

# Romanticism

## Neoclassicism vs. Romanticism

### Neoclassicism

### Romanticism

**Values:**

Order, solemnity.

Intuition, emotion, imagination.

**Inspiration:**

Classical Rome, patriotism, courage, honor.

Medieval and Baroque eras, Middle and Far East.

**Tone:**

Calm, rational.

Subjective, spontaneous, non-conformist.

**Subjects:**

Greek and Roman history.

Legends, exotica, nature, violence.

**Technique:**

Stressed drawing with lines, not color; no trace of brushstroke.

Unrestrained, rich color; visible brushstrokes.

**Role of art:**

Morally uplifting, inspirational.

Dramatic, carry viewer away.

**Composition:**

Most figures in foreground.

Use of diagonal, crowded compositions.

**Best known painter:**

J. L. David.

Eugene Delacroix, Theodore Gericault.

# The Rise of Romanticism

- **Jean-Jacques Rousseau's** concept of freedom contributed to the rise of Romanticism, which desired not only political freedom but also freedom of thought, feeling, action, worship, speech, and taste.
  - Individuals claim their own freedom and with it a unique subjectivity.
  - Romanticism believed that the path to freedom was through imagination and feeling rather than through reason and thinking.
- **Feeling is All** - Romanticism believed in the value of sincere feeling and honest emotion. It emphasized feeling, imagination, intuition, and subjective emotion.
  - Romantic artists explored the outer edges of consciousness and developed a taste for the "*Gothick*" (the Middle Ages), the fantastic, the occult, and the macabre, and for the sublime, which inspires feelings of awe mixed with terror.



Henry Fuseli, *The Nightmare*, 1781. Oil on canvas, 3' 4" x 4' 2", Detroit Institute of the Arts

The transition from Neoclassicism to Romanticism constituted a shift in emphasis from reason to feeling, from calculation to intuition, and from objective nature to subjective emotion.

Style influenced by Henry Fuseli



William Blake, Ancient of Days, frontispiece of Europe: A Prophecy, 1794. Metal relief etching, hand-colored, approx. 9 1/2" x 6 3/4". Whitworth Art Gallery, University of Manchester.



William Blake,  
Nebuchadnezzar,  
1795, black ink and watercolor on paper, 16.9 × 23.7 in



William Blake  
The Lovers' Whirlwind  
illustrates Hell in Canto V of Dante's Inferno

# Francisco de Goya

Goya, The Count of Floridablanca,  
1783,  
Oil on canvas, 262 x 166 cm,  
Banco Urquijo, Madrid







Goya, The Family of Charles IV, 1800. Oil on canvas, approx. 9' 2" x 11'. Museo del Prado, Madrid.



Portrait of the Duchess of Alba, 1797, Oil on canvas,  
210 x 149 cm, Hispanic Society of America,  
New York



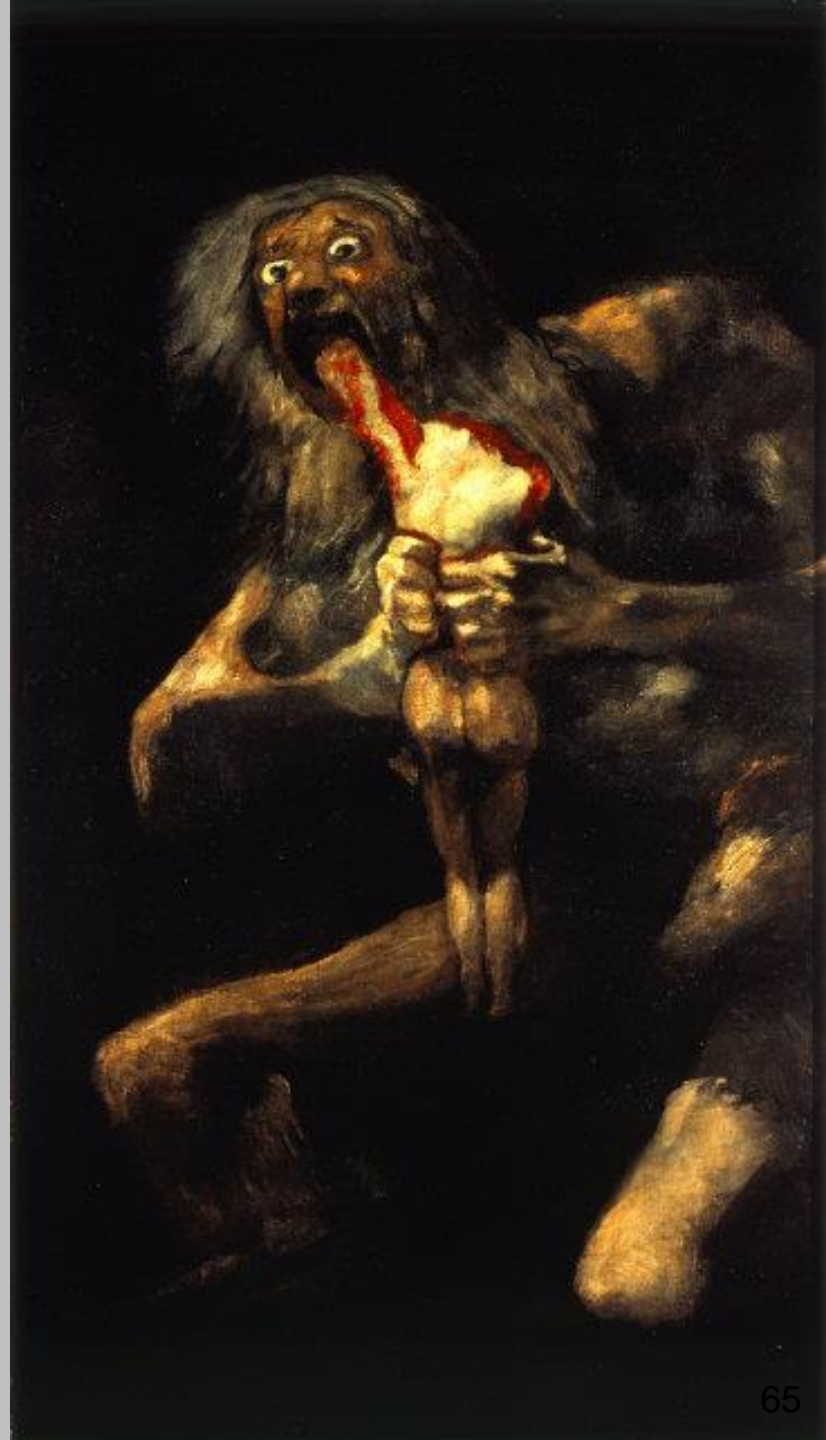
Goya, The Nude Maja, 1800, Oil on canvas, 97 x 190 cm, Museo del Prado, Madrid

Goya, *The Sleep of Reason Produces Monsters*,  
from *Los Caprichos*, ca. 1798. Etching and  
aquatint,  
8 1/2" x 6". The Metropolitan Museum of  
Art, New York



Francisco Goya, *Saturn Devouring His Children*,  
1819-1823.

*Detail of a detached fresco on canvas,*  
*full size approx. 4' 9" x 2' 8". Museo del Prado,*  
*Madrid.*





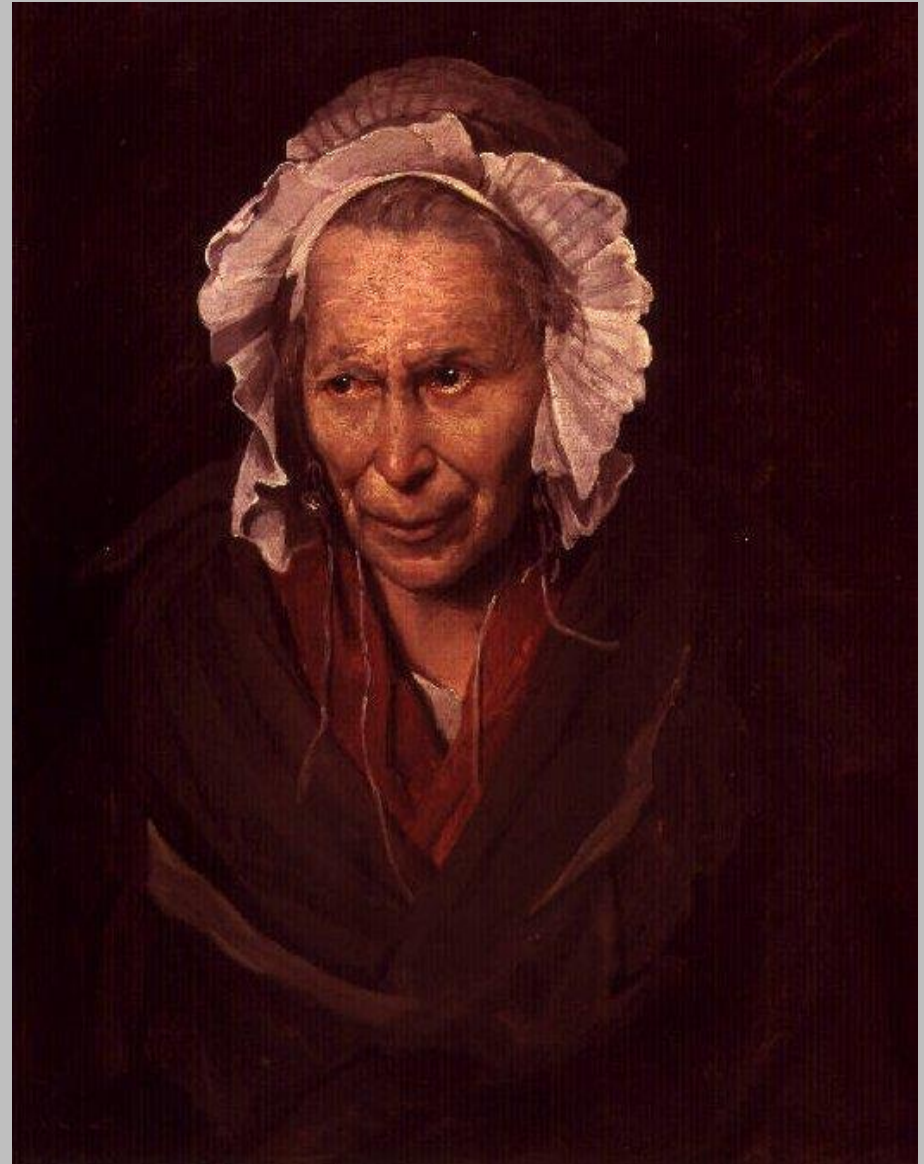
Witches' Sabbath (1821-23)



Gericault, Raft of the Medusa, oil on canvas, 4.91×7.16 m, exhibited 1819, Paris, Musée du Louvre



Portrait of a Kleptomaniac, 1822



Gericault, *Manic Envy*, oil on canvas,  
711x533 mm, c. 1822, Lyon,  
*Musée des Beaux-Arts*





A kidnapper, 1822–1823 (Museum of Fine Arts,  
Springfield, Massachusetts)



The Woman with a Gambling Mania, 1822  
(Louvre, Paris)



*Ingres's drawing.*

Eugène Delacroix, Paganini, ca. 1832. Oil on canvas, approx. 1' 5" x 11 1/2". The Phillips Collection, Washington, D.C.



# Romantic Landscape Painting

- Understand the romantic interest in the landscape as an independent and respected genre in Germany, England, and the United States.
- Romantic artists shared a deep desire to express powerful emotions. Like Atrocities and exotic experiences, nature can evoke deep feelings.
- During the Romantic era, landscape painting took on a new significance.
  - Germany, especially, most landscape painting expressed to some degree a Romantic, pantheistic view of nature.
  - Artists participated in the spirit of nature, interpreted the signs, symbols, and emblems of nature's universal spirit, and translated nature's transcendent meanings.

**Caspar David Freidrich**  
(1774 –1840)

*Wanderer above the Sea of Fog (1818).*  
94.8 × 74.8 cm, Kunsthalle Hamburg.





CASPAR DAVID

FRIEDRICH, Abbey in the Oak

Forest, 1810. Oil on canvas, Nationalgalerie, Staatliche Museen zu Berlin,

# The Reverential Landscape



Caspar David Friedrich, *Cloister Graveyard in the Snow*, 1810. Oil on canvas, approx. 3' 11" x 5' 10" (painting destroyed during World War II).



Caspar David Friedrich  
The Sea of Ice  
1823–24



John Constable, *The Haywain*, 1821. Oil on canvas, 4' 3" x 6' 2". National Gallery, London.





Willy Lott's Cottage



Jan Van Goyen  
Oil on canvas  
66,7 x 98 cm  
1652

Jan van Goyen  
Peasants and Horsemen at an Inn  
1632



- **John Constable** (11 June 1776 – 31 March 1837) was born in East Bergholt, a village on the River Stour in Suffolk.
- His father was a wealthy corn merchant, owner of Flatford Mill in East Bergholt and, later, Dedham Mill.
- In 1799, Constable persuaded his father to let him pursue a career in art and entered the Royal Academy Schools as a probationer,.
- He attended life classes and anatomical dissections, and studied and copied old masters.
- Among works that particularly inspired him during this period were paintings by **Thomas Gainsborough, Claude Lorrain, Peter Paul Rubens, Annibale Carracci and Jacob van Ruisdael.**



John Constable  
Wivenhoe Park  
Oil on canvas  
22.1 x 39.8 in.  
1816

John Constable  
Oil on canvas  
56.9 in × 48 in.  
1828





John Constable

Oil on canvas, 60.5 × 38 in. 1831

## Joseph Mallord William Turner

- Born in London on April 23, 1775, in London, to a barber and a wig-maker.
- studied at the Royal Academy of Art in 1789.
- Early focus was on the genre of landscape, as his career progressed he began to pay more attention to the effects of light and colour.
- fascinated with natural and atmospheric elements.
- He dominated British landscape painting throughout the first half of 19<sup>th</sup> C. in a thoroughly Romantic style which was driven by the immediacy of personal experience, emotion, and the boundless power of imagination.
- His landscapes varied from the sublime to the picturesque, each artwork exploring atmosphere through his careful attention to light and colour, and an expanding repertoire of techniques



Joseph Mallord William Turner, Fishermen at Sea, exhibited 1796, oil paint on canvas, 91 x 122 cm





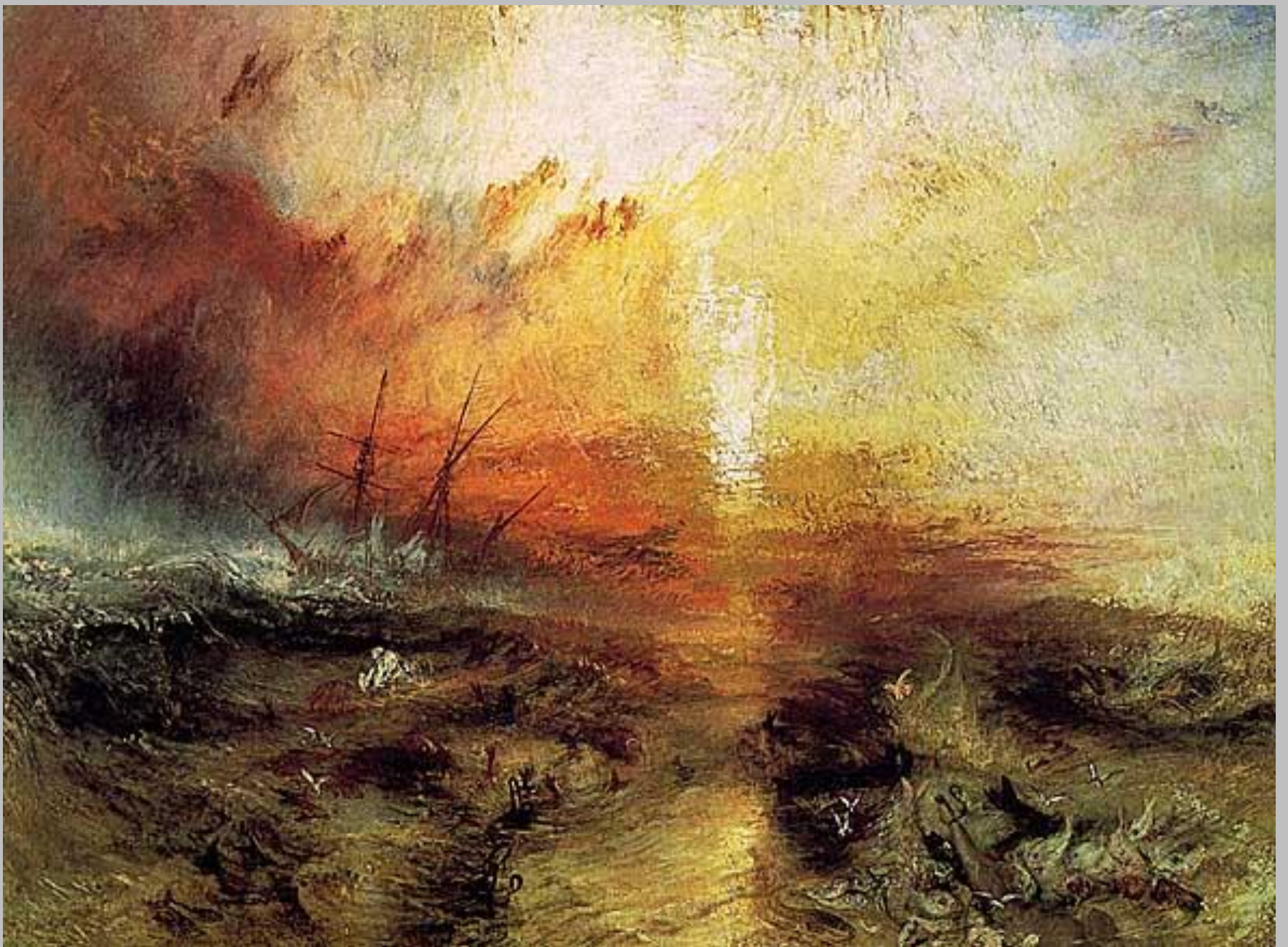
Joseph Mallord William Turner, Snow Storm: Hannibal and his Army Crossing the Alps, exhibited 1812, oil paint on canvas, 146 x 237 cm



Joseph Mallord William Turner, *Snow Storm - Steam-Boat off a Harbour's Mouth*, exhibited 1842, oil paint on canvas, 91 x 121 cm



*J.M.W. Turner, The shipwreck of the Minotaur, oil on canvas., Calouste Gulbenkian Museum, Lisbon*



Joseph Mallord William Turner, *The Slave Ship*, 1840. Oil on canvas, 2' 11 3/4" x 4' 1/4".  
Museum of Fine Arts, Boston



J. M. W. Turner  
Rain, Steam and Speed – The Great Western Railway  
oil on canvas  
36 in × 48.0 in., 1844



Detail of a boat floating on the river in the lower-left corner of the painting.