

Painting in the Romantic Era



Friedrich, *Abtei im Eichwald*, 1809-10. Alte Nationalgalerie, Berlin

“Art, considered in its highest vocation, is and remains for us a thing of the past.”

G.W.F. Hegel, *Lectures on Aesthetics*, 1825

The Last Judgment (detail), Cathedral of Torcello, Venice (mosaic), 12th C.

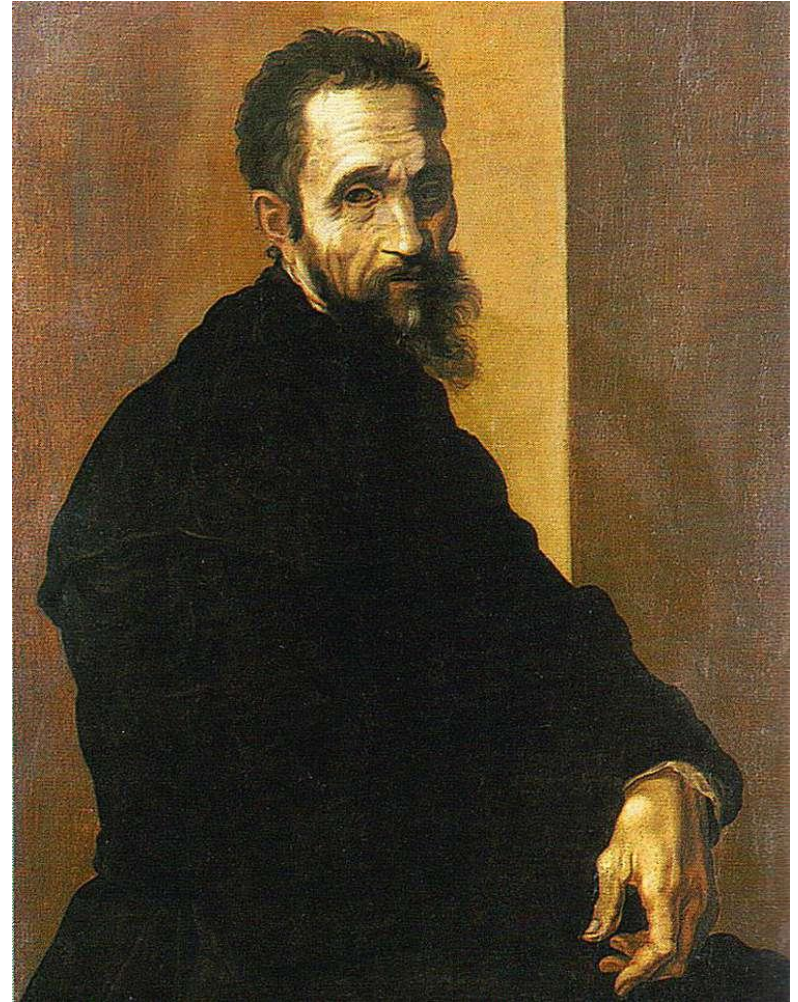


Michelangelo Buonarroti, *The Last Judgment* (detail), Sistine Chapel, Rome, 16th C.

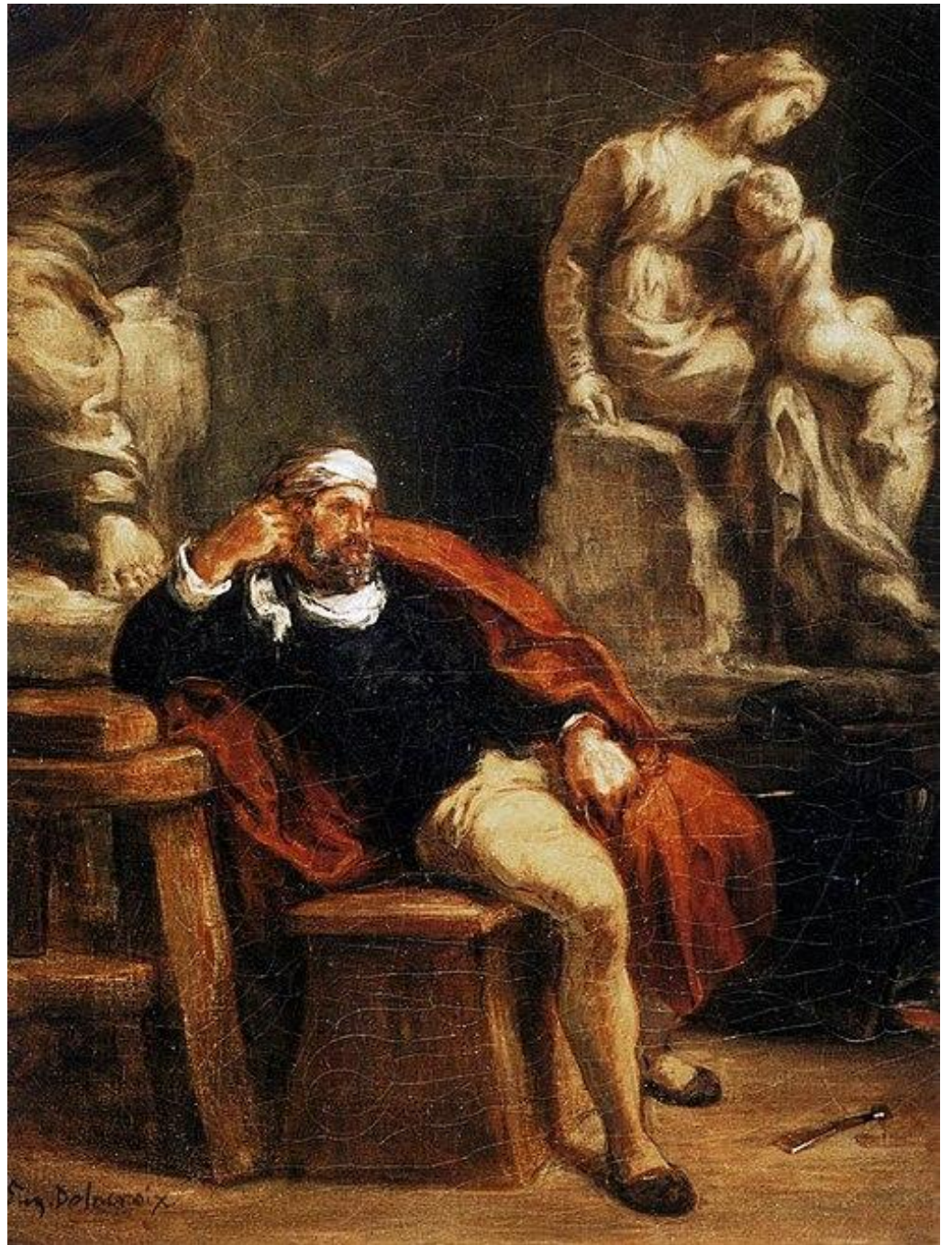




**Jacopino del Conte,
Portrait of Michelangelo, c.1535**



**Eugène Delacroix,
Michel-Ange dans son atelier,
1850, Musée Fabre,
Montpellier**



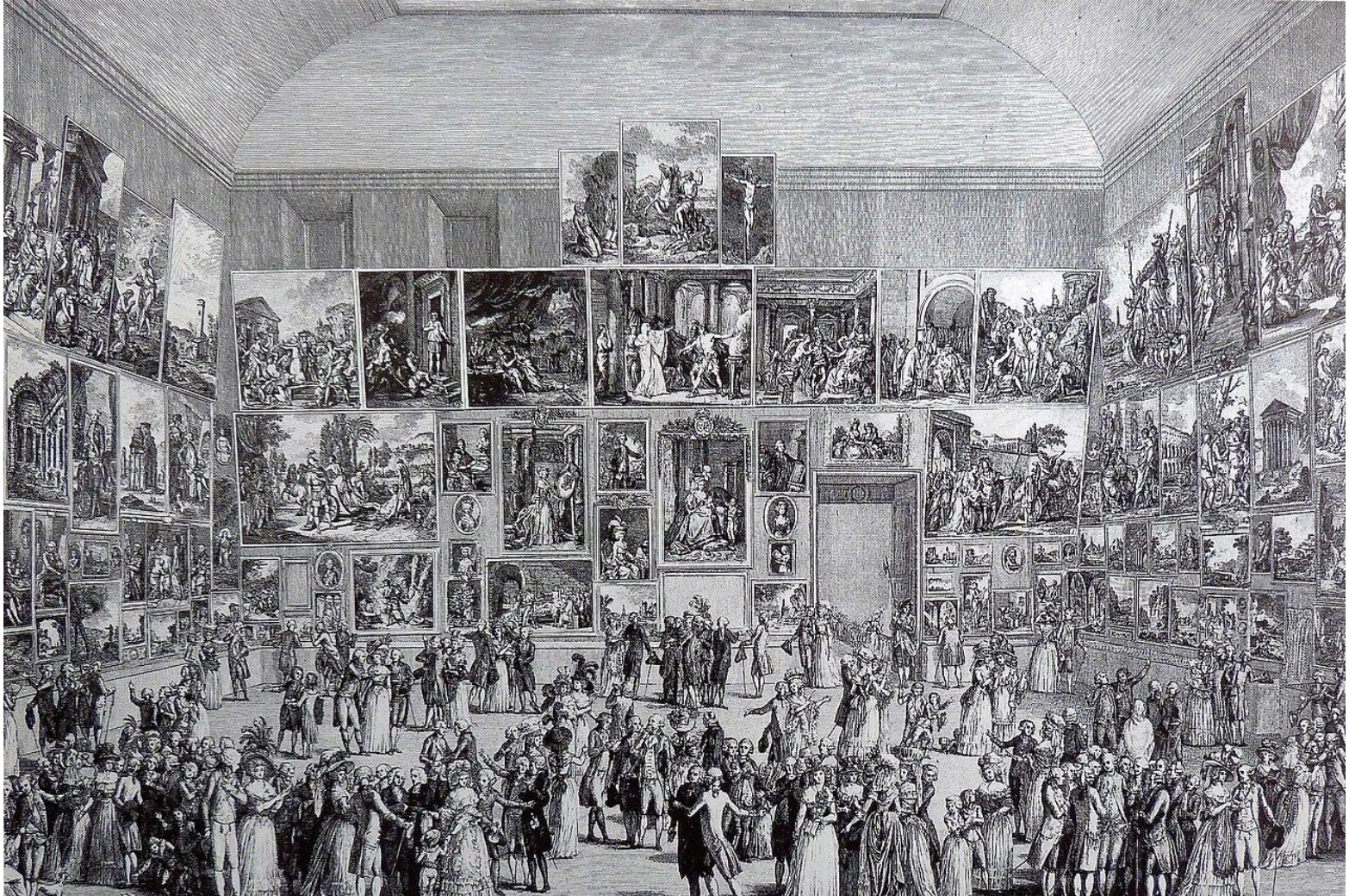
Pietro Antonio Martini, *The Exhibition at the Royal Academy, 1787*



STABE - AMOTEDE - EYEITO
THE EXHIBITION OF THE ROYAL ACADEMY, 1787.

Published at the Art-Union Gallery, No. 1, St. James's Street, London.

Pietro Antonio Martini, *Le Salon de 1787 au Louvre*, gravure.



**Jean-Honoré Fragonard,
*Les hasards heureux de
l'escarpolette*,
1768, Wallace Collection**



Classical hierarchy of genres

Painting:

Historical

Portraiture

Genre

Landscape

Still life

Literature:

Epic

Tragedy

Comedy

Lyric

(prose fiction)

Jacques-Louis David, *Le Serment des Horaces*, 1784, Louvre



Joshua Reynolds,
Mrs Siddons as the Muse,
1784, Huntington Library



Claude Lorrain, *Paysage pastoral*, 1644, Musée de Grenoble



Johannes Vermeer,
The Milkmaid, 1660,
Rijksmuseum, Amsterdam



Jean Chardin, *Le Gobelet d'argent*, c. 1760, Louvre



Friedrich, *Abtei im Eichwald*, 1809-10. Alte Nationalgalerie, Berlin



Romantic painting, mode of treatment:

- a) the depth of the subject matter, i.e. spiritual reflection, and**
- b) the details of objects as they are and the subjective vision of the artist in rendering them.**

Objectivity of subject matter, subjectivity of treatment.

Hubert Robert, *Vue de la Grande Galérie en ruines*, 1796



“The ideas that ruins evoke in me are great. Everything is destroyed, everything perishes, everything passes. Only the world remains. Only time endures. How old it is, this world. I walk between two eternities. Everywhere I cast my eyes, the objects around me tells of an end and resign me to the end which awaits me.”

Denis Diderot, *Salon de 1767*

**J.M.W. Turner,
*Tintern Abbey: The Crossing and
Chancel, Looking towards the East
Window, 1794***



Andrei Tarkovski, *Nostalghia*, 1983



**Claude Lorrain,
*Landscape with Hagar and the
Angel*, 1646
National Gallery, London**



Constable, *Dedham Vale*, 1828
National Gallery, Edinburgh





John Constable, *The Hay Wain*, 1821. National Gallery, London





Constable, *Chain Pier, Brighton, 1827*, Tate



Turner, *Chain Pier, Brighton, 1828*, National Gallery, London



Carved Room, Petworth House, 17th C.



Turner, *Waves Breaking against the Wind*, 1840, Tate



Friedrich, *Der Mönch am Meer*, 1808-09. Alte Nationalgalerie, Berlin



Mark Rothko, *Black on Blue*, 1956



Joseph Beuys, *The End of the Twentieth Century*, 1983, Tate Modern



**Turner, *Brenva Glacier from the slopes of Le Chétif, above Courmayeur, Val D' Aosta, 1836*,
National Gallery, Edinburgh**



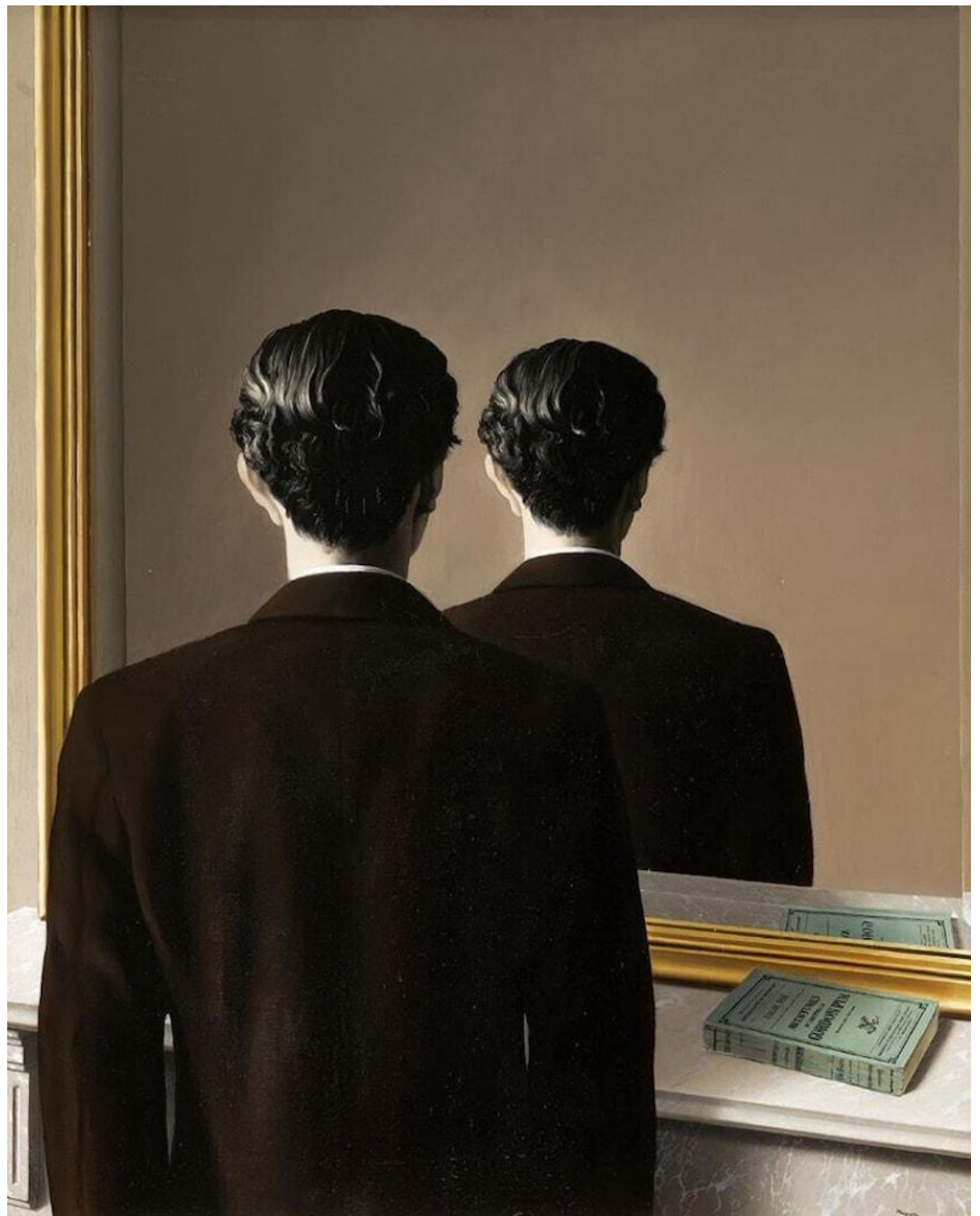
The everlasting universe of things
Flows through the mind, and rolls its rapid waves,
Now dark—now glittering—now reflecting gloom,
Now lending splendour, where from secret springs
The source of human thought its tribute brings
Of waters, with a sound but half its own.

P.B. Shelley, *Mont Blanc*, 1816

Caspar David Friedrich, *Der Wanderer über dem Nebelmeer*, 1818. Hamburger Kunsthalle



René Magritte,
La reproduction interdite,
1937
Museum Boijmans van Beuningen,
Rotterdam



Turner, *San Giorgio Maggiore, Early Morning, 1819, Tate*



Fitz Hugh Lane, *Owl's Head, Penobscot Bay*, 1862, Museum of Fine Arts, Boston



Thomas Cole, The Oxbow (The Connecticut River near Northampton), 1836, Metropolitan



**Godfrey Keller,
Portrait of Joseph Addison,
1712
National Portrait Gallery**



**Louis-Michel van Loo,
Portrait of Denis Diderot,
1767
Musée du Louvre**



**William Hilton,
Portrait of John Keats,
1822
National Portrait Gallery**



**Self-portrait, Jacques-Louis
David,
1794, Musée du Louvre**



**Gerhard von Kügelgen,
*Porträt von Caspar David
Friedrich*, 1810
Hamburger Kunsthalle**



**Angelica Kauffmann,
*Self Portrait with bust of
Minerva*,
1784
Graubunden Kunstmuseum,
Chur**



**Joshua Reynolds,
Self-portrait, c. 1780
with bust of Michelangelo
Royal Academy**





Jacques-Louis David, Portrait de Mme Récamier, 1800, Louvre



**François Gérard,
Mme Récamier, 1805**



**Anne-Louis Girodet,
Portrait de Jean-Baptiste Belley
1797
Musée de l'Histoire de France,
Versailles**



Thomas Jones, *The Bard*, 1774



**John Martin,
The Bard, 1817**



Jacques-Louis David, *Le Serment du Jeu de paume*, 1790. Musée Carnavalet







Jean-Pierre Houël, *La prise de la Bastille et l'arrestation du Gouverneur M. de Launay, le 14 juillet 1789*



Oh! pleasant exercise of hope and joy!
For mighty were the auxiliars which then stood
Upon our side, we who were strong in love!
Bliss was it in that dawn to be alive,
But to be young was very heaven!—Oh! times,
In which the meagre, stale, forbidding ways
Of custom, law, and statute, took at once
The attraction of a country in romance!
When Reason seemed the most to assert her rights,
When most intent on making of herself
A prime Enchantress—to assist the work
Which then was going forward in her name!

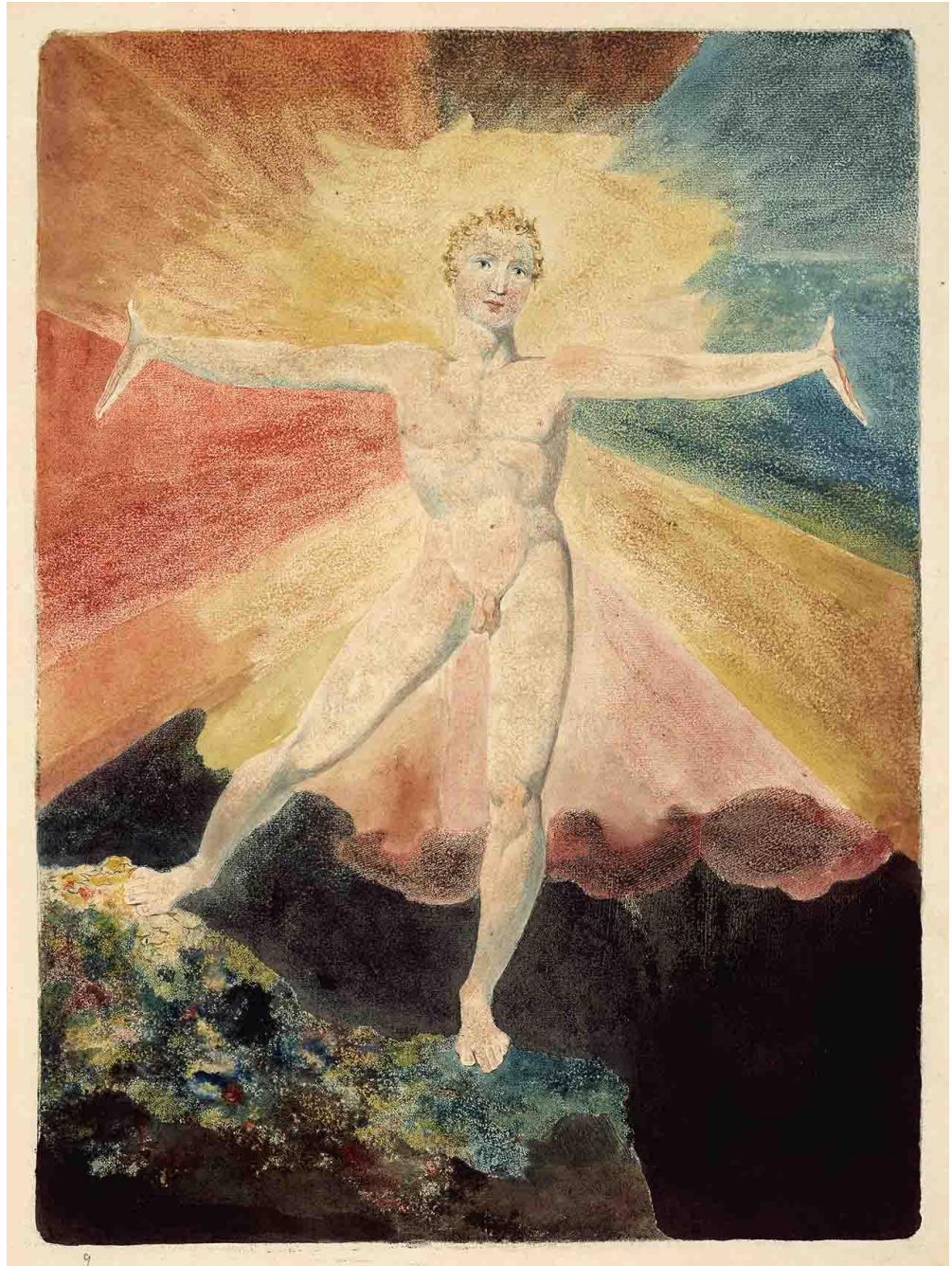
Wordsworth, *The Prelude* IX, 1805



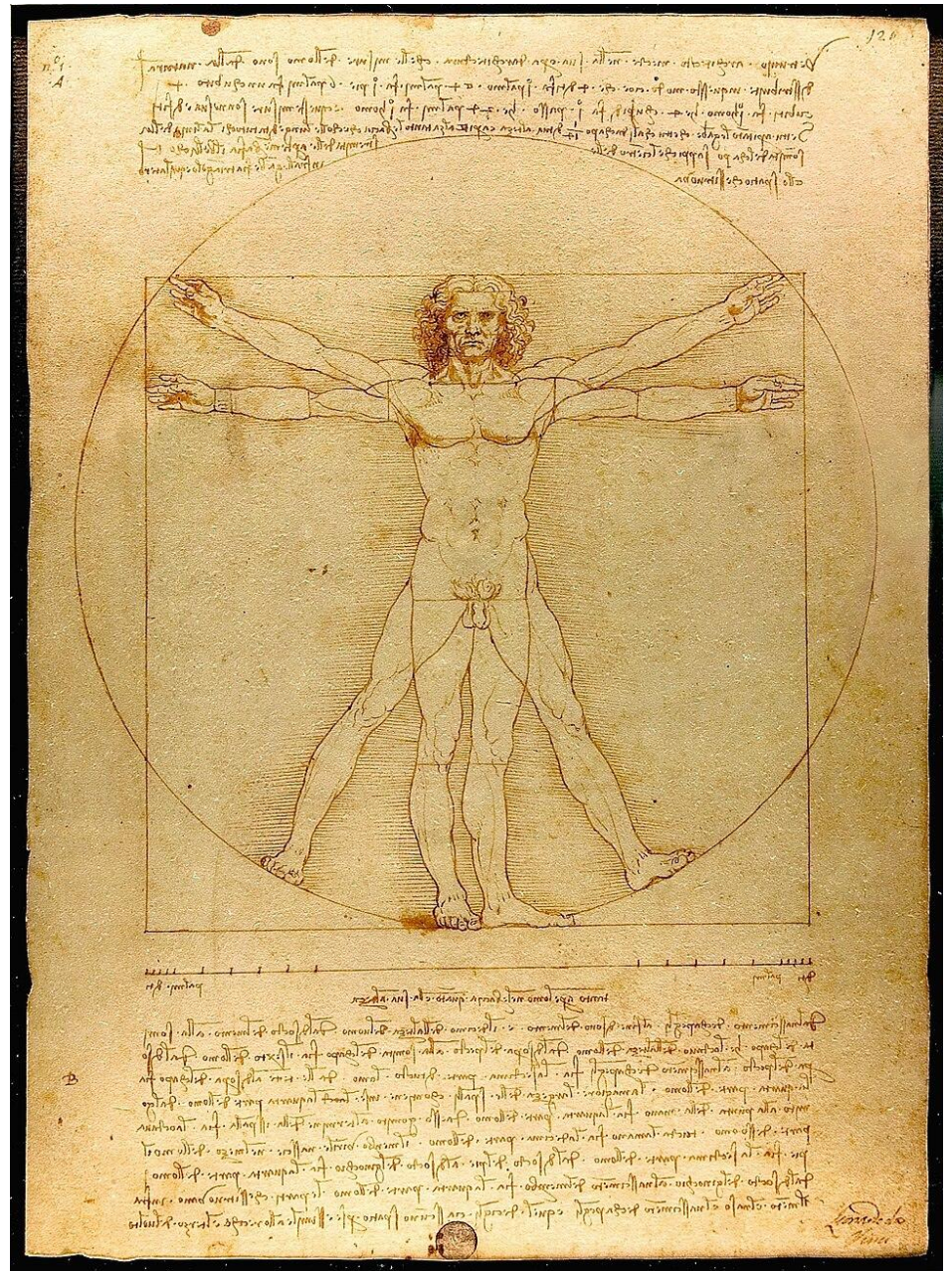
The Burning & Plundering of NEWGATE & Setting the Felons at Liberty by the Mob.

Published 1st July 1780. by Fielding & Walker, Printers & Booksellers.

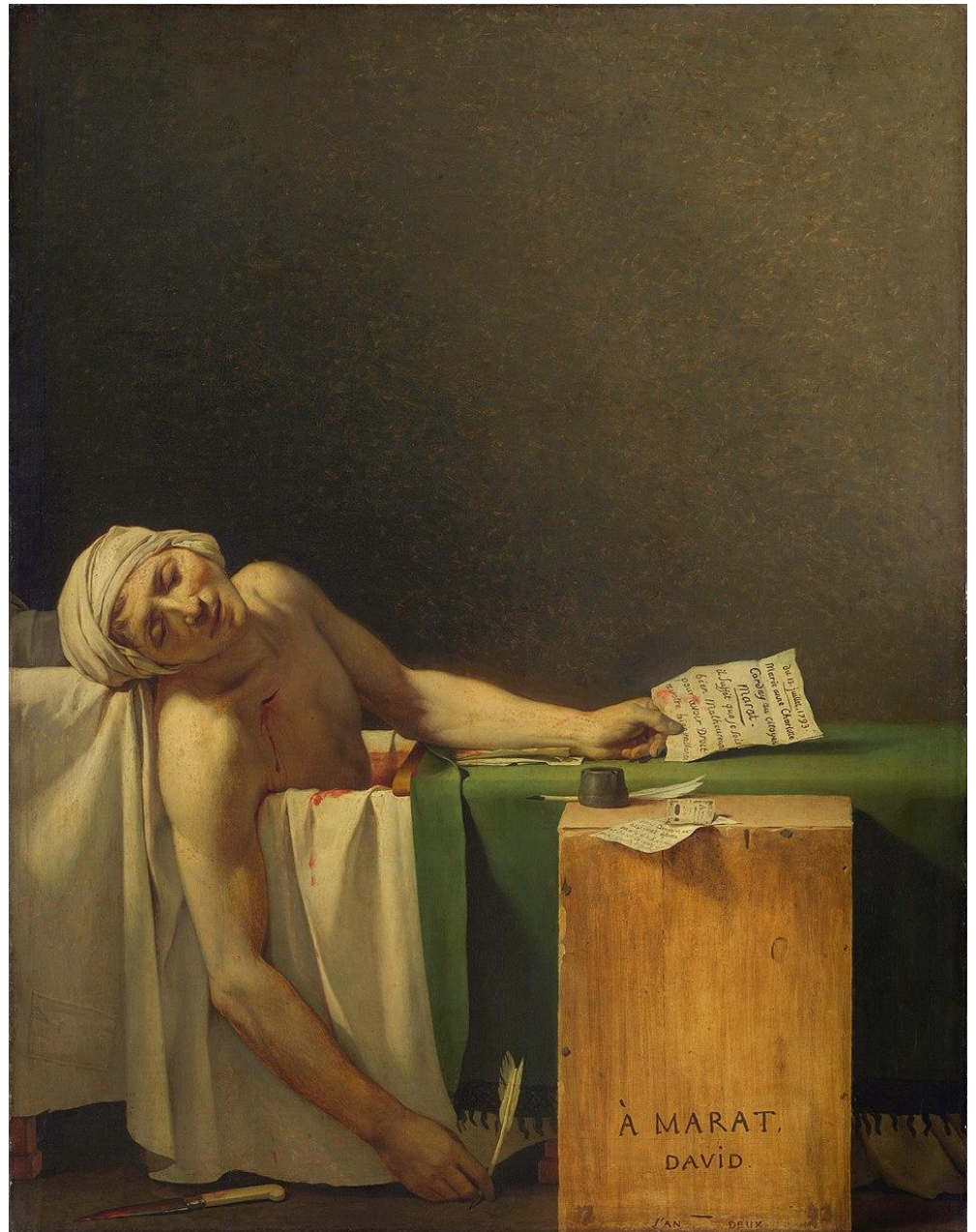
William Blake
The Dance of Albion,
c. 1795



Leonardo da Vinci,
The Proportions of the Human Figure
after Vitruvius, 1490.
Accademia, Florence



Jacques-Louis David,
La mort de Marat, 1793.
Musée des Beaux-arts,
Bruxelles



**Caravaggio,
*Il deposizione del
Cristo*, 1604, Pinoteca
Vaticana**



**Jean-Jacques Hauer,
Portrait de Charlotte Corday
à la Conciergerie, 1793
Musée Labinet, Versailles**



Jacques-Louis David,
*Napoléon franchissant le
Grand Saint-Bernard,*
1800.
Musée national, Château
de Malmaison



Francisco Goya, *El tres de mayo de 1808*, 1814, Prado



Théodore Géricault, *Le Radeau de la Méduse*, 1819. Musée du Louvre



Eugène Delacroix, *La Liberté guidant le peuple*, 1830. Louvre





