Art in the Romantic Era

The Death of Marat by David 1793

David, Coronation of Napoleon, 1805-7

detail, Coronation

David, Napoleon Crossing the Alps, 1800

Arc de Triomphe, Paris 1806-37
Aspects of Romanticism in music & art

- The Engaged & Enraged Artist
- Nature
- Supernatural, demonic; dreams & madness
- exoticism
- “ancient” (Medieval — not Greek)
  - rejection of Classicism & Renaissance

Engaged and enraged

- THE ARTIST APART FROM SOCIETY
- THE ARTIST AS SOCIAL CRITIC/REVOLUTIONARY
- THE ARTIST AS GENIUS

ARE WE NOT STILL IN THE ROMANTIC ERA?

Goya, Executions of the Third of May, 1808 1814-15

Delacroix, Liberty Leading the People, 1830

Goya, Disasters of War Brave Deeds Against the Dead

Etching
Political communication
Nature

• peaceful, restorative, an escape;
  The Picturesque
• awesome, powerful, horrifying, overwhelming, indifferent to the fate of humans;
  The Sublime
• the language of God (edited)
• an inner emotional (subjective) state

John Constable, *The Hay Wain*, 1821

Thomas Cole, *View from Mount Holyoke, Northampton, Mass. after a thunderstorm*, also known as *The Oxbow*, 1836

Caspar David Friedrich, *The Wanderer Above the Mists*, c. 1817-18

Constable, *Salisbury Cathedral*, 1826

FRIEDRICH, Caspar David
*The Sea of Ice*, c. 1823-25, oil on canvas, 96.7 x 126.9 cm

*detail, The Slave Ship*


*The Raft of the Medusa* by Gericault, 1819
**The Supernatural**

- ghosts, fairies, witches, demons, etc.
- the shadows of the mind – dreams & madness
- reaction to Rationalism? (1st witch scare during the Renaissance) – the escape from Reason
Delacroix
*Faust dans la prison de Marguerite*, 1828
No. 18 from the set of 18 lithographs of Goethe’s Faust

Goya, *Witches’ Sabbath*, c. 1819-23

Goya,
*The Sleep of Reason Brings Forth Monsters*
1796-8
etching

Theodore Gericault
*Mad Woman with a Mania of Envy*
1822-23

Goya
*Kronos devouring his children*

Goya
*The Lunatics*
**Exoticism**

- the sexy Other
- psychological/moral justification of imperialism?
- England is exotic to the Italians, Italy exotic to the English!
- a sense of escape?

Ingres, Jean Auguste Dominique
La Grand Odalisque
1814
Oil on canvas

Delacroix, The Death of Sardanapalus, 1826

Jean Auguste Ingres, The Turkish Bath, c1852-63

detail, Sardanapalus
Revival of past styles

- Gothic & Romanesque revival
- Free mixture of stylistic elements
- Gothic verticality & asymmetry

Ingres, Portrait of a Negress, Marie Guillelmine Benoist, 1800

Political comment on the rights of women?

Françoise-Marius Granet, Monks on the Terrace of the Certosa in Capri, c. 1820

Oil on canvas

John Nash, Royal Pavilion at Brighton 1815-1823
Fonthill Abbey 1823

The most influential collapsed building?
aka “Beckford’s folly”

Cole, *The Architect’s Dream*, 1840

Thomas Cole, *The Return*, 1837

A “folly” (faux ruin) in an English garden

Fonthill, painting of the interior by the architect, James Wyatt
Houses of Parliament, London, 1840-65

An English building in India

Lyndhurst 1838-1842

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Trinity Church, Boston
1877
Richardson

Goya, Executions of the Third of May, 1808
1814-15

Engaged & enraged: political critique
John Constable, *The Hay Wain*, 1821

Nature: The Picturesque

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Caspar David Friedrich, *The Wanderer Above the Mists*, c. 1817-18

Nature: The Sublime

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Goya, *The Sleep of Reason Brings Forth Monsters*, 1796-8

Etching

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EXOTICISM: another escape from Reason

Royal Pavilion at Brighton 1815-1823

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Houses of Parliament, London, 1840-65

The escape from Reason, Part 3: Revival of the Pre-Renaissance Past