

1. Political History leading up to the July Revolution

- After Napoleon exiled for the second and final time, Louis XVIII (Brother of Louis XVI) ascends to the throne in what is called the Bourbon Restoration.
- He rules from 1814-1824, discounting the brief resurgence of NB to the imperial throne during the Hundred Days.
- Ruled under a constitutional monarchy, unlike the ancien regime.
- Rules until his death in 1824, childless, thus with no heir
- Brother Charles Phillippe takes the throne as Charles X
 - a. Although initially has much popular support, this quickly deteriorates precipitating the shift from one constitutional monarchy, under the restored House of Bourbon, to another, the July Monarchy; the transition of power from the House of Bourbon to its cadet branch, the House of Orléans; and the replacement of the principle of hereditary right by popular sovereignty.
 - b. This happened primarily because of very unpopular laws put in place by Charles X:
 - i. The imposition of the death penalty for anyone profaning the Eucharist (Anti-Sacrilege Act).
 - ii. The provisions for financial indemnities for properties confiscated by the 1789 Revolution and the First Empire of Napoleon—these indemnities to be paid to anyone, whether noble or non-noble, who had been declared "enemies of the revolution."
 - c. The first upset the gains in religious tolerance brought about first in the Revolution, but codified by Napoleon
 - d. The second sought to allow the Aristocracy to be recouped for the value of the property which was made public during the revolution, and was available to anyone deemed an 'enemies of the revolution'. This effectively signified an attempt to concentrate the wealth of nation back into the hands of the very few.
- After a vote of no confidence in March 1830, by the Chamber of Deputies (a parliamentary body elected by census suffrage) for the Govt of Charles X, the King, in altering the Charter of 1814 by decree (something a constitutional monarch has no right to undertake), through the "July Ordinances" dissolves the Chamber of Deputies.
- This precipitates "The Three Glorious Days" of the July Revolution.
 - a. DAY ONE: large crowds gather in protest of the ordinances/the French royal military assembled to 'deal' with the crowds.
 - i. The soldiers are attacked from the side and above with projectiles such as paving stones, flowerpots, etc.
 - 1. The soldiers respond killing at least 21 civilians and further aggravate the people of Paris. "Rioters then paraded the corpse of one of their fallen throughout the streets shouting "Mort aux Ministres! À bas les aristocrates!" ("Death to the ministers! Down with the aristocrats!"

- b. DAY TWO: as fighting continues, rioting turns into revolution, the more the soldiers respond with force, the more resolved the French people become. Colonel Komierowski writes to the King, pleading for him to pacify the people, Charles X responds that the soldiers should continue to 'resist'
- c. DAY THREE: as it becomes clear that the royal family will not make an appearance in Paris, the city Palaces are sacked and Paris politicians begin to discuss a provisional government.
- By August the July Monarchy had begun, headed by a new King of France, Louis Philippe I, who was to be the last official French Monarch.

2. The Waning of Neo-Classical Heroism

- a. Femininity in the male nude
 - i. Gone is the stoic virtue of the revolution
 - ii. Here is the sensuality of male youth
 - iii. Winklemann's two Greek tendencies
 - 1. Relation to the sexual roles of males in ancient Greece
 - a. Intergenerational homosociality, homosexuality; coming of age practices in Greece and Renaissance Italy
- b. Jean Broc's *Death of Hyacinth* (1801)
 - i. Homoeroticism
 - ii. Compare to Jollain
- c. Anne-Louis Girodet
 - i. *The Sleep of Endymion* (1791)
 - 1. Homoeroticism
 - 2. Prepubescence
 - ii. *The Entombment of Atala* (1808)
 - 1. Exoticist fantasy, Christianity
- d. The Troubadour Style
 - i. Focus on everyday events of historical figures and periods
 - 1. Interest in the middle ages and attention to historical detail
 - 2. Made use of the Musée des Monuments Français
 - ii. Works on smaller scale than David's epic historic scenes
 - iii. Fueled romantic interest in the Medieval rather than the Classical
- e. Fleury-François Richard's *King Francis I and his Sister Margaret, Queen of Navarre* (1804)
 - i. Marguerite de Navarre
 - 1. Humanist and major reformer in France during the Renaissance; one of the most important figures of French Renaissance politics and culture.
 - 2. Author of *The Heptaméron*, a collection of 70 stories about the moral lessons of Renaissance France and sexual intrigues of fictitious people in the Renaissance society, in various stations; perhaps the most famous work of French Renaissance literature alongside Rabelais's *Gargantua and Pantagruel* which she was the protector of.

- f. Genre Painting
 - i. The Bourgeois Interior
 - 1. Louis-Léopold Boilly
- g. Portraits
 - i. Like we saw with Ingres
- h. Historical Landscape
 - i. Valenciennes
 - 1. Plein air studies
 - 2. Attention on the sky

3. Romanticism

Definition of Romanticism by Alfred de Musset: "Romanticism is the star which weeps, the wind which cries out, the night which shivers, the flower which gives its scent, the bird which flies...It is the infinite and the starry, the warmth, the broken, the sober, and yet at the same time the plain and the round, the diamond-shaped, the pyramidal, the vivid, the restrained, the embraced, the turbulent."

- Not Helpful?
 - Features of Romanticism include:
 - Elevation of passion and imagination over the intellect
 - Emphasis on individual difference
 - The figure of the 'genius' artist
 - Move away from Classical themes to contemporary themes, exotic themes, and themes of a fantastical reimagined past
 - Renewed interest in Medieval European culture
 - Gothic
 - Rural
 - Fable
 - Romance
 - The word 'romantic' comes from the genre of medieval lit called the romance, taken from the vulgar Latin '*romanicus*' meaning 'in the roman style'—thought to be in emulation of the roman love poets. It's also where the French word for novel ('*roman*') comes from.
 - Interest in disorder, negative emotion, extreme mental/emotional states, ruin
 - Interest in the sublime and the awesome
 - Interest in enigma, mystery, and the unknown over the known or knowing
- Anne-Louis Girodet
 - a. A transitional figure between the neoclassical and the romantic
 - b. Pupil of David
 - c. Known, his allegorical works, for their eroticism
 - d. Besides the softer side seen earlier, he also has a fascination with the grandiose and the terrible,
 - e. *Flood Scene*,
 - f. *Receiving the Ghosts of the French Heroes*, 1801
- Théodore Géricault

- a. Bio
 - i. 1791-1824 (age 32)
 - ii. Although younger than many of the figures who would precede him, was a foundational figure in the emergence of Romanticism.
 - iii. Was interested in the depiction of contemporary life, and in universal themes of human suffering
 - iv. Fascinated by horses, actually lived a stable for a time, for their sensitivity, power, speed, and grace. Not only in their bodily movements, but seems to be interested in what appear to be the expression of their inner life, their fear, excitement, etc.
 - v. Also interested in the mysteriousness of the inner life of others, such as the mentally ill
 - vi. And in the macabre and the downtrodden.
 - b. *Raft of the Medusa*, 1818-19
 - i. Depicts an abandoned, make-shift raft of a ship-wrecked colonial **ship**, named "The Medusa" whose occupants were the lower-class individuals of the ship, left without a proper lifeboat to die in the open sea. Of the roughly 150 occupants, only 15 survived.
 - ii. Gericault's painting thus had direct political implications which made it hard to ignore in its reception.
 - iii. However, although 'historical' it aims at evoking an emotional response about universal themes, not at depicting the reality of the event. It is not, and doesn't pretend to be, documentarian. E.g. the raft is a great deal smaller than the real one, on which 150 people could never fit.
 - c. *Les Monomanes*, 1820's
 - i. Originally a series of 10, 5 of which survive
 - ii. Document the formative years of psychiatry as a medical discipline, through the portraiture of these individuals
 - iii. Interested in the pathologically irrational and a realm of mental life unknowable cognitively, but perhaps hinted at by expression, something many people believed because of the pseudo science of phrenology
 - 1. Phrenology: the idea that one can determine a person's character and behavioral patterns through their physical features, especially their skull-shape, and facial features.
 - iv. Although this may appear exploitative by today's standards, sympathizing with the mentally ill was for its time progressive, and these paintings were made with no real economic incentive.
 - d. Studies of Severed Members
 - i. *Study of Feet and Hands*, 1818-19
 - ii. *Head of a Guillotined Man*, 1818
 - 1. Appear set up as still lives, rather than as studies, the subject matter of which would have been extremely unusual at the time; with no obvious moral import or reason for the depiction of death and decay such as this. So, what do we make of these? Are they fascinating, and, if so why? If not, what do we find repulsive about them?
- Eugène Delacroix
 - a. Bio
 - i. 1778-1863 (age 65)
 - ii. Regarded now, and in his own time, the preeminent painter of French Romanticism

- iii. Known for his gestural brushwork, energetic and chaotic multigure compositions, and his use of color as a primary formal organizing device, rather than drawing.
 - iv. Took inspiration from exotic and oriental themes, as well as from many literary figures, from Dante to Shakespeare, to Byron and others.
 - v. Also inspired in his treatment of figures, and application of paint, by Rubens and Michelangelo.
 - vi. Extremely prolific painter of large canvases (in the 19th c bigger was definitely better)
 - vii. Had an extremely successful career that nevertheless rubbed against the grain of the French Academy, and the aesthetic and moral values of the Neo-Classical tradition.
 - viii. Serious emphasis placed on visual pleasure in his scenes, even when the ostensive subject is depraved, violent, and meant to be morally reprimanded. This poses one of the problematics of interpretation of Delacroix's work.
- b. *The Barque of Dante*, 1822
- i. Obvious influence of Gericault
 - ii. Depiction of a scene from Dante's *Divine Comedy*
 - iii. Discrepancy between clothed and nude.
- c. *Massacre at Chios*, 1824
- i. Depicts an then contemporary historical event in the Greek war of independence, in which Greece sought to free itself from Ottoman rule
 - ii. Although it depicts a real event, it's interest in themes of the right to self-government and nationalization overshadowed the violence done on both sides of the war, in which the Greeks had perpetrated other massacres.
- d. *The Combat of the Giaour and Hassan*, 1826
- i. *Depiction of a scene from a poem by Bryon's The Giaour*
 - ii. The poem tells the tale of a forbidden love between [Giaour](#) and Leila, a slave in the Pasha's Harem. Hassan, the Pasha, upon learning of their love kills Leila, who is avenged by Hassan's murder at the hands of the Giaour.
 - iii. Three version of painting were made at various stages in D's life: 1826, '35, and '56.
- e. *Death of Sardanapalus*, 1827
- i. Also based on a work by Byron. Which was also turned into a Cantata by the French Romantic composer Hector Berlioz in 1830
 - ii. The work features a kind, Sardanapalus, who—in understanding that his reign is about to be overthrown—decides that those who come to usurp him will get nothing from him. Instead, all his wealth, and the women of his harem whom he treats as his property, all the outward signs of his power, even his pets, and his palace, will be destroyed with him in his own death. The scene thus depicts his servants burning his fortress and murdering his women, as Sardanapalus sits contented on his bed.
 - iii. It's difficult to see where, as viewers we are supposed to come down on this event. [A bit like contemporary displays of excess in film and TV, it isn't always clear where the line between being critical and being revelatory is. E.g. *Wolf of Wallstreet*].
- f. Minor works/experiments in style
- i. *Head of a Woman*
 - ii. *Orphan*
 - iii. *Horse*
- g. *Liberty Leading the People*, 1831

- i. Influence of Gericault again. Relationship between the historical and the contemporary?
- ii. Allegorical depiction of the events of the July Revolution.
 - 1. What significance does the personification have in the painting?
- iii. What purpose is this actually serving? Does it serve a historical purpose? Does it serve a heroic purpose? An erotic one?