. David remained in Rome until 1780, assimilating the principles of Neoclassicism. After his return, he produced a series of severely undecorated, anti-Rococo paintings that extolled the antique virtues of stoicism, masculinity, and patriotism.

The first and most influential of these was the *Oath of the Horatii* (fig. 26-48), of 1784–85, which was a royal commission. In general, the work reflects the taste and values of Louis XVI, who along with his minister of the arts, Count d'Angiviller, was sympathetic to the Enlightenment. Following Diderot's lead, d'Angiviller and the king believed art should improve public morals. Among his first official acts, d'Angiviller banned indecent nudity from the Salon of 1775 and commissioned a series of didactic paintings of French history. David's commission in 1784 was part of that general program.

David's painting was inspired by Pierre Corneille's seventeenth-century drama *Horace*, although the specific incident David records seems to have been his own invention. The story deals with the early Republican period of Roman history. Rome and Alba, a neighboring city-

state, had been at war for some time when it was decided to settle the conflict by a battle to the death between the three best soldiers of each side. The three sons of Horace (the Horatii) were chosen to represent Rome against the Curatii, representing Alba. In David's painting, the Horatii are shown with their father, pledging an oath to the State. In contrast to the upright, muscular angularity of the men is a group of limp and weeping women and frightened children. The women are upset not simply because the Horatii might die but also because one of them (Sabina, in the center) is a sister of the Curatii, married to one of the Horatii, and another (Camilla, at the far right) is engaged to one of the Curatii. David's composition effectively contrasts the men's stoic willingness to sacrifice themselves for the State with the women's emotional commitment to family ties.

David's *Oath* soon became an emblem of the French Revolution of 1789. Its harsh lesson in republican citizenship effectively captured the mood of the new leaders of the French state who came to power in 1793—especially the Jacobins, egalitarian democrats who abolished the monarchy and presided over the Reign of Terror in 1793–94. Under the leadership of Robespierre (1758–94), the Jacobin-dominated French Assembly ruthlessly executed all opponents, aristocratic

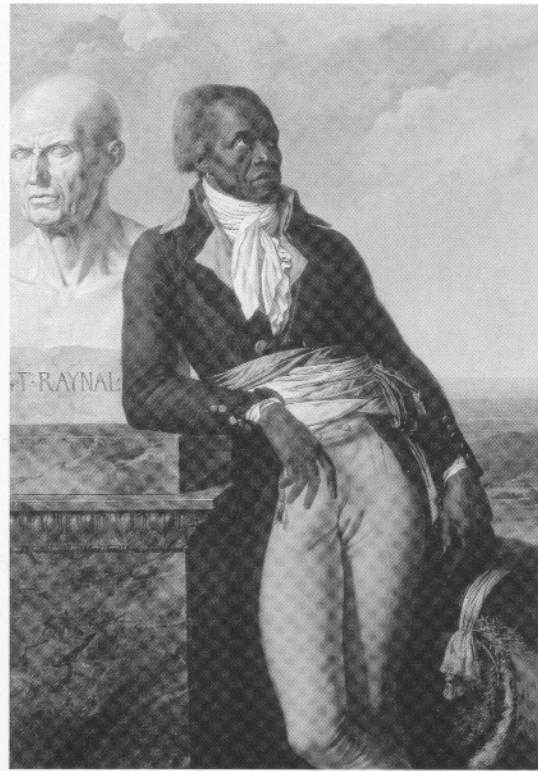


26-49. Jacques-Louis David. *Death of Marat*. 1793. Oil on canvas, 5'5" × 4'2½" (1.65 × 1.28 m). Musées Royaux des Beaux-Arts de Belgique, Brussels.

In 1793, David was elected a deputy to the National Convention and was named propaganda minister and director of public festivals. Because he supported Robespierre and the Reign of Terror, he was twice imprisoned after its demise in 1794, albeit under lenient circumstances that allowed him to continue painting.

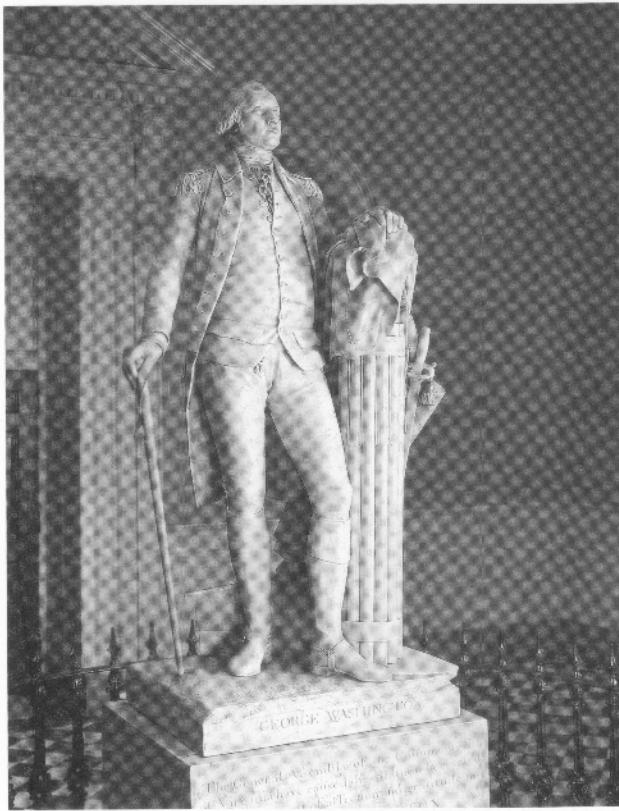
or republican, killing some 40,000 people in the pursuit of democracy.

In 1793, the Jacobins commissioned from David a tribute to one of their slain leaders, Jean-Paul Marat (fig. 26-49). A radical pamphleteer, Marat was partly responsible for the 1792 riots in which hundreds of helpless political prisoners deemed sympathetic to the king were killed. A young supporter of the opposition party, Charlotte Corday d'Amont, decided that Marat should pay for his actions. Because Marat suffered from a painful skin ailment, he conducted his official business sitting in a medicinal bath. While Marat was signing a petition Corday had brought as a ruse to gain entry to his office, she stabbed him, then dropped her knife and fled. Instead of handling the event in a sensational manner as a Romantic might have, David played down the drama and showed us its quiet, still aftermath. Here David combined his reductive Neoclassical style with a Caravagesque naturalism. Both stylistically and thematically, the *Death of Marat* is, in fact, quite similar to Spanish Baroque religious paintings such as Zurbarán's *Saint Serapion* (see fig. 19-34). The two peaceful martyrs are descriptively convincing and are brought close to the picture plane to make their respective sacrifices tangibly real and accessible for their disciples.



26-50. Anne-Louis Girodet-Trioson. *Portrait of Jean-Baptiste Belley*. 1797. Oil on canvas, 5'2½" × 3'8½" (1.59 × 1.13 m). Musée National du Château de Versailles.

An influential teacher, David trained many of the important French painters who emerged in the 1790s and early 1800s. The lessons of David's teaching are evident, for example, in the *Portrait of Jean-Baptiste Belley* (fig. 26-50) by Anne-Louis Girodet-Trioson (1767–1824). Although Girodet also painted mythological subjects in a mode derived from Canova (see fig. 26-21), which annoyed his teacher, this noncommissioned portrait is in keeping with David's early stylistic and thematic principles. Stylistically, the work combines a graceful sculptural pose with the kind of simplicity and descriptive naturalism found in David's *Marat*. The work also has a significant political dimension. Belley was a former slave sent by the colony of Saint-Dominique (now Haiti) as a representative to the French Republican Assembly. In 1794, he led the successful legislative campaign to abolish slavery in the colonies and grant black people full citizenship. Belley leans casually on a pedestal with the bust of the abbot Guillaume Raynal (1713–96), the French philosophe whose 1770 book condemning slavery had prepared the way for such legislation. (Unfortunately, in 1801 Napoleon reestablished slavery in the islands.) Girodet's portrait is therefore more of a tribute to the egalitarian principles of Raynal and Belley than it is a conventional portrait meant to flatter a sitter.



26-51. Jean-Antoine Houdon. *George Washington*. 1788–92. Marble, height 6'2" (1.9 m). State Capitol, Richmond, Virginia.

The plow behind Washington alludes to Cincinnatus, a Roman soldier of the fifth century BCE who was appointed dictator and dispatched to defeat the Aequi, who had besieged a Roman army. After the victory, Cincinnatus resigned the dictatorship and returned to his farm. Washington's contemporaries compared him to Cincinnatus because, after leading the Americans to victory over the British, he resigned his commission and went back to farming rather than seeking political power. Just below Washington's waistcoat hangs the badge of the Society of the Cincinnati, founded in 1783 by the officers of the disbanding Continental Army who were returning to their peacetime occupations. Washington lived in retirement at his Mount Vernon, Virginia, plantation for five years before his 1789 election as the first president of the United States.

Portraiture was the specialty of the leading Neoclassical French sculptor, Jean-Antoine Houdon (1741–1828), who had studied with Pigalle. Houdon lived in Italy between 1764 and 1768 after winning the Prix de Rome. Houdon's commitment to Neoclassicism began during his stay in Rome, where he came into contact with some of the leading artists and theorists of the movement. Houdon carved busts and full-length statues of many important figures of his era, including foreigners. On the basis of his bust of the American ambassador to France, Benjamin Franklin, Houdon was commissioned by the Virginia state legislature to do a portrait of its native son George Washington. Houdon traveled to the United States in 1785 to make a cast of Washington's features and a bust in plaster. He then executed a lifesize marble figure in Paris (fig. 26-51). For this work, Houdon combined Pigalle's natu-

ralism with the new classicism that many were beginning to identify with republican politics. Although the military leader of the American Revolution of 1776 is dressed in his general's uniform, Washington's serene expression and relaxed contrapposto pose derive from sculpted images of classical athletes. Washington's left hand rests on a *fasces*, a bundle of rods tied together with an axe face, used in Roman times as a symbol of authority. The thirteen rods bound together are also a reference to the union formed by the original states. Attached to the *fasces* are a sword of war and a plowshare of peace. Houdon's studio turned out a regular supply of replicas of such works as part of the cult of great men promoted by Enlightenment thinkers as models for all humanity.

ART IN NORTH AMERICA

Eighteenth-century art by the white inhabitants of North America remained largely dependent on the styles of the European countries—Britain, France, and Spain—that had colonized the continent. Throughout the century, easier and more frequent travel across the Atlantic contributed to the assimilation of the European styles, but in general North American art lagged behind the European mainstream. In the early eighteenth century, the colonies grew rapidly in population, and rising prosperity led to an increased demand among the wealthy for fine works of art and architecture. Initially this demand was met by European immigrants who came to work in the colonies, but by the middle of the century a number of native-born American artists were also achieving professional success.

ARCHITECTURE

The Palladian style, introduced to England by Inigo Jones in the seventeenth century (see fig. 19-68), continued to be popular in England and came to the British North American colonies in the mid-eighteenth century. One of the earliest examples, the work of English-born architect Peter Harrison (1716–75), is the Redwood Library (fig. 26-52), built in Newport, Rhode Island, in 1749. The fusion of the temple front with a colossal Doric order and a lower facade with a triangular pediment is not only typically Palladian (see fig. 18-63); it is, in fact, a faithful replica of a design by Palladio in his *Four Books on Architecture*. The elegant simplicity of this particular design made it a favorite of English architects for small pleasure buildings on the grounds of estates. The double temple front, used by Palladio for churches, is perfectly suited to a library.

During the Federal Period (1783–1830) following the colonies' victory in their War of Independence, Neoclassicism dominated American architecture. Despite the recent hostilities with Britain, American domestic architecture remained tied to developments in that country. With regard to interior design, the elegant Neoclassicism that Robert Adam had introduced to British

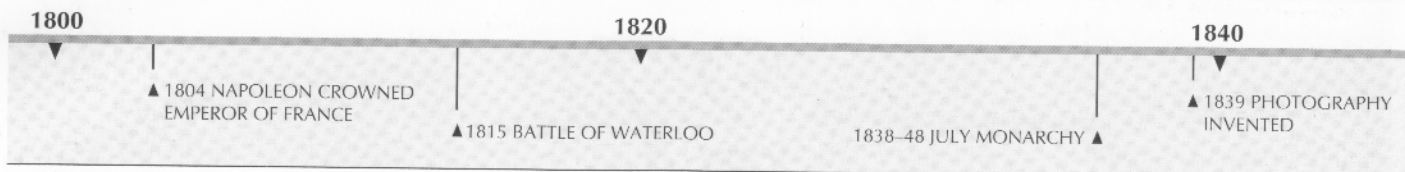


27

NINETEENTH-CENTURY ART IN EUROPE AND THE UNITED STATES

WE WRITERS, PAINTERS, SCULPTORS, ARCHITECTS, AND DEVOTED lovers of the beauty of Paris . . . do protest with all our strength and all our indignation . . . against the erection, in the very heart of our capital, of the useless and monstrous Eiffel Tower, which public spitefulness . . . has already baptized, 'the Tower of Babel.'" With these words, published in *Le Temps* on February 14, 1887, a group of conservative artists announced their violent opposition to the immense iron tower just beginning to be built on the Seine River. The work of the engineer Gustave Eiffel (1832–1923), the 300-meter (984-foot) tower would upon its completion be the tallest structure in the world, dwarfing even the Egyptian pyramids and Gothic cathedrals.

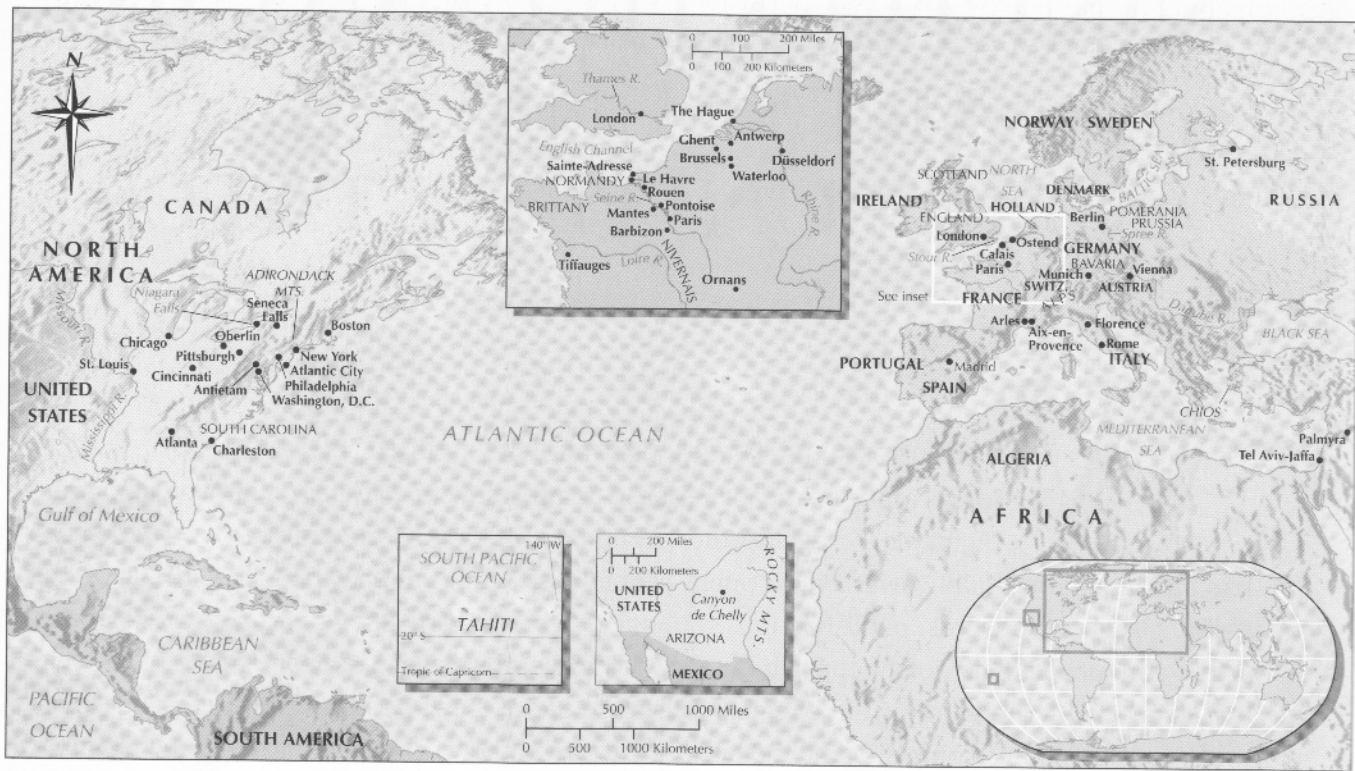
The Eiffel Tower (fig. 27-1) was to be the main attraction of the 1889 Universal Exposition, one of several large fairs staged in Europe and the United States during the late nineteenth century to showcase the latest international advances in science and industry, while also displaying both fine and applied arts. But because Eiffel's marvel lacked architectural antecedents and did not conceal its construction, detractors saw it as an ugly, overblown work of engineering. For its admirers, however, it achieved a new kind of beauty derived from modern engineering and was an exhilarating symbol of technological innovation and human aspiration. One French poet called it "an iron witness raised by humanity into the azure sky to bear witness to its unwavering determination to reach the heavens and establish itself there." Perhaps more than any other monument, the Eiffel Tower embodies the nineteenth-century belief in the progress and ultimate perfection of civilization through science and technology.



TIMELINE 27-1. The Nineteenth Century in the West. The Industrial Revolution held sway, republics rose from revolutions, and the middle class swelled in numbers and influence.

Map 27-1. Europe and North America in the Nineteenth Century.

Europe took the lead in industrialization, and France became the cultural beacon of the Western world.



EUROPE AND THE UNITED STATES IN THE NINETEENTH CENTURY

The Enlightenment set in motion powerful forces that would dramatically transform life in Europe and the United States during the nineteenth century. Great advances in manufacturing, transportation, and communications created new products for consumers and new wealth for entrepreneurs, fueling the rise of urban centers and improving living conditions for many (see Map 27-1). But this so-called Industrial Revolution also condemned masses of workers to poverty and catalyzed new political movements that sought to reform society. Animating these developments was the widespread belief in “progress” and the ultimate perfectibility of human civilization—a belief rooted deeply in Enlightenment thought (Chapter 26).

The Industrial Revolution had begun in the eighteenth century in Britain, where the new coal-fed steam engine ran such innovations in manufacturing as the steam-powered loom. Increasing demands for coal and iron necessitated improvements in mining, metallurgy, and transportation. Subsequent development of the locomotive and steamship in turn facilitated the shipment of raw materials and merchandise, made passenger travel easier, and encouraged the growth of new cities (Timeline 27-1).

The Enlightenment set in motion powerful forces that would dramatically transform life in Europe and the United States during the nineteenth century. Great

Continuing scientific discoveries led to the telegraph, telephone, and radio. By the end of the nineteenth century, electricity powered lighting, motors, trams, and railways in most European and American cities. Developments in chemistry created many new products, such as aspirin, disinfectants, photographic chemicals, and explosives. The new material of steel, an alloy of iron and carbon, was lighter, harder, and more malleable than iron and became the standard in heavy construction and transportation. In medicine and public health, Louis Pasteur’s purification of beverages through heat (pasteurization) and the development of vaccines, sterilization, and antiseptics led to a dramatic decline in death rates all over the Western world.

Some scientific discoveries challenged traditional religious beliefs and affected social philosophy. Geologists concluded that the earth was far older than the estimated 6,000 years sometimes claimed for it by biblical literalists. Contrary to the biblical account of creation, Charles Darwin proposed that all life evolved from a common ancestor and changed through genetic mutation and natural selection. Religious conservatives attacked Darwin’s account of evolution, which seemed to deny the divine creation of humans and even the existence of God. Some of Darwin’s supporters, however, suggested that “survival of the fittest” had advanced the human race, with certain types of people—particularly the Anglo-Saxon upper classes—achieving the pinnacle of social

▲ 1848 REVOLUTION IN FRANCE; MARX AND ENGELS PUBLISH *COMMUNIST MANIFESTO*; WOMEN'S RIGHT TO VOTE FORMALLY PROPOSED IN U.S.
▲ 1851 LONDON GREAT EXHIBITION ▲ 1861–65 AMERICAN CIVIL WAR

1889 PARIS UNIVERSAL EXPOSITION ▲
1893 WORLD'S COLUMBIAN EXPOSITION, CHICAGO ▲

evolution. "Social Darwinism" provided a rationalization for the "natural" existence of a less "evolved" working class and a justification for British and American colonization of "underdeveloped" parts of the world.

The nineteenth century witnessed the rise of imperialism. To create new markets for their products and to secure access to cheap raw materials and cheap labor, European nations established colonies in most of Africa and nearly a third of Asia, and the United States did so in the Pacific. Colonial rule brought technological improvements to non-Western countries but also threatened traditional native cultures and suppressed the economic development of the colonized countries.

The availability of inexpensive labor closer to home had been crucial to the development of the Industrial Revolution in Britain. Displaced from their small farms and traditional cottage industries by technological developments in agriculture and manufacturing, the rural poor moved to the new factory and mining towns in search of employment, and industrial laborers—many of them women and children—suffered miserable working and living conditions. Although new government regulations led to improvements during the second half of the nineteenth century, socialist movements condemned the exploitation of laborers by capitalist factory owners and advocated communal or state ownership of the means of production and distribution. The most radical of these movements was communism, which called for the abolition of private property.

Paralleling the attempts to liberate workers were the struggles of feminists to improve the status of women and those of abolitionists to end slavery. In 1848—the same year that Karl Marx and Friedrich Engels published the *Communist Manifesto*, which predicted the violent overthrow of the bourgeoisie (middle class) by the proletariat (working class) and the creation of a classless society—the Americans Lucretia Mott and Elizabeth Cady Stanton held the country's first women's rights convention, in Seneca Falls, New York. They called for the equality of women and men before the law, property rights for married women, the acceptance of women into institutions of higher education, the admission of women to all trades and professions, equal pay for equal work, and women's suffrage (the right to vote, not fully achieved in the United States until 1920).

Some American suffragists of the mid-nineteenth century were also active in the abolitionist movement. Slavery in the United States was finally eliminated as a result of the devastating Civil War (1861–65), which claimed more American lives than all other wars in history combined. After the Civil War, the United States became a major industrial power, and the American northeast underwent rapid urbanization, fueled by millions of immigrants from Europe seeking economic opportunities.

EARLY-NINETEENTH-CENTURY ART: NEOCLASSICISM AND ROMANTICISM

For centuries, the major sources of artistic patronage in Europe had been Church leaders and secular nobility, but as the power of both the Church and the Crown declined in the nineteenth century, so did their influence over artistic production. In their place, the capitalist bourgeoisie, nations, and national academies became major patrons of the arts. Large annual exhibitions in European and American cultural centers took on increasing importance as a means for artists to show their work, win prizes, attract buyers, and gain commissions. Art criticism proliferated in mass-printed periodicals, helping both to make and to break artistic careers. And, in the later decades of the century, commercial art dealers gained in importance as marketers of both old and new art.

Both Neoclassicism and Romanticism (see Chapter 26) remained vital in early-nineteenth-century European and American art. Neoclassicism survived past the middle of the century in both architecture and sculpture. Romanticism took a variety of forms in the early decades. Many Romantic paintings and sculptures featured dramatic and intensely emotional subject matter drawn from literature, history, or the artist's own imagination. Some Romantic artists, however, painted humble images of the rural landscape infused with religious feeling. In architecture, Romanticism took the form of revivals of historical styles that expressed, among other things, an escapist fascination with other times and places.

LATE-NINETEENTH-CENTURY ART: REALISM AND ANTIREALISM

The second half of the nineteenth century has been called the positivist age, an age of faith in the positive consequences of close observation of the natural and human realms. The term *positivism* was used by the French philosopher Auguste Comte (1798–1857) during the 1830s to describe what he saw as the final stage in the development of philosophy, in which all knowledge would derive from the objectivity of science and scientific methods. In the second half of the century, the term *positivism* came to be applied widely to any expression of the new emphasis on objectivity.

In the visual arts the positivist spirit may be most obvious in the widespread rejection of Romanticism in favor of the accurate and apparently objective description of the ordinary, observable world. Positivist thinking is evident not simply in the growth of naturalism but also in the full range of artistic developments of the period after 1850—from the development of photography, capable of recording nature with unprecedented accuracy, to the highly descriptive style of academic art, to

27-2. Jacques-Louis David. *Napoleon Crossing the Saint-Bernard*. 1800–01.

Oil on canvas, 8'11" × 7'7" (2.7 × 2.3 m). Musée National du Château de la Malmaison, Rueil-Malmaison.

David flattered Napoleon by reminding the viewer of two other great generals from history who had accomplished this difficult feat—Charlemagne and Hannibal—by etching the names of all three in the rock in the lower left.



Impressionism's quasi-scientific emphasis on the optical properties of light and color. In architecture, the application of new technologies also led gradually to the abandonment of historical styles and ornamentation in favor of a more direct or "realistic" expression of structure and materials.

The late-nineteenth-century emphasis on realism did not go unchallenged, however. In the 1880s and 1890s a number of artists in both Europe and the United States rejected realistic styles, paving the way for the radically new nonrepresentational art forms that emerged shortly before World War I. Many of these artists used antirealist styles to express their personal feelings about their subjects or to evoke states of mystery or spirituality. Like the Romantic artists before them, they shunned the depiction of ordinary, modern life in favor of exploring artistically the realms of myth, fantasy, and imagination.

**NEOCLASSICISM
AND
ROMANTICISM
IN FRANCE**

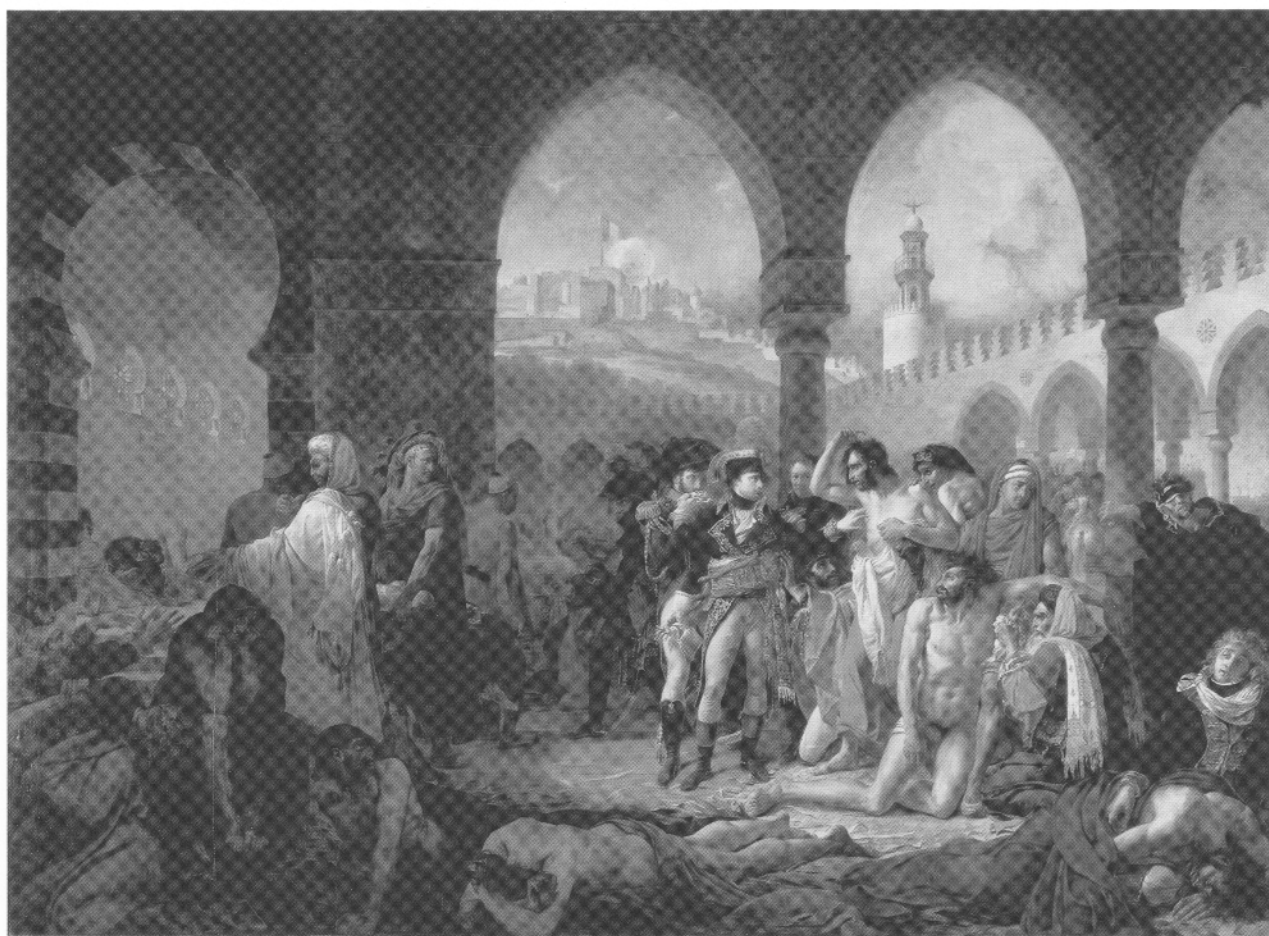
The undisputed capital of the nineteenth-century Western art world was Paris. The Paris École des Beaux-Arts attracted students from all over Europe and the United States, as did the **ateliers** (studios) of Parisian academic artists who offered private instruction. Virtually every ambitious nineteenth-century European artist, and many Americans, aimed to exhibit in the Paris Salon, to receive positive reviews from the Parisian critics, and to find favor with the French art-buying public.

Conservative juries controlled the Salon exhibitions, however, and from the 1830s onward they routinely rejected paintings and sculpture that did not conform to the academic standards of slick technique, mildly idealized subject matter, and engaging, anecdotal story lines. As the century wore on, progressive and independent artists ceased submitting to the Salon and organized private exhibitions to present their work directly to the public without the intervention of a jury. The most famous of these was the first exhibition of the Impressionists, held in Paris in 1874 (see page 979). The institution of the Salon itself was democratized in 1884 with the inauguration of the Salon des Indépendants, which had no jury and awarded no prizes.

Audacious participants in such exhibitions came to think of themselves as enemies of convention and institutional authority—as pioneers of artistic expression every bit as revolutionary as the contemporary developments in science, technology, industry, and politics. Such artists, dedicated to radical artistic innovation, assumed the title of **avant-garde**, or vanguard, a term that in its original military usage denoted the foremost position of an advancing army.

DAVID AND HIS STUDENTS

Following Napoleon's rise to power in 1799, Jacques-Louis David (1748–1825), previously an ardent republican (see Chapter 26), switched his allegiance to the new dictator. David's new artistic task, the glorification of Napoleon, appeared in an early, idealized account of Napoleon leading his troops across the Alps into Italy in 1800 (fig. 27-2). Napoleon—who actually made the



27-3. Antoine-Jean Gros. *Napoleon in the Plague House at Jaffa*. 1804. Oil on canvas, 17'5" × 23'7" (5.32 × 7.2 m). Musée du Louvre, Paris.

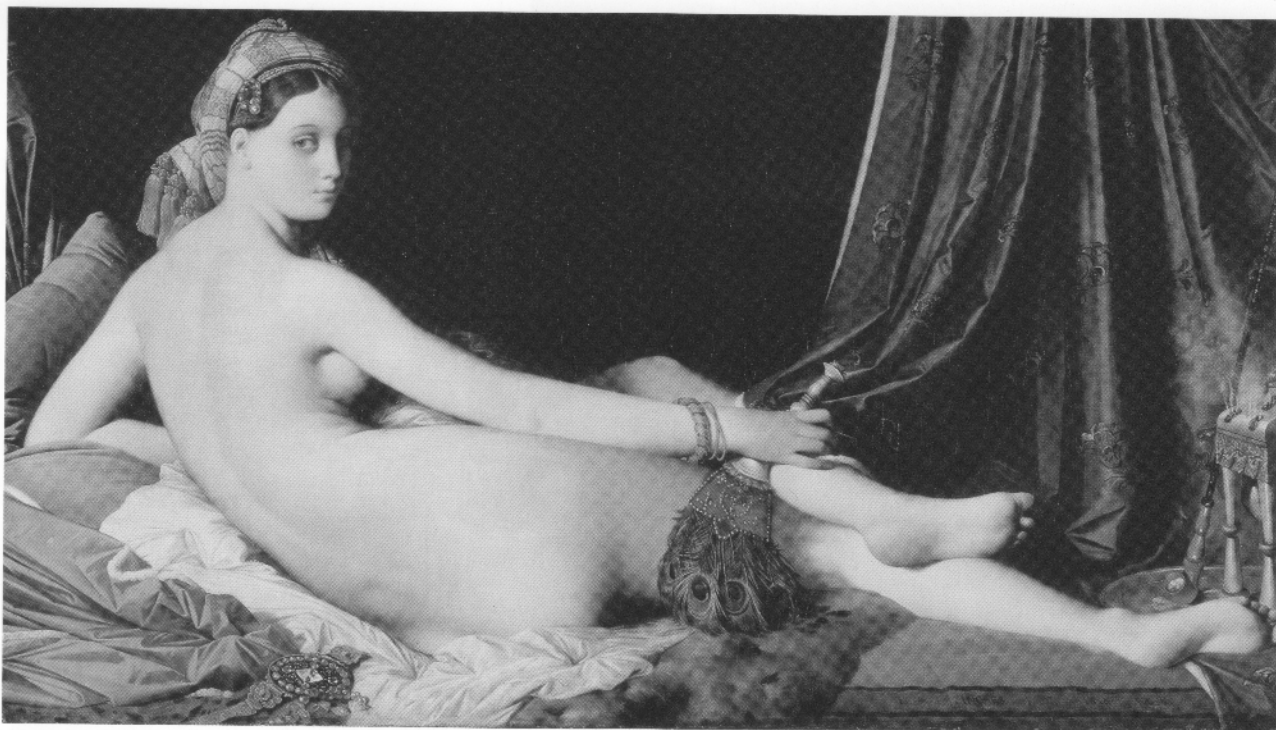
crossing on a donkey—is shown calmly astride a rearing horse, exhorting us to follow him. His windblown cloak, an extension of his arm, suggests that Napoleon directs the winds as well. While Neoclassical in the firmness of its drawing, the work also takes stylistic inspiration from the Baroque—for example, in the dramatic diagonal **composition** used instead of the classical pyramid of the *Oath of the Horatii* (see fig. 26-48). When Napoleon fell from power in 1814, David moved to Brussels, where he died in 1825.

Antoine-Jean Gros (1771–1835), who began to work in David's studio as a teenager, eventually vied with his master for commissions from Napoleon. Gros also introduced elements of Romanticism into his work that proved influential for younger artists. Gros traveled with Napoleon in Italy in 1797 and later became an official chronicler of Napoleon's military campaigns. Gros's *Napoleon in the Plague House at Jaffa* (fig. 27-3) is an idealized account of an actual incident: During Napoleon's campaign against the Ottoman Turks in 1799, bubonic plague broke out among his troops. Napoleon decided to quiet the fears of the healthy by visiting the sick and dying, who were housed in a converted mosque in the Palestinian town of Jaffa (Palestine was then part of the Ottoman Empire). The format of the painting—a shallow stage and a series of ar-

chades behind the main actors—is inspired by David's *Oath of the Horatii*. The overall effect is Romantic, however, not simply because of the dramatic lighting and the wealth of emotionally stimulating elements, both exotic and horrific, but also because the main action is meant to incite veneration, not republican virtue. At the center of a small group of soldiers and a doctor, Napoleon calmly reaches toward the sores of one of the victims, the image of a Christ-like figure healing the sick with his touch, consciously intended to promote him as semidivine. Not surprisingly, Gros gives no hint of the event's cruel historical aftermath: Two months later, Napoleon ordered the remaining sick to be poisoned.

Jean-Auguste-Dominique Ingres (1780–1867) thoroughly absorbed his teacher David's Neoclassical vision but reinterpreted it in a new manner. Inspired by Raphael rather than by antique art, Ingres emulated the Renaissance artist's precise drawing, formal **idealization**, classical composition, and graceful lyricism. Ingres won the **Prix de Rome** and lived in Italy from 1806 to 1824, returning to serve as director of the French Academy in Rome from 1835 to 1841. As a teacher and theorist, Ingres became the most influential artist of his time.

Although Ingres, like David, fervently desired acceptance as a history painter, his paintings of literary



27-4. Jean-Auguste-Dominique Ingres. *Large Odalisque*. 1814. Oil on canvas, approx. 35 × 64" (88.9 × 162.5 cm). Musée du Louvre, Paris.

During Napoleon's campaigns against the British in North Africa, the French discovered the exotic Near East. Upper-middle-class European men were particularly attracted to the institution of the harem, partly as a reaction against the egalitarian demands of women of their class that had been unleashed by the French Revolution.

subjects and contemporary history were less successful than his erotically charged portraits of women and female nudes, especially his numerous representations of the **odalisque**, a female slave or concubine in a sultan's harem. In *Large Odalisque* (fig. 27-4), the cool gaze this odalisque levels at her master, while turning her naked body away from what we assume is *his* gaze, makes her simultaneously erotic and aloof. The cool blues of the couch and the curtain at the right heighten the effect of the woman's warm skin, while the tight angularity of the crumpled sheets accentuates the languid, sensual contours of her form. Although Ingres's commitment to fluid line and elegant postures was grounded in his Neoclassical training, he treated a number of Romantic themes, such as the odalisque, in a highly personal, almost Mannerist fashion. Here the elongation of the woman's back (she seems to have several extra vertebrae), the widening of her hip, and her tiny, boneless feet are anatomically incorrect but aesthetically compelling.

Although Ingres complained that making portraits was a "considerable waste of time," he was unparalleled in rendering a physical likeness and the material qualities of clothing, hairstyles, and jewelry. In addition to polished lifesize oil portraits, Ingres produced—usually in just a day—small portrait drawings that are extraordinarily fresh and lively. The exquisite *Portrait of Madame Desiré Raoul-Rochette* (fig. 27-5) is a flattering yet credible interpretation of the relaxed and elegant sitter. With her gloved right hand Madame Raoul-

Rochette has removed her left-hand glove, simultaneously drawing attention to her social status (gloves traditionally were worn by members of the European upper class, who did not work with their hands) and her marital status (on her left hand is a wedding band). Her shiny taffeta dress, with its fashionably high waist and puffed sleeves, is rendered with deft yet light strokes that suggest more than they describe. Greater emphasis is given to her refined face and elaborate coiffure, which Ingres has drawn precisely and modeled subtly through light and shade.

ROMANTIC PAINTING

Romanticism, already anticipated in French painting during Napoleon's reign, flowered during the royal restoration that lasted from 1818 to 1848, although it did not gain wide public acceptance until after 1830. French Romantic artists not only drew upon literary sources but also added the new dimension of social criticism. In general, Romantic painting featured loose, fluid brushwork, strong colors, complex compositions, powerful contrasts of light and dark, and expressive poses and gestures—all suggesting a revival of the more dramatic aspects of the Baroque.

Théodore Géricault (1791–1824) began his career painting Napoleonic military themes in a manner inspired by Gros. After a brief stay in 1816–17 in Rome, where he discovered Michelangelo, Géricault returned to Paris determined to paint a great contemporary history



27-5. Jean-Auguste-Dominique Ingres. *Portrait of Madame Desiré Raoul-Rochette*. 1830.

Graphite on paper, $12\frac{5}{8} \times 9\frac{1}{2}$ " (32.2 × 24.1 cm). The Cleveland Museum of Art.

Purchase from the J. H. Wade Fund (1927.437)

Madame Raoul-Rochette (1790–1878), née Antoinette-Claude Houdon, was the youngest daughter of the famous Neoclassical sculptor Jean-Antoine Houdon (see fig. 26-51). In 1810, at the age of twenty, she married Desiré Raoul-Rochette, a noted archaeologist, who later became the secretary of the Academy of Fine Arts and a close friend of Ingres. Ingres's drawing of Madame Rochette is inscribed to her husband, whose portrait Ingres also drew around the same time.

painting. He chose for his subject the scandalous and sensational shipwreck of the *Medusa* (figs. 27-6, 27-7, 27-8, 27-9, "The Object Speaks", pages 948–49). In 1816, the ship of French colonists headed for Senegal ran aground near its destination; its captain was an incompetent aristocrat appointed by the newly restored monarchy for political reasons. Because there were insufficient lifeboats, a raft was hastily built for 152 of the passengers and crew, while the captain and his officers took the seaworthy boats. Too heavy to pull to shore, the raft was set adrift. When it was found thirteen days later, only fifteen people remained alive, having survived their

last several days on human flesh. Géricault chose to depict the moment when the survivors first spot their rescue ship.

At the Salon of 1819, Géricault showed his painting under the neutral title *A Shipwreck Scene*, perhaps to downplay its politically inflammatory aspects and to encourage appreciation of its larger philosophical theme—the eternal and tragic struggle of humanity against the elements. Most contemporary French critics interpreted the painting as political commentary, however, with liberals praising it and royalists condemning it. Because the monarchy refused to buy the canvas, Géricault

THE OBJECT SPEAKS

RAFT OF THE "MEDUSA"

Théodore Géricault's monumental history painting *Raft of the "Medusa"* (fig. 27-6) speaks powerfully through its composition, in which the victims' largely nude, muscular bodies are organized on crossed diagonals. The diagonal beginning in the lower left and extending to the waving figures registers their rising hopes. The diagonal that begins with the dead man in the lower right and extends through the mast and billowing sail, however, directs our attention to a huge wave. The rescue of the men is not yet assured. They remain tensely suspended between salvation and death. Significantly, the "hopeful" diagonal in Géricault's painting terminates in the vigorous figure of a black man, a survivor named Jean Charles, and may carry political meaning. By placing him at the top of the pyramid of survivors and giving him the power to save his comrades by signaling to the rescue ship, Géricault suggests metaphorically that

freedom for all of humanity will only occur when the most oppressed member of society is emancipated.

Typical of history paintings of the day, Géricault's work was the culmination of extensive study and experimentation. An early pen drawing (fig. 27-7) depicts the survivors' hopeful response to the appearance of the ship on the horizon at the extreme left. Their excitement is set in relief by the mournful scene of a man grieving over a dead youth on the right side of the raft. A later pen-and-wash drawing (fig. 27-8) reverses the composition, creates greater unity among the figures, and establishes the modeling of their bodies through light and shade. These developments look ahead to the final composition of the *Raft of the "Medusa,"* but the study still lacks the figures of the black man and the dead bodies at the extreme left and lower right, which fill out the composition's base.

Géricault also made separate studies of many of the figures, as well as studies of actual corpses, severed



27-6. Théodore Géricault. *Raft of the "Medusa."* 1818–19. Oil on canvas, 16'1" × 23'6" (4.9 × 7.16 m). Musée du Louvre, Paris.

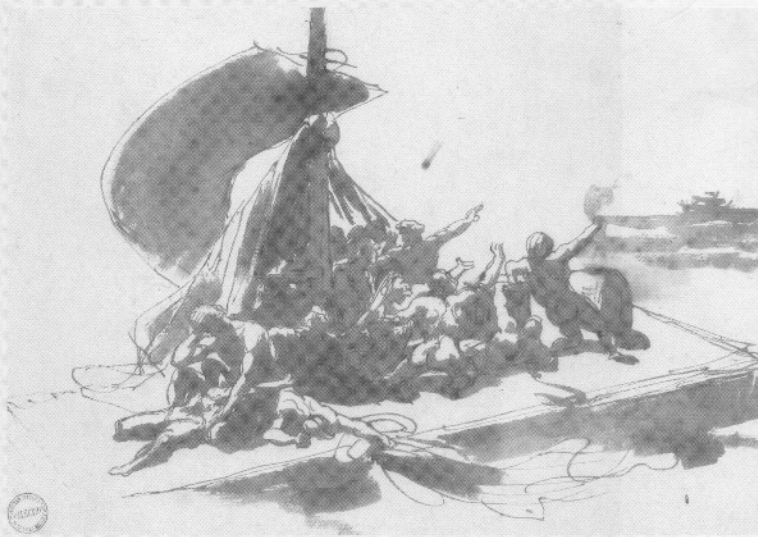
heads, and dissected limbs (fig. 27-9) supplied to him by friends who worked at a nearby hospital. For several months, according to Géricault's biographer, "his studio was a kind of morgue. He kept cadavers there until they were half-decomposed, and insisted on working in this charnel-house atmosphere. . . ." However, Géricault did not use cadavers directly in the *Raft of the "Medusa"*; to execute the final painting, he traced the outline of his composition onto a large canvas, then painted each body directly from a living model, gradually building up his composition figure by figure. He seems, rather, to have kept the corpses in his studio to create an atmosphere of

death that would provide him with a more authentic understanding of his subject.

Nevertheless, Géricault did not depict the actual physical condition of the survivors of the raft: exhausted, emaciated, sunburned, and close to death. Instead, following the dictates of the Grand Manner, he gave his men athletic bodies and vigorous poses, evoking the work of Michelangelo and Rubens (see figs. 18-47 and 19-46). He did this to generalize and ennoble his subject, elevating it above the particulars of a specific shipwreck so that it could speak to us of more fundamental conflicts: humanity against nature, hope against despair, life against death.



27-7. *The Sighting of the "Argus."* 1818. Pen and ink on paper, $13\frac{3}{4} \times 16\frac{1}{8}$ " (34.9 × 41 cm). Musée des Beaux-Arts, Lille.



27-8. *The Sighting of the "Argus."* 1818. Pen and ink, sepia wash on paper, $8\frac{1}{8} \times 11\frac{1}{4}$ " (20.6 × 28.6 cm). Musée des Beaux-Arts, Rouen.



27-9. *Study of Hands and Feet.* 1818-19. Oil on canvas, $20\frac{1}{2} \times 25$ " (52 × 64 cm). Musée Fabre, Montpellier.



27-10. Théodore Géricault. *Pity the Sorrows of a Poor Old Man.* 1821. Lithograph, 12.5 × 14.8" (31.6 × 37.6 cm). Yale University Art Gallery, New Haven.
Gift of Charles Y. Lazarus, B.A. 1936

One of the first artists to use the recently invented medium of lithography to create fine art prints, Géricault published his thirteen lithographs of *Various Subjects Drawn from Life and on Stone* in London in 1821. The title of *Pity the Sorrows of a Poor Old Man* comes from a popular English nursery rhyme of the period that began: "Pity the sorrows of a poor old man whose trembling limbs have borne him to your door. . . ."

exhibited it commercially on a two-year tour of Ireland and England, where the London exhibition attracted more than 50,000 paying visitors.

While in Britain, Géricault turned from modern history painting in the **Grand Manner** to the depiction of the urban poor in a series of **lithographs** entitled *Various Subjects Drawn from Life and on Stone* (see "Lithography," opposite). *Pity the Sorrows of a Poor Old Man* (fig. 27-10) depicts a haggard beggar, slumping against a wall and limply extending an open hand. Through the window above him, we see a baker who ignores the hungry man's plight and prepares to pass a loaf of bread to a paying customer. Although the subject's appeal to the emotions can be considered Romantic, the print does not preach or sentimentalize. Viewers are invited to draw their own conclusions.

After Géricault's death, leadership of the French Romantic movement passed to his younger colleague

Eugène Delacroix (1798–1863), who had modeled for the face-down figure at the center of the *Raft of the "Medusa."* Like Géricault, Delacroix depicted victims and antiheroes. One of his first paintings exhibited at a Salon was *Scenes from the Massacre at Chios* (fig. 27-11), an event even more terrible than the shipwreck of the *Medusa*. In 1822, during the Greeks' struggle for independence against the Turks, the Turkish fleet stopped at the peaceful island of Chios and took revenge by killing about 20,000 of the 100,000 inhabitants and selling the rest into slavery in North Africa. Delacroix based his painting on journalistic reports, eyewitness accounts, and study of Greek and Turkish costumes. The painting is an image of savage violence and utter hopelessness—the entire foreground is given over to exhausted victims awaiting their fate—paradoxically made seductive through its opulent display of handsome bodies and colorful costumes.



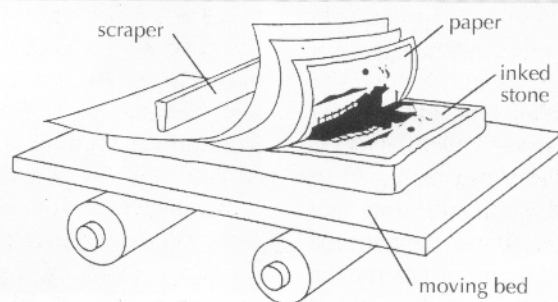
27-11. Eugène Delacroix.
Scenes from the Massacre at Chios. 1822–24.
 Oil on canvas,
 13'10" × 11'7"
 (4.22 × 3.53 m).
 Musée du Louvre,
 Paris.

Lithography, invented in the mid-1790s, is based on the natural antagonism between oil and water. The artist draws on a flat surface—traditionally, fine-grained stone—with a greasy, crayonlike instrument. The stone's surface is wiped with water, then with an oil-based ink. The ink adheres to the greasy areas but not to the damp ones. A sheet of paper is laid facedown on the inked stone, which is passed

TECHNIQUE

Lithography

through a flatbed press. Holding a scraper, the lithographer applies light pressure from above as the stone and paper pass under it, transferring ink from stone to paper, thus making lithography a direct method of creating a printed image. Francisco Goya, Théodore Géricault, Eugène Delacroix, Honoré Daumier, and Henri de Toulouse-Lautrec used the medium to great effect.



27-12. Eugène Delacroix. *Women of Algiers*. 1834.
Oil on canvas,
5'10⁷/₈" × 7'6¹/₈"
(1.8 × 2.29 m).
Musée du Louvre,
Paris.



Although Delacroix generally supported liberal political aims, his visit in 1832 to Morocco seems to have stirred his more conservative side. As enthralled as Delacroix was with the brilliant color and dignified inhabitants of North Africa, his attraction to the patriarchal political and social system is also evident in paintings such as *Women of Algiers* (fig. 27-12). This image of hedonism and passivity countered the contemporaneous demands of many French women for property reform, more equitable child-custody laws, and other egalitarian initiatives.

ROMANTIC SCULPTURE

Romanticism gained general acceptance in France after 1830, when a moderate, constitutional monarchy under Louis-Philippe (the so-called July Monarchy, 1830–48) was established, bringing with it a new era of middle-class taste. This shift is most evident in sculpture, where a number of practitioners turned away from Neoclassical principles to more dramatic themes and approaches.

Early in the July Monarchy the minister of the interior decided, as an act of national reconciliation, to complete the triumphal arch on the Champs-Élysées in Paris, which Napoleon had begun in 1806. François Rude (1784–1855) received the commission to decorate the main arcade to commemorate the volunteer army that had halted a Prussian invasion in 1792–93. Beneath the violent exhortations of the winged figure of Liberty, the volunteers surge forward, some nude, some in classical armor (fig. 27-13). Despite such Neoclassical elements,



27-13. François Rude. *Departure of the Volunteers of 1792 (The Marseillaise)*. 1833–36. Limestone, height approx. 42' (12.8 m). Arc de Triomphe, Place de l'Étoile, Paris.

the effect is Romantic. The crowded, excited grouping so stirred the patriotism of French spectators that it quickly became known as *The Marseillaise*, the name of the French national anthem written in the same year, 1792.

Another popular Romantic sculptor to emerge at the beginning of the July Monarchy was Antoine-Louis Barye (1796–1875), who specialized in scenes of violent animal combat. In addition to large works for wealthy patrons, including the king, Barye's studio produced small, relatively inexpensive replicas, such as *Python Crushing an African Horseman* (fig. 27-14), for the middle-class market. Such unlikely scenes of exotic violence may have contributed to the popular view that nature was filled with hostile forces that required human control.

ROMANTICISM IN SPAIN

In eighteenth-century Spain, patrons had looked to foreign artists such as Giovanni Battista Tiepolo (see fig. 26-4) to fill major commissions. Not until late in the century were a native painter's achievements comparable to those of Velázquez. Francisco Goya y Lucientes (1746–1828), during the first half of his long career, chiefly produced formal portraits and Rococo genre pictures, but around



27-14. Antoine-Louis Barye. *Python Crushing an African Horseman*. 1845. Bronze, height 9" (22.8 cm). The Baltimore Museum of Art.

George A. Lucas Collection, purchased with funds from the State of Maryland, Laurence and Stella Bendann Fund, and contributions from individuals, foundations, and corporations throughout the Baltimore Community, (BMA1996.046.062)

1800, the influence of Velázquez and Rembrandt led Goya to develop a more Romantic style of darker tonality, freer brushwork, and more dramatic presentation.

Goya's large portrait of the *Family of Charles IV* (fig. 27-15) openly acknowledges the influence of Velázquez's *Las Meninas* (see fig. 19-38) by placing the painter



27-15. Francisco Goya. *Family of Charles IV*. 1800. Oil on canvas, 9'2" × 11' (2.79 × 3.36 m). Museo del Prado, Madrid.



27-16. Francisco Goya. *The Sleep of Reason Produces Monsters*, No. 43 from *Los Caprichos (The Caprices)*. 1796–98; published 1799. Etching and aquatint, 8½ × 6" (21.6 × 15.2 cm). Courtesy of the Hispanic Society of America, New York.

After printing about 300 sets of this series, Goya offered them for sale in 1799. He withdrew them from sale two days later without explanation. Historians believe that he was probably warned by the Church that if he did not he might have to appear before the Inquisition because of the unflattering portrayal of the Church in some of the etchings. In 1803 Goya donated the plates to the Royal Printing Office.

behind the easel on the left, just as Velázquez had. Goya's realistic rather than flattering depiction of the royal family has led some to see the painting as a cruel exposé of the sitters as common, ugly, and inept. Considering Goya's position at the time as principal court painter, however, it is difficult to imagine the artist deliberately mocking his most important patron. In fact, Goya made preparatory sketches for the painting, and the family apparently consented to his rendering of their faces. Viewers of the painting in 1800 would have found it striking not because it was demeaning but because its candid representation was refreshingly modern.

Goya belonged to a small but influential circle of Madrid intellectuals who subscribed to the liberal ideals of the French philosophes. After the early years of the French Revolution, however, Charles IV reinstated the Inquisition, stopped most of the French-inspired reforms, and even halted the entry of French books into Spain. Goya responded to the new situation with *Los*

Caprichos (The Caprices), a folio of eighty **etchings** produced between 1796 and 1798 whose overall theme is suggested by *The Sleep of Reason Produces Monsters* (fig. 27-16). The print shows a slumbering personification of Reason, behind whom lurk the dark creatures of the night—owls, bats, and a cat—that are let loose when Reason sleeps. The rest of the *Caprichos* enumerate the specific follies of Spanish life that Goya and his circle considered monstrous. Goya hoped the series would show Spanish people the errors of their ways and reawaken reason. Despite the hopeful premise, however, the disturbing quality of Goya's portrait of human folly suggests he was already beginning to feel the despair that would dominate his later work.

In 1808 Napoleon conquered Spain and placed on its throne his brother Joseph Bonaparte. Many Spanish citizens, including Goya, welcomed the French because of the reforms they inaugurated, including a new, more liberal constitution. On May 2, 1808, however, a rumor spread in Madrid that the French planned to kill the royal family. The populace rose up, and a day of bloody street fighting ensued. Hundreds of Spanish people were herded into a convent, and a French firing squad executed these helpless prisoners in the predawn hours of May 3. Goya commemorated the event in a painting (fig. 27-17) that, like Delacroix's *Massacre at Chios* (see fig. 27-11), focuses on victims and antiheroes, the most prominent of which is a Christ-like figure in white. Goya's work is less an indictment of the French than of the faceless and mechanical forces of war itself, blindly destroying defenseless humanity. When asked why he painted such a brutal scene, Goya responded: "To warn men never to do it again."

Soon after the Spanish monarchy was restored, Ferdinand VII (ruled 1808; 1814–33) abolished the new constitution and reinstated the Inquisition, which the French had banned. In 1815 Goya was himself called before the Inquisition due to the alleged obscenity of an earlier painting of a female nude. Though found innocent, Goya gave up hope in human progress and retired to his home outside Madrid, where he vented his disillusionment in the series of nightmarish "black paintings" he did on its walls.

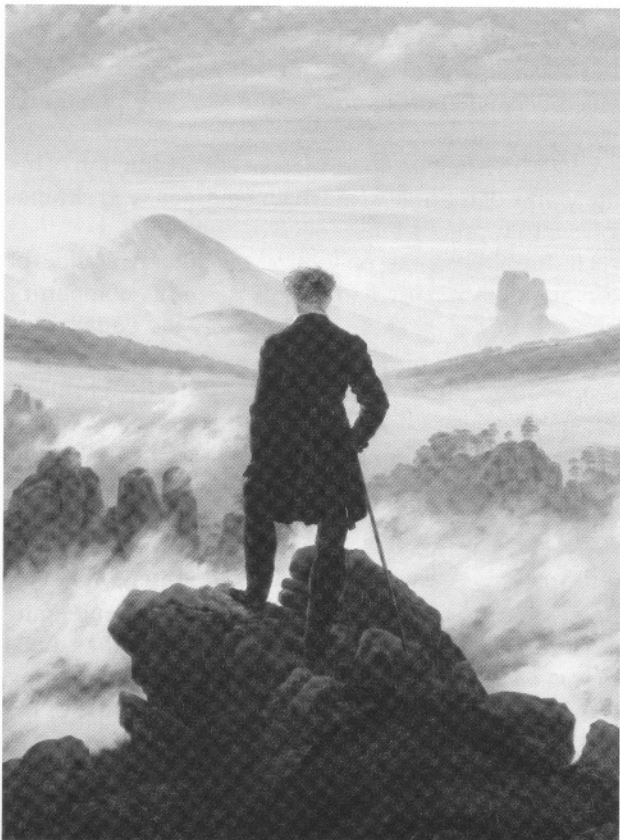
ROMANTIC LANDSCAPE PAINTING IN EUROPE

Romantic landscape painting generally took one of two forms. One—the dramatic—emphasized turbulent or fantastic natural scenery, often shaken by natural disasters such as storms and avalanches, and aimed to stir viewers' emotions and arouse a feeling of the **sublime**. The other—the naturalistic—presented closely observed images of tranquil nature, meant to communicate religious reverence for the landscape and to counteract the effects of industrialization and urbanization that were rapidly transforming it.

The leading German Romantic landscapist was Caspar David Friedrich (1774–1840), a native of Pomerania on the Baltic coast who studied at the academies of



27-17. Francisco Goya. *Third of May, 1808.* 1814–15. Oil on canvas, 8'9" × 13'4" (2.67 × 4.06 m). Museo del Prado, Madrid.

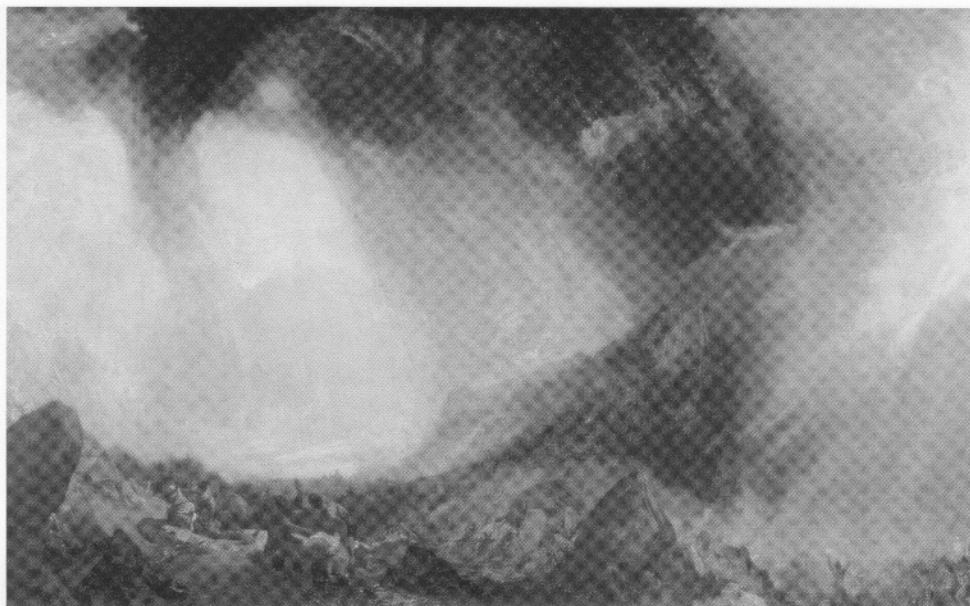


Copenhagen and Dresden and settled in the latter city. Like many Romantics, Friedrich believed that nature was a manifestation of the divine and that the contemplation of nature could be analogous to worship. Many of his landscapes feature figures seen from the back, gazing into the distance and inviting the viewer to share in their experience. In the dramatic *Wanderer Above a Sea of Mist* (fig. 27-18), the dark-suited man in the foreground stands on a craggy peak overlooking a sublime vista of mountaintops and bizarre rock formations that rise from the

27-18. Caspar David Friedrich. *Wanderer Above a Sea of Mist.* c. 1818. Oil on canvas, 37³/₄ × 29³/₈" (94.8 × 74.8 cm). Kunsthalle, Hamburg, Germany.

The religious feeling that Friedrich likely intended to convey in paintings such as this one is captured in the words of his follower Carl Gustav Carus (1789–1869), who in his *Letters on Landscape Painting* (1831) wrote: "Stand on the peak of a mountain, contemplate the long ranges of hills . . . and all the other glories offered to your view, and what feeling seizes you? It is a quiet prayer, you lose yourself in boundless space, your self disappears, you are nothing, God is everything."

27-19. Joseph Mallord William Turner.
Snowstorm: Hannibal and His Army Crossing the Alps. 1812. Oil on canvas, 4'9" × 7'9" (1.46 × 2.39 m). The Tate Gallery, London.



mist before him. Standing on the brink of a mysterious void, the solitary wanderer can go no further physically, suggesting that his journey is ultimately a spiritual one.

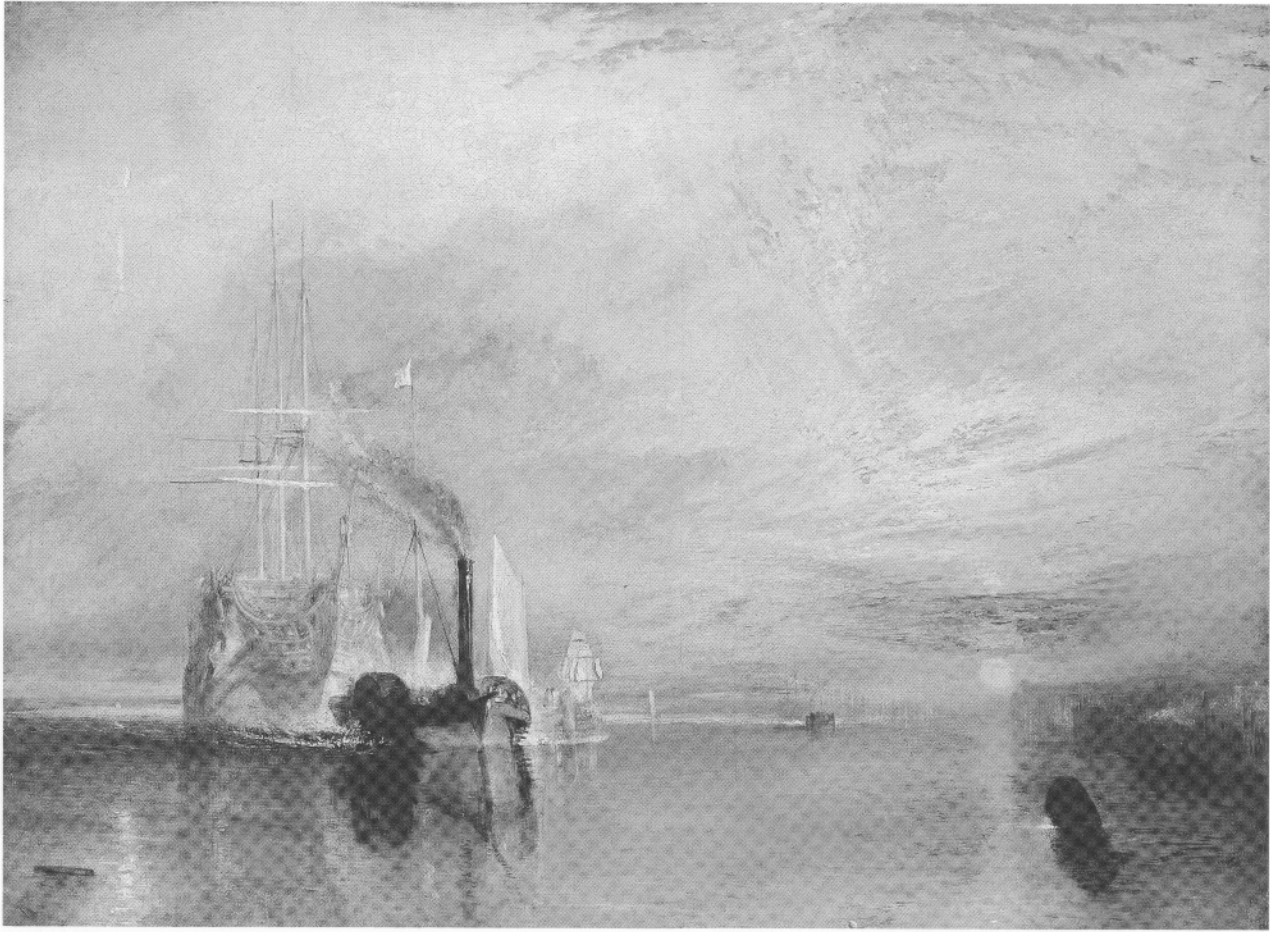
Friedrich's English contemporary Joseph Mallord William Turner (1775–1851) devoted much of his early work to the Romantic theme of nature as a cataclysmic force that overwhelms human beings and their creations. Turner entered the Royal Academy in 1789, was elected a full academician at the unusually young age of twenty-seven, and later became a professor in the Royal Academy school. During the 1790s, Turner helped revolutionize the British watercolor tradition by rejecting underpainting and topographic accuracy in favor of a freer application of paint and more generalized atmospheric effects. By the late 1790s, Turner was also exhibiting large-scale oil paintings of grand natural scenes and historical subjects.

Turner's *Snowstorm: Hannibal and His Army Crossing the Alps* (fig. 27-19) epitomizes the Romantic mood of sublime awe as an enormous vortex of wind, vapor, and snow threatens to annihilate the soldiers below it and even to obliterate the sun. Barely discernible in the distance is the figure of the brilliant Carthaginian general Hannibal, who, mounted on an elephant, led his troops through the Alps to defeat Roman armies in 218 BCE. Turner probably intended this painting as an allegory of the Napoleonic Wars—Napoleon himself had crossed the Alps, an event celebrated in Jacques-Louis David's *Napoleon Crossing the Saint-Bernard* (see fig. 27-2). But while David's painting, which Turner saw in Paris in 1802, depicts Napoleon as a powerful figure who seems to command not only his troops but nature itself, Turner reduces Hannibal to a speck on the horizon and shows his troops threatened by a cataclysmic storm, as if foretelling their eventual defeat. In 1814, just two years after the exhibition of Turner's painting, Napoleon suffered a decisive loss to his European opponents and met final defeat at Waterloo in 1815.

The fall of the Napoleonic Empire exemplified a favorite Romantic theme of Turner's, "the course of empire"—the inevitable decline and death that comes to all great national extensions, from Rome to Spain to France, and even to his own Britain. Among Turner's many meditations on Britain's eventual fate is *The Fighting "Téméraire," Tugged to Her Last Berth to Be Broken Up* (fig. 27-20), of 1838. The *Téméraire*, the second-ranking British ship in a great naval victory over the Napoleonic fleet, thirty-three years later is being pulled to the scrap heap by one of the new steam-driven paddle vessels replacing the great sailing ships. The blazing sunset in the rear not only suggests the passing of the great ship but also suggests the decline of British imperial dominion, which depended on its rule of the sea. The broad and painterly treatment of the sky, which Turner laid down largely with a palette knife, hints at the abstraction of his late works of the 1840s, in which land, sea, and sky dissolve into vaporous bursts of color and light.

If Turner's works epitomize the theatrical side of Romantic landscape painting, those of his compatriot John Constable (1776–1837) exemplify the equally Romantic impulse toward naturalism as a form of personal devotion to nature. The son of a successful miller, Constable declared that the landscape of his youth in southern England had made him a painter even before he ever picked up a brush. Although he was trained at the Royal Academy—which considered naturalism an inferior art form—he was most influenced by the British topographic watercolor tradition of the late eighteenth century and by the example of seventeenth-century Dutch landscapists (see fig. 19-62). After moving to London in 1816, he dedicated himself to painting monumental views of the agricultural landscape of his youth.

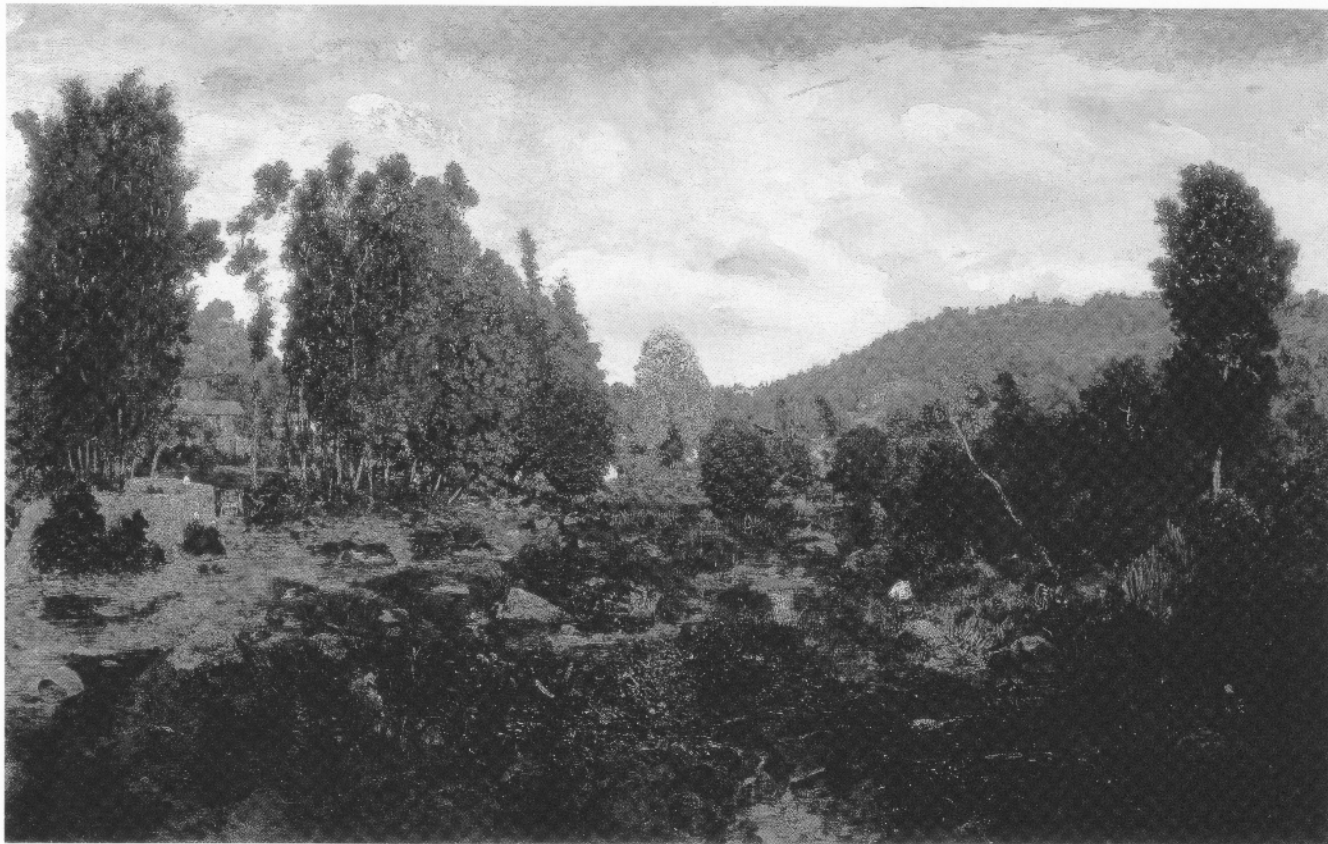
The White Horse (fig. 27-21), a typical work of Constable's maturity, depicts a fresh early summer day in the Stour River valley after the passing of a storm. Sunlight



27-20. Joseph Mallord William Turner. *The Fighting "Téméraire," Tugged to Her Last Berth to Be Broken Up.* 1838. Oil on canvas, 35 $\frac{1}{4}$ × 48" (90.8 × 121.9 cm). The National Gallery, London.



27-21. John Constable. *The White Horse.* 1819. Oil on canvas, 4'3 $\frac{3}{4}$ " × 6'2 $\frac{1}{8}$ " (1.31 × 1.88 m). The Frick Collection, New York.



27-22. Théodore Rousseau. *The Valley of Tiffauges (Marais en Vendée)*. 1837–44. Oil on canvas, 25½ × 40½" (64.7 × 103 cm). Cincinnati Art Museum.

Gift of Emilie L. Heine in memory of Mr. and Mrs. John Hauck (1940.1202)

Although this picture, with its informal composition and loose paint handling, looks as if it might have been painted directly on the spot, Rousseau in fact composed it in his studio and worked on it over several years. Not until the rise of Impressionism a generation later would artists routinely execute pictures on this scale outdoors, directly before the subject.

glistens off the water and foliage, an effect Constable achieved through tiny dabs of white paint. In the lower left, a farmer and his helpers ferry a workhorse across the river. Such elements were never invented by Constable, who insisted that art should be an objective record of things actually seen and who composed his paintings in the studio from sketches made on the site. Yet Constable made no reference to the region's ongoing economic depression and civil unrest. His idyllic images may have been in part a reaction against the blight attending England's industrialization.

Constable's first critical success came not in England but at the Paris Salon of 1824, where one of his landscapes won a gold medal. His example inspired a group of French landscape painters that emerged in the 1830s and became known as the Barbizon School because a number of them, including Théodore Rousseau (1812–67), lived in the rural town of Barbizon in the forest of Fontainebleau, near Paris. Trained at the academy, Rousseau turned to landscape around 1830, inspired by the works of Constable and the seventeenth-century Dutch landscapes he admired in the Louvre. Although Rousseau's first submission to the Salon in 1831 was accepted, his modest canvases of the French countryside were systematically refused between 1836 and 1841 because they were not idealized, were not peopled with

biblical or classical figures, and seemed too sketchy and "unfinished." From 1842 to 1848 he did not submit to the Salon. As a result of his exclusion from the Salon, Rousseau became known as *le grand refusé* ("the great refused one"). Like most works by Rousseau and his colleagues, *The Valley of Tiffauges* (fig. 27-22) invites the spectator to experience the soothing tranquility of unspoiled nature.

NATURALISTIC, ROMANTIC, AND NEOCLASSICAL AMERICAN ART

Before the advent of photography, artists played an important role in circulating knowledge about the natural world. One of America's most celebrated scientific naturalists was John James Audubon (1785–1851), whose life's ambition was "to complete a collection of drawings of the Birds of our country, from Nature . . . and to acquire . . . a knowledge of their habitats and residences." To support publication of his *The Birds of America* (completed in 1839), Audubon sold paintings after his drawings. In *Common Grackle* (fig. 27-23), the birds are closely observed and in their natural habitat, and they are rendered in the combination of watercolor and drawing that Audubon favored to capture naturalistic