

28

THE ENLIGHTENMENT AND ITS LEGACY ART OF THE LATE 18TH THROUGH THE MID 19TH CENTURY

TEXT PAGES 797-850

ROCOCO: THE FRENCH TASTE

1. List four adjectives that describe the type of art created for the eighteenth-century French aristocracy:

- a.
- b.
- c.
- d.

2. Compare the photographs of the Salon de la Princess of the Hotel de Soubise (FIG 28-1) and the Galerie des Glaces de Versailles (FIG. 24-69). List three adjectives or phrases that describe each:

Salon de la Princess

- a.
- b.

Galerie des Glaces

- a.
- b.

c.

c.

d.

d.

3. One of the best examples of French Rococo architecture, known as the _____ was built near Munich, Germany. It was designed by _____.

List three Rococo features of this small building:

- a.
- b.
- c.

4. What is a fête galant?

5. What two seventeenth-century artists inspired the debate in eighteenth-century France between the advantages of color as the most important element in painting and those of form?

Color:

Form:

Which element did Watteau consider to be the most important?

6. List four characteristics of Watteau's *Return from Cythera* (FIG. 28-4) that are typical of Rococo art in general:

a.

b.

c.

d.

7. List three Baroque devices used by Boucher in *Cupid a Captive* (FIG. 28-5):

a.

b.

c.

8. In what way does Fragonard's *The Swing* (FIG. 28-6) typify a Rococo "intrigue" picture?

9. Name a sculptor who worked in The Rococo style: _____.

List three characteristics of his work:

a.

b.

c.

THE ENLIGHTENMENT: PHILOSOPHY AND SOCIETY/ SCIENCE AND TECHNOLOGY

1. What is meant by the "Age of Enlightenment," and how did it affect the role of art?

2. List two ways in which European art was changed as a result of the scientific and technological advances made from the end of the eighteenth through the early nineteenth centuries?

- a.
- b.

3. In what ways does Wright of Derby's *Philosopher Giving a Lecture at the Orrery* (FIG. 28-9) reflect the scientific view of the universe?

Would this painting be considered as an appropriate subject for Poussin's "Grand Manner"?
Why or why not?

4. Describe the type of lighting that was often used by Joseph Wright of Derby:

5. What was the significance of the Coalbrookdale bridge (FIG. 28-10)?

VOLTAIRE VERSUS ROUSSEAU: SCIENCE VERSUS THE TASTE FOR THE "NATURAL"

1. Who was Voltaire?

2. What, according to Rousseau, had corrupted the "natural man"?

How did his views differ from those of Voltaire?

3. What effect did Rousseau's views have on eighteenth-century French art?

4. Sentimentality and moralizing are obvious traits of the work of the French painter _____.

5. From what social class did the majority of Chardin's patrons come?

Why did his work appeal to them?

6. The French painter Elisabeth Louise Vigée-Lebrune specialized in _____.

In contrast to Rococo artificiality, the style of her self-portrait (FIG. 28-13) can be described as:

7. What type of subject matter did Hogarth portray?

8. Although Gainsborough preferred to paint landscapes, he is best known for his _____. Briefly describe his style:

To what genre did Gainsborough's portraits belong?

9. For what type of portraits is Sir Joshua Reynolds most famous?
10. Name an American painter who was influential in the Anglo-American school of history painting:
11. How does Copley's portrait of *Paul Revere* (FIG. 28-18) differ from contemporary British and continental portraits?
12. What is a *veduta* painting?

THE REVIVAL OF INTEREST IN CLASSICISM

1. Neoclassicism was stimulated by the excavation of the Roman cities of _____ and _____ in the mid _____ century.
2. Angelica Kauffmann combined two styles in her work. What were they?
 - a.
 - b.
3. What is the importance of the subject matter in the *Oath of the Horatii* (FIG. 28-21)?

List two Neoclassical stylistic features that are found in that work:

- a.
- b.
4. Briefly explain the politics behind David's *Death of Marat* (FIG. 28-22):
5. For what major patron did David work after the fall of the Revolutionary party?
6. In what ways does the *Coronation of Napoleon* (FIG 28-23) document the relationship between church and state?

What Neoclassic features are apparent in the painting?

7. What provided the inspiration for Soufflot's design for the church of Ste. Genevieve (now the Pantheon) in Paris (FIG. 28-24)?
8. What was the original purpose of La Madeleine (FIG. 28-25)?

What are its primary stylistic features?

9. Which aspect of Canova's portrait of Pauline Borghese (FIG. 28-26) comes from the earlier Rococo style?

Which aspect is realistic?

Which features are Neoclassical?

10. In reaction to Baroque buildings like Blenheim, the restraint of _____ was restated in buildings like Chiswick House (FIG. 28-27).

Chiswick House was designed by _____ and _____

List four of its stylistic features:

- a.
- b.
- c.
- d.

11. What is important about the Royal Crescent at Bath (FIG. 28-28)?

12. What was the significance of the work of Robert Adam?

13. Name two buildings that apparently influenced Jefferson's designs for Monticello:

- a.
- b.

14. Why did Jefferson believe that the Neoclassic style was appropriate for the architecture of the new American republic?

15. What is the name of the sculptor who carved *Forever Free* (FIG. 28-33)?

What is its political significance?

16. Name three of David's pupils:

- a.
- b.
- c.

17. In what respect does Gros' *Pest House at Jaffa* (FIG. 28-34) differ stylistically from David's *Oath of the Horatii* (FIG. 28-21)?
18. What is the supposed setting for Girodet-Troison's *Burial of Atala* (FIG. 28-35)?
What story does it tell?
19. In breaking with David, Ingres adopted a manner that he felt was based on true and pure Greek style. List two characteristics of that style:
- -
20. What did Ingres use as the model for the composition of his *Apotheosis of Homer* (FIG. 28-36)?
21. Name two Renaissance artists whose influence is apparent in Ingres' *Grande Odalisque* (FIG. 28-37):
- -
22. Scholars use the term "Romanticism" to refer to a general phenomenon that began around _____ and ended around _____. It can also be used more narrowly as the name of a movement that flourished between _____ and _____.
23. The shift from reason to feeling, from objective nature to subjective emotion, is characteristic of the attitude of mind known as:
- List three values that were stressed during the so-called Age of Sensibility:
- -
 -
24. What feelings were thought to be evoked by the "sublime" in nature and art?
25. How does Piranesi's *Carceri 14* (FIG. 28-38) illustrate eighteenth-century taste for the sublime?
26. What type of subject matter was typically found in the work of Henry Fuseli?
27. Who was William Blake?
Briefly characterize his style:

28. Goya's work cannot be confined to a single stylistic classification. Briefly summarize his varied concerns as expressed in the following works:

Sleep of Reason Produces Monsters (FIG. 28-41):

The Family of Charles IV (FIG. 28-42):

The Third of May, 1808 (FIG. 28-43):

.

Saturn Devouring his Children (FIG. 28-44):

29. What was the political message behind Gericault's *Raft of the Medusa* (FIG. 28-45)?

List three devices he used to add drama to his presentation:

- a.
- b.
- c.

30. The portrait shown on FIG. 28-46 illustrates Gericault's interest in _____.

31. The seventeenth-century debate between the Poussinists and the Rubenists was carried on in the nineteenth century by _____, the draftsman, and _____, the colorist.

32. List four characteristics of Delacroix's style that are seen in *The Death of Sardanapalus* (FIG. 28-47):

- a..
- b.
- c..
- d.

What does the scene depict and how does the subject relate to the interests of the Romantics?

33. What political event did Delacroix depict in *Liberty Leading the People* (FIG. 28-48)?

34. List three romantic interests embodied in *The Tiger Hunt* (FIG. 28-49):

- a.
- b.
- c.

35. Write down one of Delacroix's observations on the way to apply color to the canvas:

36. What did Rude portray in *La Marseillaise* (FIG. 28-50)?

What similarities do you see to Delacroix's *Liberty Leading the People* (FIG. 28-48)?

What differences?

37. List three Romantic concerns that you see in Bayre's *Jaguar Devouring a Hare* (FIG. 28-51):

- a.
- b.
- c.

IMAGINATION AND MOOD IN LANDSCAPE PAINTING

1. What did Caspar David Friedrich believe that the artist should paint?

2. What sorts of scenes did Constable like to paint?

How did he create the sparkling effect of light?

In what way could his work be related to the Romantic outlook?

3. How does Turner's *Slave Ship* (FIG. 28-54) reflect the practices of nineteenth-century slave traders?

Briefly describe the Daguerrotype process:

In general, how did artists react to Daguerre's invention?

9. What is a calotype?

Who developed it and when?

10. For what type of work were Nadar and Cameron most famous?

11. Name two photographers who documented the American Civil War:

a. b.

DISCUSSION QUESTIONS

1. Compare Fragonard's *The Swing* (FIG. 28-6) with Bronzino's *Cupid, Folly and Time* (FIG 22-24). Although both works have strong erotic overtones, they are very different in their emotional effects. What makes one Rococo and the other Mannerist?
2. In what way does Rousseau's statement "Man is born free, but everywhere in chains" reflect the premises of romanticism? Select three images that you think illustrate this view and explain why they do.
3. Discuss the influence of Palladian classicism on eighteenth-century architecture.
4. Compare Benjamin West's *Death of General Wolfe* (FIG. 28-17) with el Greco's *Burial of Count of Orgaz* (FIG. 23-26). Note stylistic similarities and differences and explain the iconographic features that make one a Baroque painting and the other a product of the Enlightenment.
5. Compare Ingres' *Grande Odalisque* (FIG. 28-37) with Titian's *Venus of Urbino* (FIG. 22-38) How do they differ in composition, body type, distortion, and degree of idealization?
6. Do you think there are remnants of Romanticism alive today in our society? If so, can you identify them? How are they reflected in the arts? What film that you have seen recently best embodies the ideas of romanticism? Can you think of an artist working today that you would consider to be a Romantic?

7. Discuss the differences in approach to the depiction of landscape in the works of Poussin (FIG. 24-59), Ruisdale (FIG. 24-51), Canaletto (FIG. 28-19), Turner (FIG. 28-54), Constable (FIG. 28-53), Cole (FIG. 28-55), Bierstadt (FIG. 28-56), Church (FIG. 28-57), and Friedrich (FIG. 28-52).
8. Compare Watteau's *Return from Cythera* (FIG. 28-4) with Wright of Derby's *A Lecture at the Orrery* (FIG. 28-9), Hogarth's *Breakfast Scene from Marriage à la Mode* (FIG. 28-14), Goya's *The Third of May, 1808* (FIG. 28-43), David's *Oath of the Horatii* (FIG. 28-21), and Delacroix's *Liberty Leading the People* (FIG. 28-54). What is the style and the social message of each? Which do you feel is most effective with getting that message across? Why?

DESCRIBING, ANALYZING AND RELATING TO A SOCIAL MESSAGE

Look carefully at Hogarth's *Breakfast Scene from Marriage à la Mode* (FIG. 28-14) and David's *Oath of the Horatii* (FIG. 28-21). Both images contain social commentary, yet their messages and their styles are quite different. Write at least two pages analyzing and comparing them. Here are some questions that might help you with your analysis, but do not be limited by them.

First look at the spaces and the figures within them. Describe the architectural setting and any accessories you see. Then look at the figures. How many figures are there, and how do they relate to each other and to the spaces the artist has created? What are the figures wearing and how do the costumes relate to the message the artist is trying to convey? What historical period is each depicting? Look at the poses of the individual figures; what does the pose of each figure tell us about the personality and motivation of that figure?

What was the political background in which each image was created? What style did each artist use and how might the style have been important to the artist's message? Why might one of the artists have used a classical theme while the other created a stage set? What was the social purpose of each image; what was each artist trying to get people to do or think? How effective do you think each artist was?