

CH. 27

THEME: WAR and VIOLENCE

FOCUS: Goya's *Third of May*, Goya's *Disasters of War* series, Goya's *The Sleep of Reason Produces Monsters*, Gericault's *Raft of the Medusa*, Delacroix's *Liberty Leading the People*

ONLINE ASSIGNMENT: <http://smarthistory.khanacademy.org/goyas-third-of-may-1808.html>

ONLINE ASSIGNMENT: <http://smarthistory.khanacademy.org/gericaults-raft-of-the-medusa1.html>

ONLINE ASSIGNMENT: <http://smarthistory.khanacademy.org/romanticism-in-france.html>

READING ASSIGNMENT: KLEINER, pp. 762-769 and *SEE BELOW*

POWERPOINT: WAR and VIOLENCE: ROMANTICISM (Goya, Gericault, and Delacroix)

79

DATE DUE: _____

READ the FOLLOWING

Francisco Goya. *The Third of May, 1808, 1808-14, oil on canvas*

1. "Some geniuses find their true voice almost indecently early, for instance Mozart or Masaccio. Others are late developers, and Goya was one. If he had died at forty- a common fate in the eighteenth century- we would not remember him as a great painter. He was born in the Aragonese village of Fuentetodos, two days by mule from Saragossa, deep in the provinces, in 1746. His father was an artisan, a master gilder. In the 1750s Goya went to school in Saragossa. In 1760 he was apprenticed to the painter Jose Luzan. In 1763, aged seventeen, he went to Madrid for the first time, and he moved up to studying under Francisco Bayeu, a court painter whose sister Josefa he eventually married. In 1770, at twenty-four, he went to Italy to study; he stayed more than a year. Much romantic nonsense has been written about his Italian visit; we can be fairly sure that he did not go there as a toreador with a bullfighting troupe, as was claimed after his death. But he stayed in Rome and Naples and probably Milan" (Hughes 58). *The Third of May, 1808*, by Goya "focuses on victims and antiheroes. It is not meant to be beautiful, however, but horrible. Goya emphasizes the brutality through the bloody corpses of those just killed. The work is less an indictment of the French than of the faceless and mechanical forces of war itself, blindly killing a representative sampling of humanity, which features a Christ-like figure in white. When asked why he painted such a brutal scene, Goya responded: 'To warn men never to do it again.' Unfortunately, soon after the Spanish monarchy was restored, it abolished the new constitution and reinstated the Inquisition, which the French had banned. Goya gave up all hope in human progress and retired to his home outside Madrid, where he gave vent to his disillusionment in the 'black' paintings he did on its walls" (Stokstad, *Art History* 970). "Goya, an almost exact contemporary of Jacques-Louis David, established himself in the 1780s as the leading painter in Spain, specializing in religious pictures and portraits, and much employed by the royal court. He also knew well one or two of the few Spaniards who welcomed the Enlightenment and shared their hatred of injustice, religious fanaticism, superstition and cruelty" (Honour and Fleming 644).

2. On 2 May 1808 French cavalrymen entered Madrid to put down a popular uprising. Mounting civilian unrest had turned into a series of riots in which Spaniards fought French soldiers in the streets while the Spanish army, garrisoned outside the town, remained uncommitted to either side; and was publicly thanked for this tacit support by Marshal Joachim Murat, Napoleon's general-in-chief of the French armies in Spain. Having arrived at the Spanish capital on 25 March, Murat was well placed to quell the insurrection of 2 May. This he did with the help of ninety-six members of Napoleon's famous Turkish bodyguard, the 'Mamelukes'. It was this episode more than any other which sparked off the civil war and inspired, six years after the events, Goya's two magisterial war paintings: *The Second of May 1808* and *The Third of May 1808*" (Symmons 233). "In his images of war Goya champions Enlightenment views of individual freedom against political oppression. In *The Executions of the Third of May, 1808* he dramatically juxtaposes the visible faces of the victims with the covered faces of the executioners. The firing squad is an anonymous, but deadly, force, whose regular, repeated rhythms and dark mass contrast with the highlighted, disorderly victims. The emotional poses and gestures, accentuated by thick brushstrokes, and the stress on individual reactions to the 'blind,' brute force of the firing squad, are characteristic of Goya's Romanticism. The raised arms of the central, illuminated victim about to be shot recall Christ's death. His pose and gesture, in turn, are repeated by the foremost corpse. The lessons of Christ's Crucifixion, Goya seems to be saying, are still unlearned. By mingling reds and browns in this section of the picture, Goya creates the impression that blood is flowing into the earth. Somewhat muted by the night sky, a church rises in the background and towers over the scene" (Adams, *Art Across Time* 728). "This painting depicts the aftermath of events that occurred on May 2 and 3, 1808. Two Spanish rebels had fired on fifteen French

soldiers from Napoleon's army. In response, the French troops rounded up and executed close to a thousand inhabitants of Madrid and other Spanish towns. Six years later, after the French had been ousted, the liberal government of Spain commissioned a pair of paintings, of which this is one, to commemorate the atrocity" (729).

3. "When Napoleon's armies occupied Spain in 1808, Goya and many other Spaniards hoped that the conquerors would bring the liberal reforms so badly needed. The barbaric behavior of the French troops crushed these hopes and generated a popular resistance of equal savagery. Many of Goya's works from 1810 to 1815 reflect this bitter experience. The greatest is a pair of large paintings done in 1814 at his request for the newly restored **King Ferdinand VII**. Their purpose was to commemorate the heroic actions of the Spanish people during the struggle for independence from France, Goya chose two events that ignited the prolonged guerrilla war against the occupying forces. *The Second of May, 1808* shows a group of Madrid citizens attacking a detachment of French troops. The soldiers took revenge by murdering the family of bankers (to whom the artist was related by marriage) and servants of the house from which the shot that killed the Mameluke (on horseback) was fired. *The Third of May, 1808* represents the execution of rioters the following night. It is doubtful that Goya witnessed either incident, since he made little attempt at topographical accuracy. In characteristically Romantic fashion, he has taken liberties with both scenes for the sake of a higher, 'poetic' truth. Together these canvases are the models for the scenes of violence and combat taken up by the French painters Theodore Gericault and Eugene Delacroix. In *The Second of May, 1808*, the blazing color, and broad, fluid brushwork are more strongly Neo-Baroque than ever in order to heighten the drama. In *The Third of May, 1808*, the dramatic nocturnal light, so reminiscent of El Greco, gives the picture the emotional intensity of religious art, but these martyrs are dying for Liberty, not the Kingdom of Heaven. Nor are their executioners the agents of Satan but of political tyranny. They are a formation of faceless killers, completely indifferent to their victims' despair and defiance. The same scene was to be repeated countless times in modern history. With the prophecy of genius, Goya created an image that has become a terrifying symbol of our era. After the defeat of Napoleon, the Spanish monarchy brought a new wave of repression, and Goya withdrew more and more into a private world. Finally, in 1824, he went into voluntary exile. After a brief stay in Paris, Goya settled in Bordeaux, where he died" (Janson 660, 662). "The original function of this image, and of the *Second of May* is unknown. A plausible suggestion is that they were intended to decorate a triumphal arch erected to celebrate Ferdinand VII's return to Madrid; another possibility is that they hung as decorations when 2 May was finally celebrated in a liberated Madrid in 1814" (Tomlinson 153). "In contrast to the confusion of the *Second of May*, stillness reigns, as the black sky weighs down on the scene, and the small hill in the left-hand middle-distance blocks any route of escape. The dominant tones of grays and browns, relieved only by the spilled red blood and the bright white and yellow worn by the figure with arms spread, emphasize the grimness of the event. As in the *Second in May*, the appeal to traditional religious imagery expresses the triumph of evil: the figure with open arms shows the stigmata in his hands, clarifying his role as a modern Christ-like martyr sacrificed for a greater glory, the salvation of the Spanish people" (153-154). "Goya's French soldiers echo the stance of the Horatii, but they shoot a group of defenseless civilians rounded up in Madrid after the previous day's uprising against the French army of occupation. But the emphasis is placed on, and the spectator's sympathy directed to, the victims, especially the man in a white shirt who stands with outstretched arms before the faceless firing-squad" (Honour and Fleming 644).

4. "There are few records of Goya's activities during the war. He probably spent most of the six years of conflict in Madrid, but in 1808 he visited his hometown of Fuendetodos and went to Saragossa, invited by General José Palafox, to 'study the ruins of the city and depict the glorious deeds of the people'; he described in a letter his 'deep personal involvement with the achievement of my native city'. He is also recorded as making official pictures of the siege for the Spanish side and donating canvas to help the Spanish war effort" (Symmons 234). "Perhaps because Goya was at this time particularly concerned with making his own record of the war in black-and-white prints, so, too, the influence of prints is particularly discernable in these two paintings... In both the *Second of May 1808* and its companion piece, the *Third of May 1808*, a strong reliance on slightly flattened perspective and muted coloring, and the suggestion of a humbler, more dynamic type of image which does not derive from the influence of official academic history painting appear, perhaps as a tribute to designers of ephemeral visual polemics" (262). "The fate of Goya's two paintings is clouded in obscurity. It has recently been suggested that Goya produced another two great war paintings and that all four were displayed on a triumphant pyramid" (265).

Los Caprichos and the Disasters of War

1. In the 1780s, "Goya became more of a libertarian. His involvement with the Enlightenment thought is best seen in his etchings, which made him the most important printmaker since Rembrandt. Published in series at intervals throughout his career, they ridicule human folly from the same moral viewpoint as Hogarth. But what a vast difference separates the two artists! Although suggested by proverbs and popular superstitions, many of Goya's prints defy exact analysis. He created terrifying scenes such as *The Sleep of Reason Produces Monsters* from the series **Los Caprichos** of the late 1790s. The subtitle, added later, expanded on its meaning. 'Imagination abandoned by reason produces impossible monsters; united with her, she is the mother of the arts.' The artist, shrinking from the assault of his visions, suffers from the same disorder as the figure in Durer's *Melancholia I*, but his paralysis is psychological rather than conceptual" (Janson 659). *The Sleep of Reason. Produces Monsters* was meant to be used as a frontispiece to a folio of eighty etchings. "The print shows a personification of Reason having fallen asleep. Behind him are the dark creatures of

the night- owls and bats- that are let loose when Reason sleeps.” (Stokstad, *Art History* 968) “Seemingly poised to attack the artist are owls (symbols of folly) and bats (symbols of ignorance)” (Kleiner, Mamiya, and Tansey 865).

2. “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 do so he might have to appear before the Inquisition because of his unflattering portrayal of the Church in some of the etchings” (Stokstad, *Art History* 969). “You can make a protomodernist out of Goya, just as the nineteenth century made him a proto-Romantic and then a proto-Realist. His dismembered carcasses in the *Disasters of War* directly inspired Gericault’s. Manet’s assiduously imitated him- his Parisiennes on the balcony are Goya’s *majas* transposed to Paris, his bullfight is a direct homage to Goya’s *Tauromaquias*. Dali constantly invoked him, and from *L’Age d’Or* to *The Exterminating Angel*, Luis Bunuel’s films elliptically refer to Goya and constitute a cinematic parallel to his eighty prints about the sexual and social follies of Madrid, the *Caprichos*. Picasso, of course, meditated on Goya from first to last and was always scared of the comparison. Among Americans, to name only a couple, Goya surfaces dramatically in the late works of Philip Guston (so many of which seem homages to the *Caprichos*) and in the tragic blacks and humped profiles of Robert Motherwell’s *Elegies to the Spanish Republic*” (Hughes, *Nothing If Not Critical* 51). “But you cannot make Goya into a proto-post modernist. He is never trivial enough for that. It is the wholeness of his fiction, in its unremitting earnestness, its desire to know and tell the truth, that our art has lost. This is what used to be meant when a great artist was called ‘universal’: you can’t take the term literally- there is no imaginable Goya who could mean as much to a Chinese as to a European- but it does suggest the power of such artists to keep appealing through their imagery to very different people along the strand of a common cultural descent, so that even when beliefs have lost their fervency, when both the oppressors and the oppressed are dead, when the references of religion and popular culture have changed, as they certainly have between Madrid in 1809 and New York in 1989, still we venture to claim Goya as our own. Our ability to describe ourselves is somewhat inflected by this man’s painting, drawings and prints” (51).

3. “You could not claim this for any of his Spanish contemporaries. It doesn’t entirely rest on his greatness as an artist either, since other great painters of the eighteenth and early nineteenth centuries don’t have Goya’s ability to project their images from their time into ours. No matter how much we love Watteau, his sense of society is closed to us forever; we will never be able to imagine ourselves taking part in those rituals on the shaved lawns of the paradise-garden. But Goya is a different matter” (51). “Goya’s liberalism is bound up with his class ambitions. In the late eighteenth century, which also saw the first phase of Goya’s career, Madrid had a thin veneer of *ilustrados*, whose influence was largely dependent on royal approval- which they got in plenty from Charles II. Their liberalism was safeguarded not by popular movements, but by the direct sympathy of the monarch. Like many of the aristocrats who supported the French Revolution in its pre-Jacobin years, they perceived their King as the caretaker of liberal reform. But the *pueblo*, the common people and artisans from whose ranks Goya had risen, was far more conservative. There was an immense chasm between popular and elite culture in Bourbon Spain. To the *majo* on the street, the *ilustrado* in the salon with his Frenchified ideas was virtually a foreigner. People rarely like the humanitarian plans of their social superiors. The culture of the Madrid *pueblo* had nothing to do with Beccarai or Diderot- or with Goya’s court portraits, for that matter. It was immersed in folktales, superstitions and ferociously dirty jokes. It clung to the bullfight, to flamenco singers and hellfire preachers, to the grotesque pantomimes known as *tonadillas*, to phantasmagorias full of witches and demons, to crude woodcuts and a popular theater whose heroes were bandits, smugglers and other enemies of authority, and to the codes of brash, laconic dandyism and male bonding that were signified by the word *majismo*. At forty-six, Goya painted himself as a *majo*- a costume which for an established court painter in the 1790s was roughly equivalent to black leather and jeans among New York artists in the 1960s. Populism stood for liberty- of a rough, conservative, intensely xenophobic kind, sentimental and hard-eyed by turns. And it was indissolubly linked to old Spain, black Spain, the Spain the *ilustrados* hoped to cure with their judicious enemas of liberal ideology. What they really thought of their would-be doctors and their medicine came brutally clear to Goya (and everyone else) after the Peninsular War broke out. They thought liberals were French quislings. The title of one plate from the *Disasters of War* is *Popolcho*, meaning ‘rabble’ or ‘mob’- definitely not ‘people’; the victim on the ground is a liberal defrocked, and the instrument whose sharp end he would be about to experience if he were alive is a *media luna*, a tool with a half-moon cutter used to hamstringing bulls” (55).

4. “The prints Goya produced at this time, now entitled *The Disasters of War*, form perhaps the most uncompromising artistic record of conflict ever produced. The artist’s inspiration came from the analysis of rural guerilla combat, even squalid and grotesque episodes of rape, murder, the mutilation of corpses, the abandonment of children and the atrocities committed by French troops and their Spanish opponents. The compositional simplicity of these prints is particularly arresting. Unlike official war artists, Goya was not obliged to represent the grand-scale dramas of major battles, and his skills found stimulus instead in the destruction of rural communities and the suffering endured by his adopted city of Madrid. The *Disasters* were produced over some six years and offer only a bleak, questionable conclusion, closing with an equivocal and skeptical vision of a changed and damaged postwar nation. Each plate bears a caption, and sometimes an observation about what is taking place in the design; occasionally Goya also adds a moral or epigram. But, in a manner quite different from the satiric and poetic captions of the *Caprichos*, Goya’s commentaries here are terse and somber” (Symmons 238-240). “The *Disasters* comprise a complete, self-contained work of art, made up of eighty out of a total of eighty-two separate images (two were not published in the first edition), linked by three principal themes. The first of these, probably begun around 1810, focuses on how men and women in the Spanish countryside confronted the invasion, and was inspired by images of piled corpses, which people flung into mass graves. These prints include incidents of fighting, executions and

murder. The second theme shifts to urban-based settings and centers on the famine that afflicted Madrid in 1811-12. Finally, up to about 1815, Goya demonstrates how the end of the war and the restoration of the Spanish Bourbon monarch, Ferdinand VII (r. 1814-33), brought about even greater disasters" (241).

5. "We get into problems if we try to project the internal Goya, the creator of the *Caprichos*, back on the external and public Goya, the portraitist and allegorist. We'd like to think our hero viewed those in power with a cold eye, and that his portraits of them have an undercurrent of satire; but they didn't think so and they were neither foolish nor lacking in vanity" (Hughes, *Nothing if Not Critical* 60-61). "Goya in 1793 feel ill from an infection- it may have been a form of polio- that disoriented him, rocked his self-confidence and left him permanently deaf. Deafness meant less sociability, and through the 1790s you see the second, the private, the deeper Goya pushing to the surface, first in genre scenes that look like Rococo pastorals in which something has gone hideously wrong- he won't suppress the ugly sprawl of the dead or the shoe that's come off the foot. Having hallucinated and heard noise in his head, he thinks of madhouses. He nourishes himself with drawings whose content is very far from the polite discourse of court art. These drawings of the 1790s are the protein of his later work. They form the basis of the *Caprichos*. They parallel a sudden mood of reaction that swept the Spanish government. In 1790 Floridablanca banned the import of French writings; in 1791 he suspended most Spanish newspapers; in 1792 Godoy took power, ruling Spain through Maria Luisa and her complaisant husband. Goya was shocked by this and disillusioned by the seesawing of influence between liberals and conservatives that would end, after 1800, with total liberal defeat. His response was one of sardonic, oblique protest. Through the nineties there was a growing split between the public and the private Goya. After 1800 he still did official commissions and negotiated his way through the centers of patronage, but more and more of his drive were into his private visions, whose first complete manifesto was the *Caprichos*, sent to press in 1799, when he was fifty-three" (61-62).

6. "You can decode the *Caprichos* because they are meant, explicitly, as social speech- satires on reaction, privilege, stupidity, exploitations and social vulgarity, a manifesto of liberal dislikes. He attacks the clergy for overglossing the Bible and trying to ban its vernacular editions. He satirizes the irrational rise and fall of favorites at court in an image that may very obliquely refer to Godoy as a risen Lucifer, and that derives from the medieval figure of the turning of Fortune's wheel... And he goes much deeper into the fears of the *pueblo*, down to the crossroads of the demonic and the sexual, protesting against the sexual abuse of children in *Sopla*, an image whose details shocks us even today" (62). "The liberal message was that human nature is naturally good but is deformed by corrupt laws and bad customs. Man is born free, but he is everywhere in chains. Goya's message, late in his life, is different. The chains are attached to something deep inside human nature: they are forged from the substance of what, since Freud, we have called the id" (64). "In a work originally intended as the frontispiece of *Los Caprichos* but then safely tucked away in the middle of the series (as no. 43), entitled *The Sleep of Reason Produces Monsters*, Goy shows the dark side of the ideal of Enlightenment, the fragility of the veneer of civilization and rationality. This is a nocturnal world, explicitly opposed to that of enlightenment, and the darkness is populated by sinister animals long associated with witches, such as bats, owls, and cats. Sleep has interrupted the work of an artist and led to his assault by these horrible phantasms. An inscription in Goya's manuscript gives an explicit explanation of the image: 'Imagination forsaken by Reason begets impossible monsters; united with her, she is the mother of the arts and the source of their wonders.' In short, this imagery conveys the perversion of art in the absence of the rationality so avidly cultivated by the Enlightenment. Goya in many respects is agreeing with his European contemporaries by showing the antithesis of beauty and ideality, employing satire and caricature in the manner of Hogarth. The first version of this composition showed a self-portrait of Goya above the head of the sleeping artist; a second drawing of the same scene held another inscription redolent of the overall ambition of the *Caprichos*: 'The author dreaming. His only purpose is to banish harmful ideas commonly believed and to perpetuate with this work of *Caprichos* the solid testimony of truth.' Combating superstition remained an ongoing ambition of this etched series... All of the plates of the *Caprichos* emphasize the contrast of darkness with light" (Silver 307).

7. "During the French occupation of Spain (1808-1814), Goya also sketched scenes of the occupation by Napoleon's troops. These sketches were published in 1863 as a series of prints called *Disasters of War*. *The Third of May, 1808* is often considered to be the most dramatic of Goya's studies of the Spanish War of Independence. In it, we can see aspects of the compositions of the prints in *Disasters of War*. Compositionally, there are similarities between the print and the later painting. In "And There is No Remedy", the firing squad about to shoot its helpless targets is arranged in a strikingly similar way to the firing squad in *The Third of May, 1808*. The light area on the left is echoed in the small hill behind the martyr in *Third of May*. The vertical post to which the victim is tied in the print also draws the viewer toward the center of the work; this device was repeated with the church tower in the painting. The horizontal rifles on the right side of the print create a directional line drawing attention toward the victim, a technique that Goya repeats in *Third of May*. "And There is No Remedy" is a good example of the way in which an artist re-works a visual idea over a period of time to develop ideas and refine the composition" (DeWitte, Larmann, and Shields 198).

Works Cited:

Adams, Laurie Schneider. *Art Across Time*. Boston: McGraw-Hill, 1999.

DeWitte, Debra J., Ralph M. Larmann, and M. Kathryn Shields. *Gateways to Art: Understanding the Visual Arts*. New York: Thames and Hudson, 2012.

Honour, Hugh, and John Fleming. *The Visual Arts: A History*. 7th ed. Upper Saddle River, NJ: Pearson Prentice-Hall, 2005.

Hughes, Robert. *Nothing if Not Critical*. New York: Penguin Books: 1990.

Janson, H. W. and Anthony F. *History of Art*, 6th ed. New York: Harry N. Abrams, 2001.

Kleiner, Fred S., Christin J. Mamiya, and Richard G. Tansey. *Gardner's Art Through the Ages*, 11th ed. Fort Worth: Harcourt College Publishers, 2001.

Silver, Larry. *Art in History*. New York: Abbeville Press, 1993.

Stokstad, Marilyn. *Art History*. New York: Harry N. Abrams, 1999.

Symmons, Sarah. *Goya*. London: Phaidon, 1998.

Tomlinson, Janis. *From El Greco to Goya*. New York: Harry N. Abrams, 1997.

Eugene Delacroix. *Liberty Leading the People, 1830, oil on canvas*

1. "This highly controversial painting commemorates the political uprising in Paris in July 1830, when Parisians took to the streets in revolt against the greedy and tyrannical regime of the King, **Charles X**" (Cumming, *Great Artists* 72). "Delacroix's *Liberty Leading the People*, executed in 1830, applies Romantic principles to the revolutionary ideal. In contrast to Rude's *Marseillaise* on the **Arc de Triomphe**, whose figures are in side view, Delacroix's rebels march directly toward the viewer. Delacroix 'romanticizes' the uprising by implying that the populace has spontaneously taken up arms, united in yearning for liberty. The figures emerge from a haze of smoke- a symbol of France's political emergence from the shackles of tyranny to enlightened republicanism. Visible in the distance is the Paris skyline with the towers of Notre-Dame Cathedral. From here the rebels will fly the tricolor (the red, white, and blue French flag)" (Adams, *Art Across Time* 725).

2. "As in *The Raft of the Medusa*, Delacroix's corpses lie in contorted poses in the foreground. The diagonal of the kneeling boy leads upward to Liberty, whose raised hand, holding the flag aloft, forms the apex of a pyramidal composition. Her Greek profile and bare breasts recall ancient statuary, while her towering form and costume confirm her allegorical role. By incorporating antiquity into his figure of Liberty, Delacroix makes a nostalgic, 'Romantic' appeal to Roman republican sentiment. Among Liberty's followers are representatives of different social classes, who are united by their common cause. In their determined march forward, they trample the corpses beneath them. They are willing to die themselves, secure in the knowledge that others will arise to take their place" (725-6). "A colorist in the tradition of Rubens, Delacroix integrates color with the painting's message. In an image that is primarily composed of brown tones and blacks, the colors that appear most vividly on the flag are repeated with more or less intensity throughout the picture plane. Whites are more freely distributed. In the sky, reds and blues are muted. Denser blues are repeated in the blue stocking of the fallen man at the left and the shirt of the kneeling boy. His scarf and belt, like the small ribbon of the corpse at the right, are accents of red. In echoing the colors of the flag, which is at once a symbol of Liberty and of French republicanism, Delacroix paints a political manifesto" (726).

3. "Delacroix includes two soldiers as victims. Many soldiers refused to fire on their fellow citizens- some even joined the rebel ranks...All classes, except the dyed-in-the-wool monarchists, supported the revolt. Delacroix conveys this by the variety of hats that are worn by the street-fighters- top hats, berets, and cloth caps are all represented" (Cumming, *Great Artists* 72-3). "A mortally wounded citizen stains with his dying breath to take a last look at Liberty. His arched pose is a crucial element in the pyramidal composition. Significantly, the artist echoes the colors of the flag in the dying patriot's clothing" (72). Liberty "wears a Phrygian cap, which was a symbol of liberty during the French Revolution. Women played a leading role in the street fighting of the 1830 Revolution" (73). "Delacroix had high hopes for the critical reception of this work, but he was disappointed. The proletarian emphasis was considered so dangerous that the painting was removed from public view until 1855" (72). "The bodies over whose remains the revolutionaries rush forward leave no doubt that Delacroix had learned the lessons of the previous decades- that the People is itself no more than a mass of individuals caught up in events, followers as well as leaders, victims as well as heroes. There is a wild, inspiring energy about bare-breasted Liberty, flourishing her tricolor and her bayoneted rifle, and determination about her rag-bag following. But as so often with this complex painter, the message is mixed: Liberty is not absolutely the leader, for a Parisian *gamin* runs ahead of her, and her own followers include a top-hatted bourgeois. Mixed, also, is the artistic language in which history painting merges with reportage, the ideal and allegorical with the contemporary and real. Like the *Raft*, the picture was not well received when it appeared at the Salon in 1831, and although bought by the state, was long kept out of view as too likely to inflame populist violence. Brought to power by the barricades, the new government of Louis-Philippe feared seeing them thrown up against

itself. Delacroix's picture, was, indeed, displayed again when, in 1848, Louis-Philippe's July Monarchy was itself swept away in a new revolution" (Brown 116).

4. Delacroix "maintained that the most beautiful works of art were those that 'express the pure imagination of the artist.' ... The artist shows himself brandishing a gun at the barricade. Delacroix's powerful figure of political liberty brandishing the tricolore in her right hand and a bayonet in her left bears a strong resemblance to the *Venus de Milo* discovered in 1820 and first shown in the Louvre the following year. Using this Classical figure may also have been a direct challenge to Ingres' *Apotheosis of Homer* (also in the Louvre) which was based on the antique *Victory*" (Bolton 60). "During the Revolution, Delacroix himself was on the side of the rebels, and wrote to his brother that he would at least paint for the fatherland if he could not fight for it. He put himself in his painting as the man with the black top hat in the front row of the fighters. Delacroix's free brushwork, and the luminescence of his colors, produce the vividness of his works. In order to intensify the tension and motion in his paintings, he deliberately used complementary contrasts as well as light and dark contrasts. Paint for Delacroix had not only a representational value, but primarily an emotional meaning of its own, with which the painter attempted to portray human temperaments and moods. With over 800 paintings and large-format murals, and more than 6,000 drawings, Delacroix is one of the most productive and influential painters of the 19th century. In a number of art-historical essays and an artistic diary he exhorted artists to take their bearings from the 'imperishable ideal of beauty', and said that passion and imagination were the primal experiences of the art. He was also aware of the contradiction between the classical ideal of perfection and the Romantic ideal of the infinite in his own works. Against his will, he was celebrated as the head of the Romantic school in France, as his paintings were felt to be the opposite of the cold, detached and perfect style of Ingres" (Krauss 61).

5. "The dramatic event is composed in a classically rigorous manner, inscribed in an equilateral triangle. In the foreground, fallen freedom fighters and a barricade of cobblestones and beams form a kind of barrier between spectator and scene. Led by an allegory of liberty, a semi-nude female figure with a Jacobin cap grasping a musket and waving the Tricolor, statuesque and yet in vehement movement, the enraged rebels charge toward us" (Wolf 106). "The Salon exhibition of 1827 was extolled in France as marking the victory of true Romanticism over neoclassicism. Yet the extent to which the French version differed from those of Germany or England may be seen from the work of its two main protagonists, Gericault and Delacroix. Both were profoundly painterly painters, and both were brilliant geniuses who, like all greats in art history, are by nature difficult to categorize in terms of any one style. And both by-passed the landscape genre so preferred throughout the rest of Europe, and turned instead to the history painting. The pathos of their compositions built on color and light, but unlike early history paintings, theirs often focuses on the nameless hero, the individual involved in fateful events or disastrous circumstances" (30). "Delacroix did not finish his painting in honor of the revolt until 1831. He was no radical and would personally have had no argument with moderate constitutional monarchy. But the demands of his artistic allegiances and skills caused him to produce a painting... quite at odds with the comfortable status quo. The first of these allegiances is of course the unrealized public potential of the *Raft of the Medusa*. *Liberty's* barricade, heaving up in the foreground, is the raft itself turned ninety degrees to the right so that the bodies tumble off its leading rather than its trailing edge. Gericault's sprawling barelegged corpse is shifted more or less intact from the lower right hand corner to the lower left, precisely marking the way he transposed his model. The straining pyramid of figures now pushes toward the viewer rather than toward a distant horizon. The most pressing question would have been what to place at the peak of the rising. Gericault had selected a black man, bare to the waist, who could serve simultaneously as an emblem of the African locale and as a condensed personification of all oppression and every desire for emancipation from intolerable conditions" (Eisenman 76). "In that she is a woman, she completes the whole of humanity; in that she can be nude, she represents a natural condition of humankind, suffocated by oppression but revealed again in revolt" (76-77).

6. "For this evocation of fighting on the barricades- perhaps the most famous visual image of revolution ever created- he returned to the combination of grand style and reportage, allegory and real life. It is more idealized than many other representations of the July days, but also more vivid and much more disturbing- as contemporaries seem to have appreciated. Bought by the state, it was judged too inflammatory to be exhibited for long and was withdrawn until immediately after the 1848 revolution, though not made permanently accessible to the public until 1861. Accompanied by an urchin brandishing pistols, a high-hatted bourgeois and a proletarian with a sabre. Liberty herself, with bayoneted rifle in one hand, tricolor in the other, advances inexorably towards the spectator, from whom she turns her head to rally her followers. Her attitude and the life-size corpses underfoot- one recalling a figure in *The Raft of the Medusa*- suggest that Delacroix was aware of her two-faced nature, of the distinction between negative liberty, or freedom from oppression, and positive liberty, or freedom from oppression, and positive liberty, or freedom to impose an ideal way of life. Indeed, the picture brings to mind a remark made by the French novelist and liberal politician Benjamin Constant (1767-1830): 'Human beings are sacrificed to abstractions; a holocaust of individuals is offered up to the 'people' ' (Honour and Fleming 648-649).

Works Cited:

Adams, Laurie Schneider. *Art Across Time*. Boston: McGraw-Hill, 1999.

Bolton, Linda. *Art in Focus: Paris*. Boston: Bulfinch Press, 1995.

Brown, David Blayney. *Romanticism*. London: Phaidon, 2001.

Cumming, Robert. *Great Artists*. New York: DK Publishing, 1998.

Eisenman, Stephen F. *Nineteenth-Century Art: A Critical History*. London: Thames and Hudson, 1994.

Honour, Hugh, and John Fleming. *The Visual Arts: A History*. 7th ed. Upper Saddle River, NJ: Pearson Prentice-Hall, 2005.

Janson, H. W. and Anthony F. *History of Art*, 6th ed. New York: Harry N. Abrams, 2001.

Krause, Anna-Carola. *The Story of Painting*. New York: H. F. Ullman, 2008.

Wolf, Norbert. *Painting of the Romantic Age*. Cologne: Taschen, 1999.

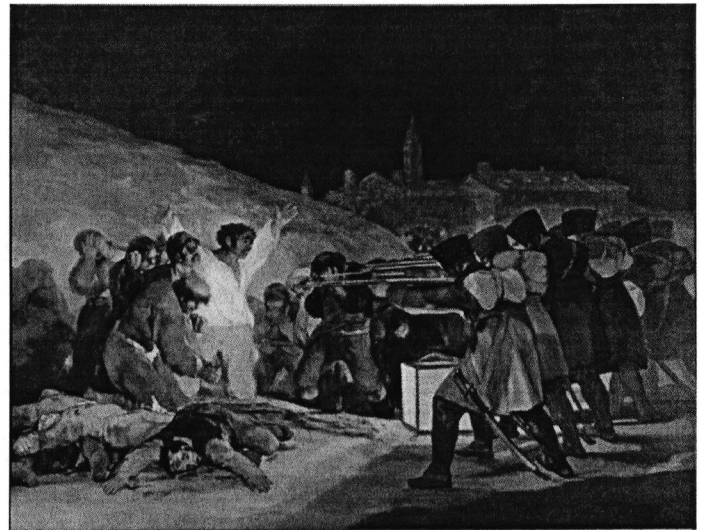
The following works depict horrific events that took place during the lifetime of the artist. Identify the event depicted in each work. Discuss how and why the artist depicted this event.

Francisco Goya. *Third of May, 1808, 1814-15*, oil on canvas

EVENT depicted:

HOW is it depicted:

WHY is it depicted:

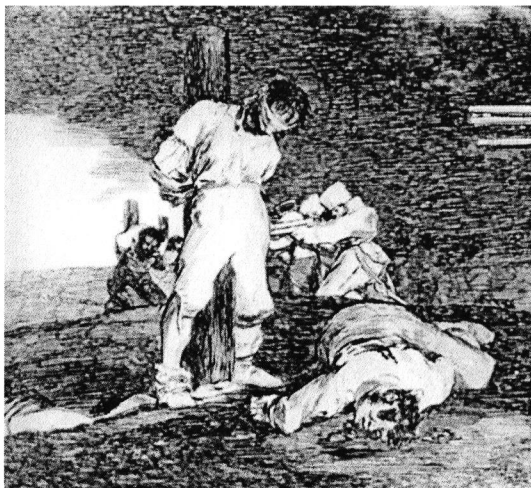


Francisco Goya. *Y no hai remedio* from *The Disasters of War* (plate 15). 1810-1823, drypoint etching

EVENT depicted:

HOW is it depicted:

WHY is it depicted:





Théodore Géricault. *The Raft of the Medusa*, 1818-1819, oil on canvas

EVENT depicted:

HOW is it depicted:

WHY is it depicted:

Eugène Delacroix. *Liberty Leading the People*, 1830, oil on canvas

EVENT depicted:

HOW is it depicted:

WHY is it depicted:



Discuss ways in which works from the following artists demonstrate characteristics of nineteenth-century Romanticism:

Romantic Artists:	GOYA	GERICAULT	DELACROIX
CHARACTERISTICS of ROMANTICISM			

While comparing Delacroix's *Liberty Leading the People* to the following works, discuss how Delacroix's painting demonstrates qualities that express influence, tradition, and change.



Alexandros of Antioch-on-the-Meander. *Aphrodite (Venus de Milo)*, from Melos, Greece, c. 150-125 BCE, marble

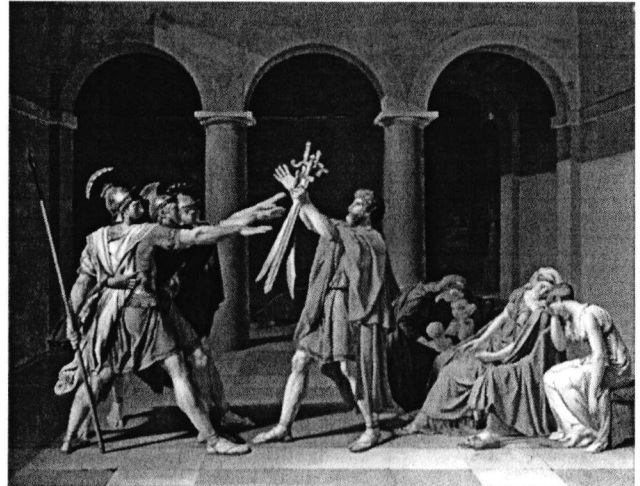
In what way was Delacroix influenced by this statue, located in the nearby Louvre, in his *Liberty Leading the People*?

Why possibly was Delacroix interested in quoting the classical TRADITION in his painting?

Jacques Louis David. *The Oath of the Horatii*. 1784, oil on canvas

How does Delacroix's *Liberty Leading the People* represent a CHANGE in both style and content from works such as this one by Jacques Louis David?

Why possibly was Delacroix interested in changing both style and content in his painting of *Liberty Leading the People*?



Théodore Géricault. *The Raft of the Medusa*, 1818-1819, oil on canvas

How did Gericault's *Raft of the Medusa* INFLUENCE Delacroix's *Liberty Leading the People*?

Why was Delacroix influenced by Gericault when painting his *Liberty Leading the People*?



DATE DUE: _____

THEME: MAN and the NATURAL WORLD

FOCUS: Turner's *Hannibal Crossing the Alps*, Turner's *Slave Ship*, Turner's *Fighting Temeraire*, Constable's *Haywain*, Constable's *Flatford Mill*, Constable's *Salisbury Cathedral from the Meadows*

ONLINE ASSIGNMENT:

[http://en.wikipedia.org/wiki/Snow_Storm: Hannibal and his Army Crossing the Alps](http://en.wikipedia.org/wiki/Snow_Storm:_Hannibal_and_his_Army_Crossing_the_Alps)

ONLINE ASSIGNMENT: <http://smarthistory.khanacademy.org/turners-slave-ship.html>

ONLINE ASSIGNMENT: <http://smarthistory.khanacademy.org/turners-the-fighting-temeraire.html>

ONLINE ASSIGNMENT: <http://smarthistory.khanacademy.org/constables-the-hay-wain.html>

ONLINE ASSIGNMENT: <http://www.tate.org.uk/art/artworks/constable-flatford-mill-scene-on-a-navigable-river-no1273/text-summary>

ONLINE ASSIGNMENT: <http://smarthistory.khanacademy.org/constables-salisbury-cathedral-from-the-meadows.html>

READING ASSIGNMENT: KLEINER, pp. 771-773

POWERPOINT: MAN and the NATURAL WORLD: ROMANTICISM (Turner and Constable)

Analyze ways in which Turner and Constable employ suggests man's relationship with the natural world. In doing so, address how the growth of industrialization in nineteenth-century England impacted this relationship.



J.M.W. Turner. *Hannibal Crossing the Alps*, 1812, oil on canvas

J.M.W. Turner. *The Slave Ship (Slavers Throwing Overboard the Dead and Dying, Typhoon Coming On)*, 1840, oil on canvas





J.M.W. Turner. *The Fighting Temeraire*, 1838, oil on canvas

John Constable. *The Haywain*, 1821, oil on canvas



John Constable. *Flatford Mill*, 1817, oil on canvas

John Constable. *Salisbury Cathedral from the Meadows*, 1831, oil on canvas



THEME: MAN and the NATURAL WORLD

FOCUS: Cole's *The Oxbow*, Church's *Niagara*, Church's *Heart of the Andes*, Velasco's *Valley of Mexico from the Hillside of Santa Isabel*

ONLINE ASSIGNMENT: <http://smarthistory.khanacademy.org/romanticism-us-cole.html>

ONLINE ASSIGNMENT: <http://smarthistory.khanacademy.org/churchs-niagara-and-heart-of-the-andes.html>

ONLINE ASSIGNMENT: <http://smarthistory.khanacademy.org/Velasco-the-Valley-of-Mexico.html>

READING ASSIGNMENT: KLEINER, pp. 773-775

POWERPOINT: MAN and the NATURAL WORLD: ROMANTICISM (Nineteenth-century American Landscape Painting)

81

DATE DUE: _____

1. During the nineteenth century—an expanse of time that saw the elevation of landscape painting to a point of national pride—Thomas Cole reigned supreme as the undisputed leader of the

_____ School of landscape painters.

4. When looking at *The Oxbow*, the viewer can clearly see that Cole used a _____ line from the lower right to the upper left to divide the composition into two unequal halves. The left-hand side of the painting depicts a sublime view of the land, a perspective that elicits feelings of danger and even fear. This is enhanced by the gloomy

_____ that seem to pummel the not-too-distant middle ground with rain. This part of the painting depicts a virginal landscape, nature created by God and _____ by man. It is wild, unruly, and untamed.

5. American artists often visually represented the notion of the untamed wilderness through the

" _____ Tree," a motif Cole paints into the lower left corner. That such a formidable tree could be obliterated in such a way suggests the herculean power of _____.

2. When viewed together, the right side of the painting—the view to the east—and that of the left—the west—clearly speak to the ideology of

_____. During the nineteenth century, discussions of westward expansion dominated political discourse. The

_____ of 1804 essentially doubled the size of the United States, and many believed that it was a divinely ordained obligation of Americans to settle westward.

3. On the right side we can observe a peaceful, pastoral landscape that humankind has subjugated to their will. What does the term "pastoral" mean?



6. The minuscule _____ in the bottom of the center of the painting (wearing a top hat) dwarfed by the landscape's scale, turns to the viewer as if to ask for input in deciding the country's future course.

7. The painting's title is derived from the _____ in the river. What visual evidence demonstrates that man has taken control over nature?

1. Cyrus Field, a wealthy New York businessman who was to become one of Church's most reliable

_____, financed Church's trip to South America so that he could create countless preparatory drawings and watercolors from which to base a monumental composition.

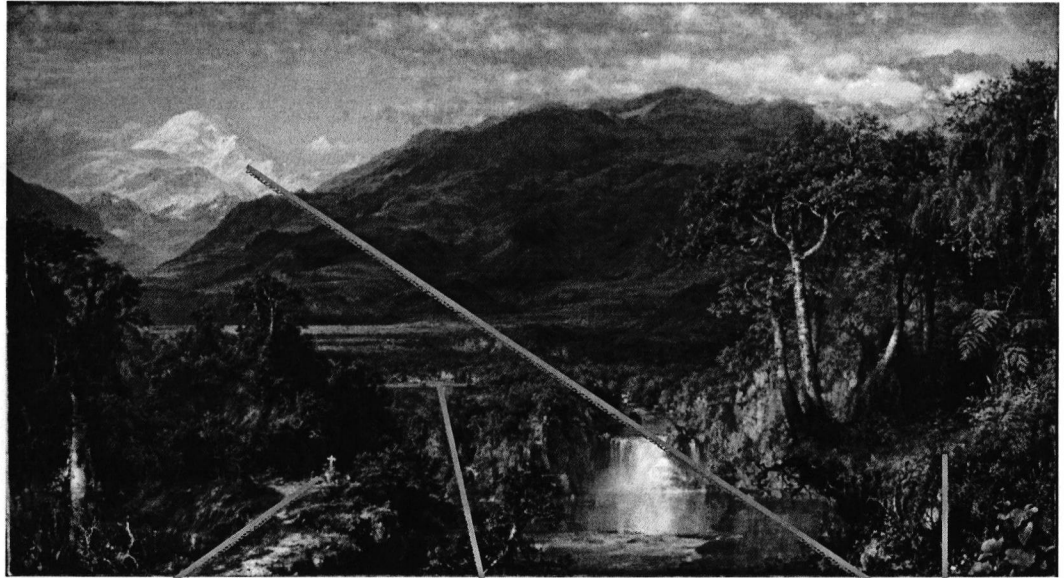
2. More than 12,000 visitors paid the quarter admission charge to see this painting in New York. This entitled viewers to borrow a pair of

_____ and a set of pamphlets that explained the composition through the ideals of a Prussian naturalist named _____.

3. Frederic Edwin Church was the only

_____ Thomas Cole ever instructed. Yet despite this relationship that they shared, they differed in the ways in which they conceived of the American landscape. For Cole, landscape painting was a pictorial device in which to reach allegorical or narrative ends. While Church at first followed his teacher's instruction in this regard, the younger artist set allegory and narrative aside in favor of a more

_____ depiction of nature. □



4. There is but a little human presence in this vast depiction of space. A colonial Spanish

_____ appears in the central middle ground, resting on the banks of a river. This waterway flows to the viewer's right, eventually arriving at a waterfall—a Niagara in miniature—on the right side of the painting. A well-travelled footpath in the left foreground leads the eye to a pair of people who worship before a simple wooden _____.

5. The monumental mountain in the background is Mt. _____.

From the snow-capped mountain to the foreground, Church leads the viewer through a variety of _____

_____ zones.

6. In contrast to earlier painters who painted Niagara Falls, Church places viewers close to the falls and suspends them immediately above the ledge from which the water thrillingly descends. Even the panorama-like horizontal format and the colossal size accentuate the sublime nature of the composition. What does the term "sublime" mean?



7. When completed in 1857, Church exhibited this work at a one-painting show at the New York commercial art gallery of Williams, Stevens, and Williams. Church, ever the businessman, generated additional revenue through the sale of

_____ of the painting.

1. Prior to the arrival of the Spanish to the valley of Mexico in 1519, these two

_____ were the main characters of a legendary ill-fated love between

an Aztec _____ (*Iztacchihuatl*, or "white woman") and a courageous

_____ (*Popocatepetl*, or "smoking mountain").

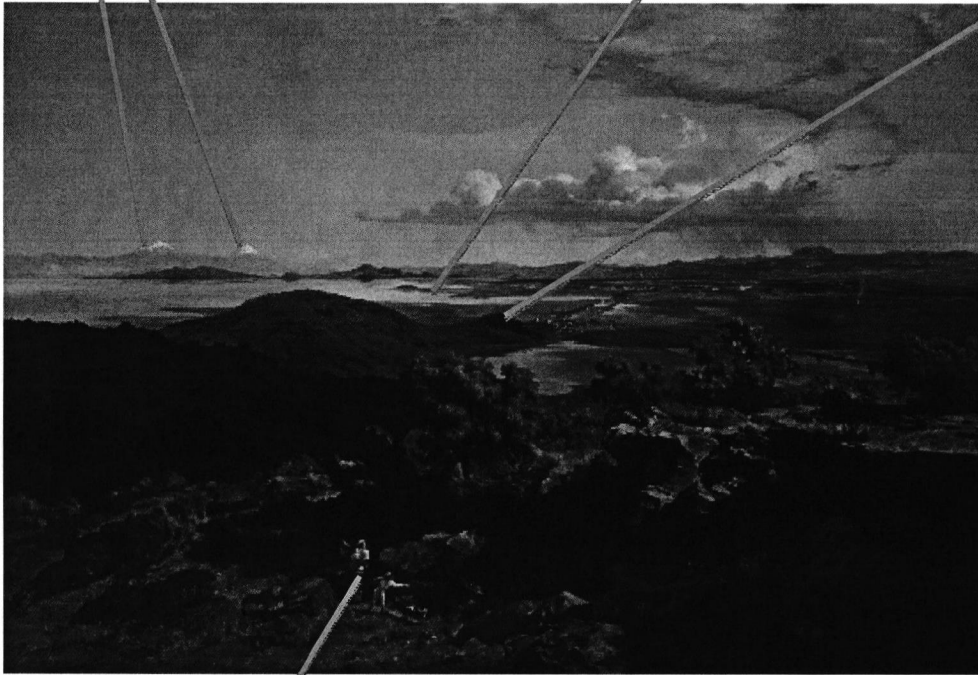
2. Towards the composition's background, the spectator can admire the receding waters of Lake

_____ and the contours of Mexico City. The ancient Aztec capital of

_____ was founded in the middle of this lake in 1325.

3. The unassuming hill shown in the middle of the canvas was an important colonial sacred site where the Virgin of Guadalupe first appeared to

_____ in 1531. The artist himself lived at the foot of the hill. This view was painted by the artist at least a dozen times.



4. The first art school established in the Americas was founded in

_____ during the

_____ century. It was created by creole artists (of European descent born in Spanish America) and modeled after the Art Academy of San Fernando in Madrid. Here the Romantic qualities of "pure landscape" were explored as observed in this work by Jose Maria Velasco.

5. Similar to his Romantic predecessors who created landscapes with a similar feel in Germany, Velasco explored the romantic relationship between human figures and the scenery they

inhabit. Two _____ are presented in transit from the city to the country, reflecting a romantic, yet difficult socio-economic relationship between people and their ancestral land. The figures'

_____ garments intrinsically relate to the national iconography displayed throughout the image.

6. After the 1821 war of

_____ (from Spain), Mexico sought to establish its identity through artistic endeavors. The development of the practice of national landscape painting was part of the dictator

Lopez de _____'s efforts to re-establish the art academy after decades of neglect following the formation of Mexico as an independent nation.

7. In what way is the theme of Velasco's painting similar to that of Cole's *Oxbow*?

In what way does Velasco treat this theme in this painting differently than Cole does in his *Oxbow*?

THEME: CLASS and SOCIETY

FOCUS: Courbet's *A Burial at Ornans*, Courbet's *The Stone Breakers*, Millet's *The Gleaners*, Courbet's *The Artist's Studio*

ONLINE ASSIGNMENT: <http://smarthistory.khanacademy.org/courbet-burial-at-ornans.html>

ONLINE ASSIGNMENT: <http://smarthistory.khanacademy.org/the-stonebreakers.html>

ONLINE ASSIGNMENT: <http://smarthistory.khanacademy.org/courbet-the-studio.html>

READING ASSIGNMENT: KLEINER, pp. 775-778

POWERPOINT: CLASS and SOCIETY: REALISM (Courbet)

82

DATE DUE: _____

1. This painting by Gustave Courbet depicts the funeral of a/an ordinary man, Courbet's great _____ actually, and is nearly 22 feet long. The academic jury selecting work for the 1855 Salon rejected this painting. In response, Courbet withdrew all of his works, including those that had been accepted, and set up his own _____ outside the grounds, calling it the Pavilion of _____.

2. The representation of Christ as a sculpture carried by one of the clergyman is curious due to the fact that Courbet avoided painting traditional religious works. He is known to say, "I have never seen an _____ Show me an _____, and I'll paint one."

3. The figures are placed against a _____ foreground, forced forward, at least optically, by the barren cliffs. This forces the viewer to take notice of the mundane appearance of the crowd.

4. The varied types of faces seen in this painting is a reminder that Courbet strongly felt that art in painting "should consist only of the representation of things that are _____ and _____ to the artist."



5. Next to the grave is a _____ that appears to have been dug up absent mindedly. It may be a reminder of the more traditional paintings of Christ who was crucified at _____, the burial place of Adam. In this case, however, it is more likely that it refers simply to someone who has been forgotten.

6. The _____ who has wandered in aimlessly gives the scene a greater realistic feel. It becomes an emblem of the actuality of the moment. Unlike the theatricality of the _____ movement, Realism captured the ordinary rhythms of daily life.

1. If we look closely at Courbet's painting *The Stonebreakers* of the year _____ (painted only one year after Karl Marx and Friedrich Engels wrote their influential pamphlet, *The _____*) the artist's concern for the plight of the poor is evident. Here, two figures labor to break and remove stone from a road that is being built.

2. Courbet represented in a straightforward manner two men- one about 70, the other quite young- in the act of breaking stones, traditionally the lot of the lowest members of French society. Why does Courbet juxtapose age and youth here?

3. Courbet's palette of _____ and _____ further conveys the dreary and dismal nature of the task and the angular positioning of the older stone breaker's limbs suggests a mechanical monotony.

4. Courbet's interest in the working poor as subject matter had a special resonance for his mid-19th century French audience. In 1848,

_____ rebelled against the bourgeois leaders of the newly formed

_____ Republic and against the rest of the nation, demanding better

_____ and a redistribution of property. The army quelled the uprising in

_____ days, but not without long-lasting trauma and significant loss of life.



5. Like the stones themselves, Courbet's brushwork is _____— more so than might be expected during the mid-nineteenth century. This suggests that the way the artist painted his canvas was in part a conscious rejection of the highly polished, refined _____ style that still dominated French art in 1848. To create this effect, Courbet used a _____ knife.

Jean-Francois Millet. *The Gleaners*, 1857, oil on canvas

Compare and contrast Courbet's *The Stonebreakers* with this painting by another Realist, Jean-Francois Millet. Discuss both style and content.

SIMILARITIES:

DIFFERENCES:



1. Among the poor, dressed as a hunter, is the emperor

_____. His presence here can only be guessed at. Courbet was known for saying "Let them make of this what they can."

2. The crucified figure partly hidden behind the easel may suggest that Courbet thought of himself as a kind of _____

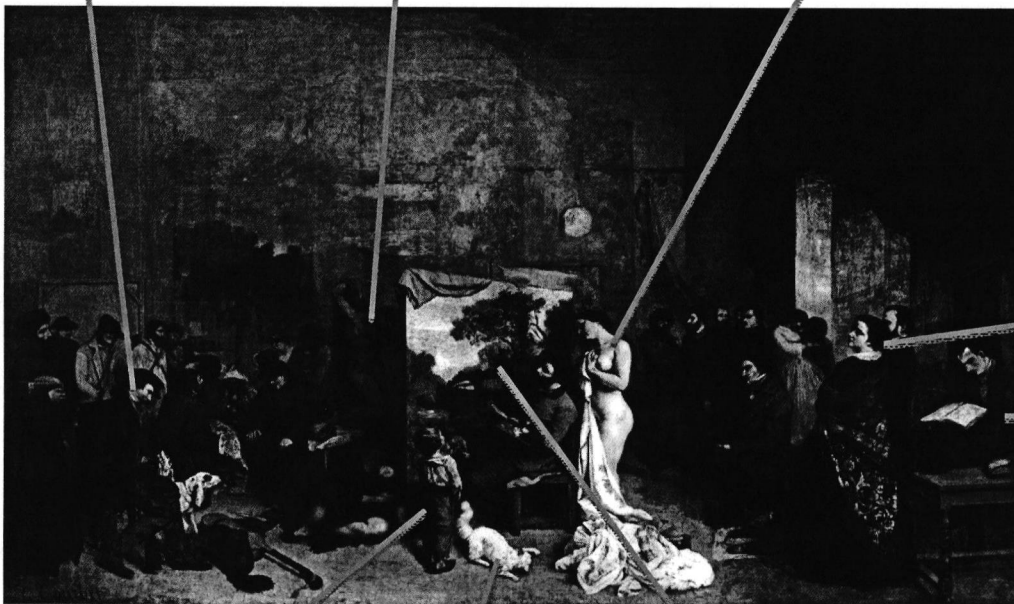
because of his "suffering" at the metaphorical hands of the French art critics.

3. The artist in the center of the canvas is _____.

To the right stands a nude model with a _____ strewn at her feet. Oddly, instead of artist looking at his model, the model directs her gazes toward the unpopulated

_____ that the artist is painting. In the realm of the "real," she functions as the model, but as "allegory,"

she may read as _____ or _____ according to the political readings of some scholars and she may be the muse of ancient Greek myth, a symbol of Courbet's inspiration.



4. Gathered at the right lower corner of the painting are Courbet's wealthy private _____

and his urbane friends. In the canvas's extreme lower right sits _____

_____, the influential poet who was a close friend of the painter.

5. The boy is unsullied by the illusions of adulthood, he sees the truth of the world, and he represented an important goal for Courbet—to un-learn the lessons of the art _____.

The sophistication of urban industrial life, he believed, distanced artists from the primal truth of nature. Above all, Courbet sought to return to the pure, direct sight of a _____.

6. The cat, by the way is often read as a reference to _____

or _____.

7. The fact that the artist in the center is painting a landscape speaks of a kind of truth or refuge from the artificiality of the _____.

9. Although Courbet maintained he founded no school and was of no school, he did, as the name of his pavilion that he created in order to exhibit his work in suggests,

accept the term _____ as descriptive of his art.

8. The title of Courbet's painting contains a contradiction: the words "real" and _____

"_____ " have opposing meanings. In Courbet's earlier work, "real" could be seen as a _____

rejection of the _____ and _____

_____ in favor of the actual. Courbet's "real" might also be a coarse and unpleasant truth, tied to economic injustice. The "real" might also point to shifting notions of morality.

DATE DUE: _____

THEME: GENDER ROLES and RELATIONSHIPS

FOCUS: Ingres' *Grande Odalisque*, Manet's *Olympia*, Manet's *Luncheon on the Grass*, Manet's *Bar at the Folies Bergere*

ONLINE ASSIGNMENT: <http://smarthistory.khanacademy.org/grand-odalisque.html>

ONLINE ASSIGNMENT: <http://smarthistory.khanacademy.org/manet-olympia.html>

ONLINE ASSIGNMENT: <http://smarthistory.khanacademy.org/edouard-manet-le-dejeuner-sur-lherbe.html>

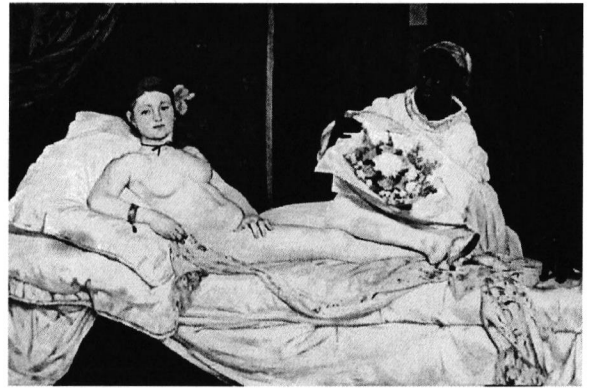
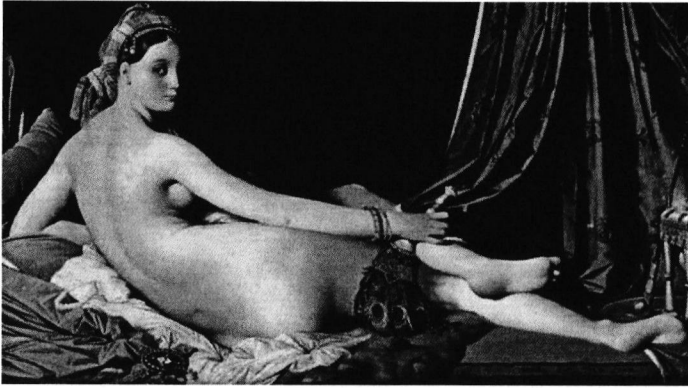
ONLINE ASSIGNMENT: <http://www.andrewgrahamdixon.com/archive/readArticle/121>

READING ASSIGNMENT: KLEINER, pp. 760-761, 780-782, 807

POWERPOINT: GENDER ROLES and RELATIONSHIPS:

NINETEENTH-CENTURY FRENCH PAINTING (Ingres and Manet)

1. David's greatest pupil, Jean-Auguste-Dominique Ingres, adopted what he believed to be a truer and purer Greek style than David's Neoclassical manner. The younger artist employed flat, linear forms approximating those found in Greek _____ painting, and often placed the main figures in the foreground of his composition, emulating classical _____ sculpture.
2. Ingres' *Grande Odalisque* followed the grand tradition of antiquity and the Renaissance, showing admiration for _____ in his borrowing of that master's type of female head. The figure's languid pose, small head and elongated limbs, and the generally cool color scheme reveal the painter's debt to the Mannerist painter _____.
3. How is the figure of the odalisque presented to the viewer as an object of desire and why?
4. By converting the figure to an odalisque (a woman in a Turkish _____), Ingres made a strong concession to the burgeoning Romantic taste for the _____. This rather strange mixture of artistic allegiances prompted confusion and the painting drew acid criticism.
5. France at this time was expanding its African and Near Eastern possessions, often brutally. How do paintings such as this one reflect French attitudes towards foreign cultures?



6. Edouard Manet's *Olympia* depicts a young woman who reclines naked across the full length of the painting. The name "Olympia" implies that she is a _____. She meets the viewer's eye with a look of _____. The only other figure in the painting is a black maid, who presents Olympia a bouquet of flowers from a _____.
7. Why was *Olympia* disliked so vehemently by the public and critics alike?
8. Manet's painting refers to the history of painting by utilizing a subject and composition similar to that of Titian's _____. Instead of depicting a mythological figure, however, Manet depicts a person who was well-known as an artist and a model, Victorine Meurent.
9. In Manet's *Luncheon on the Grass* (*Le Déjeuner sur l'Herbe*), two clothed men and one nude and one clothed woman are depicted at a picnic. Consistent with Realist principles, Manet based all four figures on real people. Rather than depicting women as demure and modest within a pastoral scene, such as Titian's *Pastoral Symphony*, this work depicts a nude woman who seems disturbingly unabashed and at ease, gazing directly at the viewer without _____ or _____.
10. The mid-19th century French public disliked the painting, seeing it as only a crude sketch lacking the customary _____ of paintings exhibited in the Paris Salon. Since the painting was rejected from the Salon in 1863, it was exhibited in the so-called _____ of that same year, an event sponsored by Emperor Napoleon III for the exhibition of works rejected from the Salon.

11. The blue _____ at the lower left hand corner of the painting suggests that the woman is naked, not nude, and has chosen to be in a state of undress. Instead of being painted in an idealized manner, the woman in the foreground was criticized for being too _____. This demonstrates Manet's desire to move away from illusionism.



12. Manet's *A Bar at the Folies-Bergère* depicts a barmaid stands behind a marble counter. She looks up with weary detachment, ready to take another order; but behind her mask of forced, professional impassivity there is an expression of infinite sadness. It is reminiscent of the sadness seen in the face of the _____ in much older forms of painting, and Manet may have intended lightly to suggest just such an association.
13. It was owned by the talented entrepreneur Leon Sari, under whose management it became a cross between a London music-hall and a gin palace. Sari charged admission for the various spectacles that he staged, which included circuses, operettas, ballets and variety acts. Tonight's main attraction would seem to be a _____, to judge by the attenuated pair of legs standing on a _____ in the top left-hand corner of the picture.
14. Bar staff were hired for their attractiveness and encouraged to maximize turnover by flirting with the clientele. They acquired a reputation for doing rather more than flirting, which may explain why so many of the critics who wrote about Manet's painting when it was first shown assumed that the barmaid was also a _____.
15. What could possible be an explanation for the figures depicted at the far right as reflections in a mirror?

DATE DUE: _____

THEME: CLASS and SOCIETY

FOCUS: Barry and Pugin's Houses of Parliament, Paxton's Crystal Palace, Hunt's *Awakening Conscience*, Brown's *Work*

ONLINE ASSIGNMENT: <http://smarthistory.khanacademy.org/charles-barry-and-a.w.n.-pugin-palace-of-westminster-houses-of-parliament.html>

ONLINE ASSIGNMENT:

<http://pi.library.yorku.ca/ojs/index.php/public/article/download/30252/27786>

ONLINE ASSIGNMENT: <http://smarthistory.khanacademy.org/hunt-the-awakening-conscience.html>

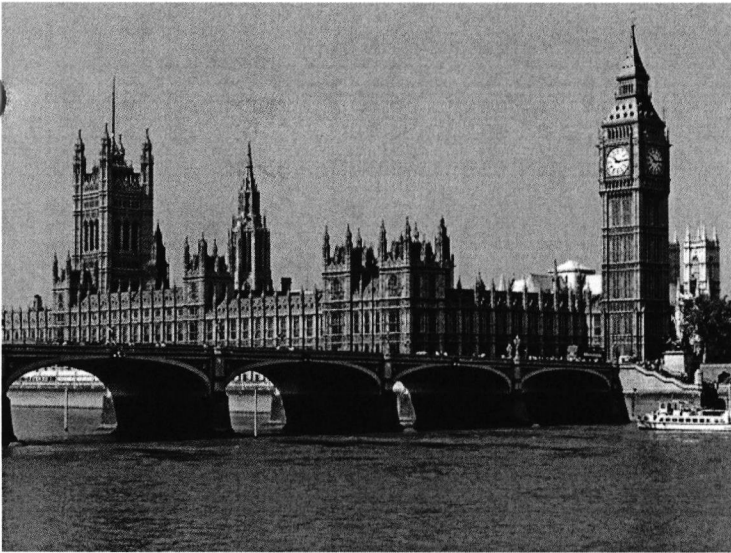
ONLINE ASSIGNMENT: <http://smarthistory.khanacademy.org/ford-madox-browns-work.html>

ONLINE ASSIGNMENT: [http://en.wikipedia.org/wiki/Work_\(painting\)](http://en.wikipedia.org/wiki/Work_(painting))

READING ASSIGNMENT: KLEINER, pp. 786-791

POWERPOINT: CLASS and SOCIETY: NINETEENTH-CENTURY BRITAIN (Art and Architecture during the Victorian Age)

Discuss ways in which the following works of art or architecture reflected or reacted against dramatic economic, political, cultural and/or social changes in industrialized Great Britain during the nineteenth century.



Charles Barry and A. W. N. Pugin. Houses of Parliament, London, England, designed 1835

Why was Pugin drawn to the Gothic style in his design for the new Houses of Parliament?

In what way was the Gothic style a reaction against the Industrial Revolution of the nineteenth century?

The US Capitol Building was still under construction when the Houses of Parliament was built. What are some reasons why the two seats of government were built in different architectural styles?

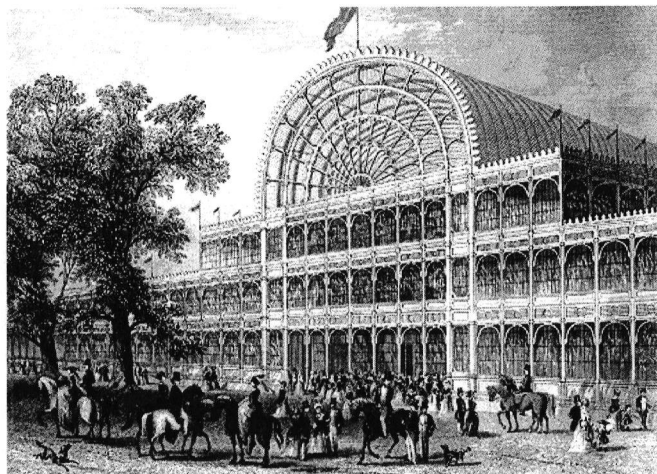


What meaning did Barry and Pugin's Houses of Parliament communicate to a public transformed by the Industrial Revolution?

Joseph Paxton, Crystal Palace, London, England, 1850-51

What are some reasons why the public admired the Crystal Palace as much as they did?

How did the Great Exhibition of 1851, housed in the Crystal Palace, reflect Britain's role in global affairs during the Victorian Age?



William Holman Hunt. *The Awakening Conscience*, 1853, oil on canvas

How does this painting reflect Victorian ideas regarding class and morality?

Discuss ways in which symbolism is used to reinforce these ideas regarding class and morality.

Ford Madox Brown. *Work*, 1852-1865, oil on canvas

Discuss ways in which this painting address issues of class and labor in Victorian England.



THEME: INNOVATION and EXPERIMENTATION

FOCUS: Daguerre's *Still Life in Studio*, Daumier's *Nadar Raising Photography to the Height of Art*, Muybridge's *Horse Galloping*, Stieglitz's *The Steerage*

ONLINE ASSIGNMENT: <http://smarthistory.khanacademy.org/early-photography.html>

ONLINE ASSIGNMENT: <http://smarthistory.khanacademy.org/stieglitzs-the-steerage-1907.html>

ONLINE ASSIGNMENT: http://www.metmuseum.org/toah/hd/dagu/hd_dagu.htm

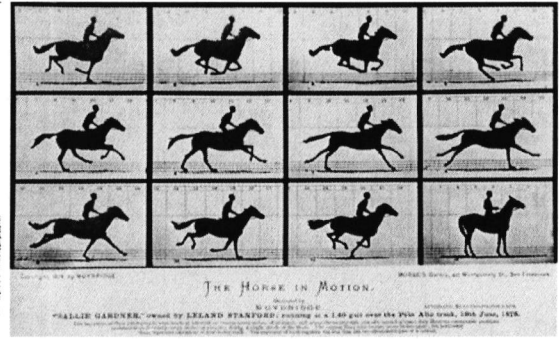
READING ASSIGNMENT: KLEINER, pp. 791-796

POWERPOINT: INNOVATION and EXPERIMENTATION: EARLY PHOTOGRAPHY (Photography in France, Britain, and the United States)

DATE DUE: _____

- From the time Frenchman Louis-Jacques-Mandé Daguerre (1789-1851) and Briton William Henry Fox Talbot (1800-1877) announced the first practical photographic processes in the year _____, people have celebrated photography's ability to make convincing pictures of people, places, and things. Daguerre continued the experiments of Joseph Nicéphore _____ who took one of the first photographs. Many of these early photographs, however, simply turned black over time due to continued exposure to _____. This problem was largely solved by the invention of _____, a chemical that reversed the light sensitivity of paper.
- At the same time, Englishman William Henry Fox Talbot was experimenting with his what would eventually become his _____ method, patented in February 1841. Talbot's innovations included the creation of a paper negative, and new technology that involved the transformation of the negative to a positive image, allowing for more than one _____ of the picture.
- Talbot's process produced a _____ effect very different from the crisp detail and wide tonal range available with Daguerre's process, called a _____, which only, however, produced a single image. Each of these was a one-of-a-kind photographic image on a highly polished, silver-plated sheet of _____, sensitized with iodine vapors, exposed in a large box camera, and fixed with salt water or "_____ " (sodium thiosulphate).
- Several of Daguerre's earliest plates were _____ compositions of plaster casts after antique sculpture—an ideal subject since the white casts reflected light well, were

_____ during long exposures, and lent, by association, the aura of "art" to pictures made by mechanical means. But he also photographed an arrangement of shells and fossils with the same deliberation, and used the medium for other scientific purposes as well.



5. The collodion method was introduced in 1851. This process involved fixing a substance known as gum cotton onto a glass plate, allowing for an even shorter exposure time (3-5 minutes), as well as a clearer image. The big disadvantage of the collodion process was that it needed to be exposed and developed while the chemical coating was still _____, meaning that photographers had to carry portable _____ to develop images immediately after exposure.
6. Nadar, one of the most prominent photographers in Paris at the time, was known for capturing the first aerial photographs from the basket of a _____. Obviously, the difficulties in developing a glass negative under these circumstances must have been considerable. The artist _____ lampooned Nadar's attempts in a lithograph from 1862. The title of the print is *Nadar Elevating Photography to the Height of* _____.
7. How is a lithograph made?
8. In what ways might lithographers and photographers have competed with one another in the mid-nineteenth century?
9. The Realist photographer and scientist Eadweard Muybridge (1830-1904) came to the United States from England. He presented his studies on sequential photography in a book called _____ (1887), made possible by a device called a _____, which he invented to project his sequence of images (mounted on special glass plates) onto a screen. The illusion of motion in his exhibits was the result of a physical fact of human eyesight called "_____ of vision."

10. How was Muybridge's work useful to painters?

11. Finally in 1888 _____ developed the dry gelatin roll film, making it easier for film

to be _____. Eastman also produced the first small inexpensive cameras, allowing more people access to the technology.

12. It was not until in Paris's Universal Exposition of _____, twenty years after the invention of the medium, that photography and "art" (painting, engraving, and sculpture) were displayed next to one another for the first time; separate _____ to each exhibition space, however, preserved a physical and symbolic distinction between the two groups. After all, photographs are mechanically reproduced images: Kodak's marketing strategy ("You press the button, we do the rest,") points directly to the "effortlessness" of the medium.

13. Alfred Stieglitz would have been familiar with the debates about immigration reform and the ghastly conditions to which passengers in steerage were subjected. Stieglitz's _____ had come to America in 1849, during a historic migration of 1,120,000 Germans to the United States between 1845 and 1855. While he was sympathetic to the plight of aspiring new arrivals, Stieglitz was _____ to admitting the uneducated and marginal to the United States of America—despite his claims of sentiment for the downtrodden. Despite these contradictions, Stieglitz's photograph *The Steerage* is read by some as an appeal for sympathy for its depiction of steerage

passengers the U.S. government sent back to _____ after refusing them entrance into the country.

14. Stieglitz is often criticized for overlooking the subjects of his photograph in this essay, which has become the account by which the photograph is discussed in our histories. He believed in making only

"straight, _____" photographs. To promote his ideas about photography, he published an

influential journal titled _____.

Instead of making a political statement, Stieglitz argued

for photography to be valued as a _____.

