La Tricoteuse (The Little Knitter), 1882
William Bouguereau (French, 1825-1905)

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An Introduction to the Exhibition ‘Revolution to Romanticism: Freedom of Expression in 19th Century European Painting’

Unless you try to understand the world in which an artist moved, felt, lived, how can you hope to understand the images that he created?  ~ Andrew Graham-Dixon

Revolution to Romanticism - Freedom of Expression in 19th Century European Painting reveals how the unprecedented political and social upheavals in revolutionary Europe significantly influenced the lives and canvases of 19th century artists.

The last decades of the 18th century were filled with tumultuous transformation; the scientific revolution was in full swing, the industrial revolution had reared its head, and antiquated ideas about absolute monarchy and divine right of kings were abruptly replaced by principles of liberty and equality. As oppressive rulers were beheaded and the Catholic Church was stripped of its power, artists, writers, poets, musicians, and philosophers alike were jolted into a liberating world that encouraged freedom of expression, individuality, and a quest for personal fulfillment.

Romanticism as an artistic movement began in the 18th century and flourished throughout the 19th century. It was during this time that many European painters broke free from the constraints of the state-run Academy system, choosing instead to develop new techniques and traditions. Although romantic artists had a wide variety of styles and subject matter, they all shared a commitment to creativity and an eagerness to evoke an emotional response in those who viewed their art. Rejecting the Enlightenment’s emphasis on order and rational thought, they painted everything from sublime depictions of imagined creatures to terrifying images of bloody battlefields. Their canvases glorified the unpredictable grandeur of nature, maternal love, as well as the concept of despair, suffering, and heroism. Fascinated by the strange and exotic, romantic artists traveled to distant lands; intrigued by the past, they journeyed back in time.

From Revolution to Romanticism explores the motivation behind the brushstrokes of 19th century romantic artists and illustrates how the frantic call for political and social reform paved the way for the modern art world.
Curriculum Connections: State of CA Content Standards

History-Social Science Content Standards

Grade 6:
6.4 Students analyze the geographic, political, economic, religious, and social structures of the early civilizations of Ancient Greece.
   4. Explain the significance of Greek mythology to the everyday life of people in the region and how Greek literature continues to permeate our literature and language today, drawing from Greek mythology and epics, such as Homer's Iliad and Odyssey, and from Aesop's Fables.
   8. Describe the enduring contributions of important Greek figures in the arts and sciences (e.g., Hypatia, Socrates, Plato, Aristotle, Euclid, Thucydides).

Grade 7:
7.11 Students analyze political and economic change in the sixteenth, seventeenth, and eighteenth centuries (the Age of Exploration, the Enlightenment, and the Age of Reason).
   4. Explain how the main ideas of the Enlightenment can be traced back to such movements as the Renaissance, the Reformation, and the Scientific Revolution and to the Greeks, Romans, and Christianity.

Grade 10:
10.2 Students compare and contrast the Glorious Revolution of England, the American Revolution, and the French Revolution and their enduring effects worldwide on the political expectations for self-government and individual liberty.
   1. Compare the major ideas of philosophers and their effects on the democratic revolutions in England, the United States, France, and Latin America (e.g., John Locke, Charles-Louis Montesquieu, Jean-Jacques Rousseau, Simón Bolívar, Thomas Jefferson, James Madison).
   4. Explain how the ideology of the French Revolution led France to develop from constitutional monarchy to democratic despotism to the Napoleonic empire.

10.3 Students analyze the effects of the Industrial Revolution in England, France, Germany, Japan, and the United States.
   1. Analyze why England was the first country to industrialize.
   2. Examine how scientific and technological changes and new forms of energy brought about massive social, economic, and cultural change (e.g., the inventions and discoveries of James Watt, Eli Whitney, Henry Bessemer, Louis Pasteur, Thomas Edison).
   3. Describe the growth of population, rural to urban migration, and growth of cities.
associated with the Industrial Revolution.
7. Describe the emergence of Romanticism in art and literature (e.g., the poetry of William Blake and William Wordsworth), social criticism (e.g., the novels of Charles Dickens), and the move away from Classicism in Europe.

Grade 12:
12.1 Students explain the fundamental principles and moral values of American democracy as expressed in the U.S. Constitution and other essential documents of American democracy.
   1. Analyze the influence of ancient Greek, Roman, English, and leading European political thinkers such as John Locke, Charles-Louis Montesquieu, Niccolò Machiavelli, and William Blackstone on the development of American government.

**Visual Arts Content Standards**

**Overview:**

1) **Artistic Perception**
   - Students learn to process, analyze, and respond to sensory information through the language and skills unique to the visual arts
   - Students perceive and respond to works of art, objects in nature, events, and the environment. They also use the vocabulary of the visual arts to express their observations.

2) **Historical and Cultural Context**
   - Students understand the historical contributions and cultural dimensions of the visual arts
   - Students analyze the role and development of the visual arts in past and present cultures throughout the world, noting human diversity as it relates to the visual arts and artists
   - Students conduct research and discuss the role of the visual arts in selected periods of history, using a variety of resources
   - Students view selected works of art from a culture and describe how they have changed or not changed in theme and content over a period of time

3) **Aesthetic Values**
   - Students respond, analyze and make judgments about works in the visual arts
   - Students analyze, assess, and derive meaning from works of art, including their own, according to the elements of art, the principles of design, and aesthetic qualities
   - Students construct and describe plausible interpretations of what they perceive in works of art
   - Students identify and describe ways in which their culture is being reflected in current works of art
   - Students develop specific criteria as individuals or in groups to assess and critique works of art
Grade 6:

3.0 Historical and Cultural Context
Understanding the Historical Contributions and Cultural Dimensions of the Visual Arts
Students analyze the role and development of the visual arts in past and present cultures throughout the world, noting human diversity as it relates to the visual arts and artists.

Role and Development of the Visual Arts
3.1 Research and discuss the role of the visual arts in selected periods of history, using a variety of resources (both print and electronic).
3.2 View selected works of art from a culture and describe how they have changed or not changed in theme and content over a period of time.

Diversity of the Visual Arts
3.3 Compare, in oral or written form, representative images or designs from at least two selected cultures.

Grade 7:

3.0 Historical and Cultural Context
Understanding the Historical Contributions and Cultural Dimensions of the Visual Arts
Students analyze the role and development of the visual arts in past and present cultures throughout the world, noting human diversity as it relates to the visual arts and artists.

Role and Development of the Visual Arts
3.1 Research and describe how art reflects cultural values in various traditions throughout the world.

Diversity of the Visual Arts
3.2 Compare and contrast works of art from various periods, styles, and cultures and explain how those works reflect the society in which they were made.

Grade 9-12:

3.0 Historical and Cultural Context
Understanding the Historical Contributions and Cultural Dimensions of the Visual Arts
Students analyze the role and development of the visual arts in past and present cultures throughout the world, noting human diversity as it relates to the visual arts and artists.

Role and Development of the Visual Arts
3.1 Identify contemporary styles and discuss the diverse social, economic, and political developments reflected in the works of art examined.
3.2 Identify contemporary artists worldwide who have achieved regional, national, or international recognition and discuss ways in which their work reflects, plays a role in, and influences present-day culture.

Diversity of the Visual Arts
3.3 Investigate and discuss universal concepts expressed in works of art from diverse cultures.
3.4 Research the methods art historians use to determine the time, place, context, value, and culture that produced a given work of art.
A Historical Overview with Key Themes

Exemplum Virtutis

A defining characteristic of the art of the second half of the eighteenth century art was a renewed interest in classical antiquity. After the publication of Enlightenment writings such as Marmontel’s *Contes moraux* in 1761 and Diderot’s *Éloge de Richardson* in 1762, the dominant style in the arts shifted from the hedonistic Rococo to the moralizing sentiment of the Neoclassical. The Enlightenment emphasis on rationality fueled this classical focus and by the 1870’s classical subject matter will become a central tenet in French art. Artists began to zealously re-examine Greco-Roman history and searched for subjects that satisfied the new zeitgeist of the Enlightenment era. A favorite theme was the *exemplum virtutis*, moralizing stories that emphasized stoical attitudes and personal sacrifice for the greater good of the State. Both Enlightenment philosophers and neoclassical artists of the era, such as Jacques Louis David, often portrayed the republican virtue of the Greek and early Roman era. One of David’s students, prix to Rome winner, Francois Xavier Fabre, painted an *exemplum virtutis*, *Alexander the Great Receiving the Family of Darius II* in 1788. The work depicts the magnanimous Alexander who, victorious after his defeat of the Persian Empire, welcomes the family of the Persian king, Darius, into his arms. The Greek hero’s compassion and humility serves as an example of behavior, particularly of monarchical generosity and nobility. Such scenes were often the means of critiquing the misdirected deeds of the contemporary French monarchy. For example, Louis Jean Lagrenée’s *The Murder of Servius Tullius, King of Rome* (1790) depicts a scene from early Roman history; the murder of the just Etruscan King, Servius Tullius, by his heartless daughter and husband who believed that they were rightful heirs to the throne. By portraying an act where an unjust murderer was committed by a future monarch, Lagrenée’s work questions the rationality and legitimacy of the monarchical institution, one which breeds mistrust and homicide.

Rousseau on Women and Children

The Enlightenment writings of Jean Jacques Rousseau will also inform a broad reconsideration of the role of women and children during this period. In *Emile* published in 1762, Rousseau
expressed his view that children were innocent beings who needed to be nurtured and protected from the corruptive forces of society. Rousseau, who viewed the “Natural” as the highest form of virtue, advocated for a progressive reconsideration of the practice of raising children. He believed the role of the loving, attentive Mother to be central in the tempered family home. He was highly critical of the “unnatural” practice by the elite to hire nurses to care for their children. As Rousseau’s ideas gained influence, artists of the late 18th century focused on the relationship of Mother and Child. Pictures of elite women in their role as Mother will abound, perhaps most famously exemplified in Louise Élisabeth Vigée le Brun’s *Portrait of Marie Antoinette with her Children* (1788). Such imagery will continue to be popular through the 18th and 19th centuries as exemplified in Adolphe Jourdan’s *Maternal Affection* (c. 1860), which depicts a French mother amorusly interacting with her child and newborn baby.

**Romanticism and Medievalism**

As a result of the atrocities unleashed during the French Revolution and subsequent Napoleonic invasions, an escapist tendency in the arts will emerge. Works appear that no longer focus on the rational world of classicism and logic, but rather take as their subject the irrational world of dreams, erotic love, and ever increasing levels of horror. This will continue for the next several decades, becoming more and more pronounced, coming into full flower in the early decades of the 19th century as the Romantic Movement.

In the international theater, the first decades of the 19th century will be dominated by Napoleonic invasions. Many regions such as Prussia, Saxony, and Spain originally welcomed Napoleon’s arrival with his promises of sweeping changes and the hope of building a new social order. However, when his promises become obviously a lust for Empire, the French invasions became not the inspiration for reform but rather the object of struggle. Intellectuals outside of France began to search out alternative models to Enlightenment ideas and its corollary, classical antiquity, which became associated with the Napoleonic occupations. As a revolt against the harsh repression of the Age of Enlightenment, a new generation of artists looked to their Christian past as a means to move beyond the now confining rationalist worldview. The publication of Chateaubriand’s *Le Génie du Christianisme* (The Genius of Christianity) in 1800
will trigger the resurgence of Christian sentiment in art. Although the medieval period and its
associated history had largely been perceived to be inferior, Romantics now longed for the
Middle Ages, which for them was a time more simple, sacred, and “logical” than the heartless
confines of rationalization. The movement favored medieval tales; knights on horsebacks, tall
fortresses and castles, and courtly lovers, which were now raised to a status equal to that of a
classical heroes. Artists also showed a particular interest in both contemporary and former
literary traditions such as Tennyson, Dante, Goethe, and Shakespeare that deviated from the
Greco-Roman norm.

The Rise of the Bourgeoisie and Historicism

After Napoleon’s fall from power in 1815, Europe experienced a restoration of monarchies
across Europe. France saw the crowning of a Bourbon king onto the throne. Thinking
Europeans, who had embraced liberalism, watched alarmed as anachronistic efforts took place to
revive a remote world where kings, emperors, and the church were united in unshaken faith and
power. Artists were hired to portray important current events from the point of view of the
Church and Monarchial elite. The Restoration era will be short-lived however, due to the raise of
the middle class as a result of the Industrial Revolution.

France will experience another Revolution in July 1830 which will replace the Bourbon king
with a new, more liberally oriented, self-proclaimed “citizen-king” Louis Philippe, who will
usher in a period in the arts where historicism will rule the day. For nearly two decades following
the July Revolution, French painting and sculpture were severely circumscribed by the policies
and preferences of the French Académie des beaux-arts and the regime of Louis Philippe. The
classical tradition, once the grand metaphoric language of the Enlightenment and Revolution,
was now informed by bourgeois historicism. Through the vehicle of the Académie, which
prescribed standards in the arts, artists of the nineteenth century began to treat historical subjects
as alive, and they described them as prosaic, every day facts. Artists of this era created lucid,
stage-like history paintings that may recall the neoclassical works of David but now include an
abundance of material facts. The style was embraced by artists as a golden mean or sensible
balance between the extremes of the overt passion of Romanticism and the cool abstraction of
Classicism. It was a style that appealed to the ever more powerful bourgeoisies as well as the
July Monarchy government that sought to discourage the creation of large scale, politically
tendentious subjects taken from Greek and Roman antiquity. The state and the Académie
encouraged the exhibition and sale of easel-sized pictures representing nationalistic, patriotic,
and familial themes. Unlike previous history paintings intended to function as exemplum
virtutum, the historical genre was intended to elevate the present by diminishing the splendor and
distinctiveness of the past.

**Orientalism**

Orientalism will be a point of fascination for artists throughout the 19th century. Beginning with
Napoleon’s first invasions in the East, the Oriental world – in particular, the world of North
Africa, which was under French control during this period, is represented as a timeless place
untouched by the historical processes that were “afflicting” or “improving” and altering western
societies at the time. For Eugène Delacroix and the succession of Orientalists that followed him,
the “East” functioned as an ideal respite from the profound social and economic shifts that
occurred as a result of the Industrial Revolution.

By the latter half of the 19th century, critics and the public alike began to grow indifferent to the
familiar and mundane picturesque representations of the Arab landscape, which now began to
flood the Salon. Consequently, a second group of artists started to adopt a more animated and
emotionally charged visual language. As a result, a great number of later works see an increase in
the depiction of subjects charged with violence and sexual tension. As artists sought to
differentiate their new works from the now overworked Orientalist genre scenes and portraits,
they employed bold new colors and dynamic positioning of the subjects to achieve liveliness and
energy. An example is *The Skirmish* by the Frenchmen, Georges Washington, which features two
exotic equestrian figures with brightly colored costumes, engaged in a vigorous battle. The loose
brushwork along with the bold dazzling hues of the garments, flags, and light accentuates the
violence of the engagement unlike a generic representation of a mounted Arab.
Suggested Pre-Visit Discussion Topics

The pre-visit discussion topics and activities in this packet are designed to prepare your students for their visit to the Revolution to Romanticism: Freedom of Expression in 19th Century European Painting exhibition at the Bowers Museum. The Pre-Visit Discussion Topics discuss each of the four exhibition themes: 1) Innocence and Sensuality – The Female Figure, 2) Visions of the East – Orientalists, 3) Romanticizing History and Heroes, 4) Painting Romantic Tales. The texts introduce ideas, themes, or concepts related to each specific exhibit theme. The corresponding questions ask and introduce to important facts and aspects of some of the paintings in the exhibit.

Pre-Visit Discussion Topic 1: Innocence and Sensuality – The Female Figure

One of the many effects of the Industrial Revolution was the growth of an upwardly mobile middle class with leisure time to spend at private galleries and disposable income to spend on art for their own enjoyment. Painters, finally liberated from the demands of their traditional benefactors – the church, nobility, and the government, began painting subjects that captivated their new patrons, and themes that piqued their own imagination.

No longer forced to paint formally composed biblical scenes and aggrandizing portraits of aristocracy, romantic artists embraced the complexity and unpredictability of human existence. This new emphasis on originality and subjective experience is mirrored in the Romantic approach to portraiture. Rather than straightforward and accurate representations, portrait artists would exaggerate a facial expression, adjust a pose, alter clothing, add scenery, and carefully select accessories to more aptly portray the inner and exterior world of the sitter.

Female identity and the innocence of youth were popular themes in the 19th century. Women were depicted as wives and mothers content in their domestic world, as well as symbols of freedom, corruption, and sensuality. These contradictory metaphors reveal the ambivalence felt towards women and their struggle to find their place in nineteenth-century culture.
The Little Knitter

La Tricoteuse (The Little Knitter), 1882
William Bouguereau (French, 1825-1905)
Oil on canvas; 51 ½ x 38 ¼ in.
Loan Courtesy of Dr. Howard and Mrs. Linda Knohl

Many artists in the Academy attempted to combine features of Classicism with Romanticism, but few succeeded as successfully as Bouguereau. He trained at the Ecole des Beaux-Arts in Paris and exhibited at the Salon to an enthusiastic public. As the Industrial Revolution swept through Europe, Bouguereau made popular the depictions of young peasants personifying hope, innocence, and virtue. During his lifetime, he was recognized as a talented portraitist and awarded at many European expositions. Today, hundreds of museums and institutions around the world have his work on display, celebrating him as one of the most prolific and accomplished French artists of the 19th century.

Tricoteuse – the little knitter - a sensitive portrait of a peasant girl knitting on a cement flowerbed. Hauntingly mysterious, but kind and beautiful, this young peasant girl's childhood innocence contrasts with her cold and stark surrounding. She stares directly at you with a serene kindness imbued with goodness and trust. This is a prime example of Bouguereau's unique ability to capture mood and emotion.

Questions and Activities

Bouguereau’s romantic approach to portraiture was to capture the subjective experience of the person who was portrayed. Take a minute to consider this painting.

• How would you describe the girl’s facial expression?
• Why do you think the girl is making that particular pose in the painting?
• How would you describe her clothes?
• What other details do you find in the scenery?
• What details or aspects of the painting reveal a personal story of the girl?
• What could have happened before this scene?

Discuss your ideas and thoughts with your teacher and fellow students.
Jourdan delighted audiences in Europe and in the United States with his sentimental domestic genre scenes and romantic visions of motherhood. He studied at the École des Beaux-Arts and exhibited in the Paris Salons and numerous galleries in New York. After being honored on both continents, Jourdan was employed by a prominent Parisian art dealer to paint replicas of master works, a highly lucrative venture for 19th century artists. His version of Alexandre Cabanel’s famed painting, The Birth of Venus (1864), is replicated frequently, often mistaken as the original image.
The New Mother

*The New Mother*, exhibited @ Salon 1864
Florent Willems (Belgian 1823-1905)
Oil on canvas; 41 x 50 ¾ in.
Loan Courtesy of Dr. Howard and Mrs. Linda Knohl

Willems was born in Liège, but settled in Paris in 1844. He was awarded the highest honors and frequently decorated with medals for his painstakingly detailed images. While exhibiting at the Royal Academy in London and the Salons in Brussels and Paris, his paintings were purchased by Napoleon III, the Empress, and the King of Belgium. Today, his works hang in New York’s Metropolitan Museum and the Art Institute of Chicago. Willems was infatuated with the 17th century Dutch masters and excelled in emulating their meticulous technique, which is evident in the fabric and figures in this tender scene.

Questions and Activities

Female identity was a popular theme in the 19th century. Women were depicted as wives and mothers content in their domestic world. Take a minute to consider the two paintings ‘Maternal Affection’ and ‘The New Mother’.

- What stories are depicted in each of the two paintings?
- How are the female figures portrayed in comparison to the girl in the painting ‘The little Knitter’?
- The female figure in paintings was also used to show the freedom on the one hand as well as the corruption on the other hand of women in 19th Century European society. What details can you find in all three paintings that tell stories of freedom or corruption in the lives of the female figures?

Discuss your ideas and thoughts with your teacher and fellow students.
Pre-Visit Topic 2: Visions of the East – Orientalists

The invention of the steam-powered ship in the 19th century revolutionized transportation. First a trickle, then a torrent of Westerners ventured into the Far East, the Middle East and all the countries along the eastern and southern Mediterranean basin. Romantics went to escape the dreariness of industrialized cities and savor the exotic customs, clothing, and architecture of the mysterious Orient. Yearning to stir their imagination and feed their curiosity, these courageous artists endured malaria, fought off bandits, and tolerated crude living conditions; they explored, sketched, and noted their impressions with pen, pencil and paintbrush.

The artists who specialized in visually documenting these exotic Eastern cultures were called Orientalists. The Orientalist movement included hundreds of well-known artists, many of them giants in the art world. Utilizing different styles, Orientalists created detailed images of these strange new lands. Just as the styles varied so did the subject matter; some artists specialized in landscapes, others focused on historic events, and others attempted to capture the emotions of the people. They took incredible risks and endured harsh conditions, but because of their adventurous spirit and artistic skills they left an incredible visual record of the East in the nineteenth century.

Praying for Victory

*Praying for Victory*
*Rudolf Ernst (Austrian 1854-1932)*
*Oil on canvas; 43 x 35 ½ in.*
*Loan Courtesy of Dr. Howard and Mrs. Linda Knohl*

After joining the Academy of Fine Arts in Vienna, Ernst traveled to Rome to continue his training. In 1885 he started to create Orientalist paintings, for which he achieved almost immediate fame. He traveled to Morocco, Spain, Turkey, Constantinople, and Egypt, and eventually settled in Paris, where he successfully exhibited at the French Salon for six decades. He is admired for his expert skill at rendering intensely detailed tiles, textiles, and authentic artifacts. Although there was an entire school of 19th century Orientalists, it is Ernst who continues draw the public's attention.
Cambyses, King of Persia, devised an ingenious ploy to destroy the Egyptian inhabitants of Pelusium. He ordered his military to collect all the cats, a sacred and respected animal in ancient Egypt, and catapult them over the walls of the Egyptian fortress. As the felines fell from the sky, the inhabitants ran into the line of battle, risking their own lives to save their revered cats. An exciting and odd historical tale beautifully told in Lenoir’s animated painting. Lenoir was a student and friend of the Orientalist, Jean Leon Gérôme - both favorites at the Paris Salon throughout the 19th century.
Pharaoh’s Daughter

During the 19th century, there was an abundance of images with an Egyptian motif, most likely triggered by Napoleon’s invasion of Egypt in 1798. Pharaoh’s Daughter conjures up images of the legendary Egyptian queen, Cleopatra, the femme fatale who ensnared both Caesar and Marc Antony with her irresistible beauty. The composition is an evocation of elegance, sensuality, and superiority. The lavish dress, the jeweled crown, the seductive pose, and the monumental architecture feel like a scene in a theatrical production – Romantic Orientalism at its best.

Questions and Activities

Romantics wanted to escape the dreariness of industrialized cities of Europe to learn about the exotic and mysterious of the Orient. Some of them specialized in historical events, other focused on architecture and clothing, and others attempted to capture emotions of the people.

- How is the mysterious world of the Orient depicted in each of the three paintings?
- Why do you think was the aspect of the Orient and the visions of the East important to Romantics? What do you think could they learn from the Orient?
- What themes or aspects are the painters choosing to tell a story about the exotic world of the Orient? (Historical events, clothing, architecture, emotion of people)

Discuss your ideas and thoughts with your teacher and fellow students.
Pre-Visit Topic 3: Romanticizing History and Heroes

Beginning in the 16th century, state-sponsored art academies were established to control the training, patronage, and presentation of art. One of the most powerful and prestigious of these art institutions was the French Academy. Membership and the opportunity to exhibit at the official Salons were by invitation only. To regulate artistic production, they established a strict hierarchy of subject matter, claiming morally uplifting multi-figure history painting as the finest form of art.

Heroism, nationalism, and armed struggle for independence continued to be popular themes throughout the 18th century, and for most of the 19th. During Napoleon’s reign as Emperor, there was a surge of government commissions for images glorifying Napoleon’s victories - propaganda paintings intended to rouse support for the powerful French nation. Artists who depicted the Empire disgraced by defeat risked being denounced by the Academy and imprisoned by the State.

Napoleon was conquered at Waterloo, but the fight for freedom of expression continued. Artists began to reject the academies’ rigid demands and embraced the public’s new interest in creativity and originality. With a spirit of adventure and an active imagination, romantic artists experimented with striking colors and animated brush strokes. They captured personal conquests from historical narratives, the chivalry of medieval tales, and the triumphs and tragedies from ancient legends.
The Murder of Servius Tullius

Servius' birth is surrounded by legends laced with miracles: The tales speak of Servius' supernatural virgin birth – a miraculous conception - and link him with divine ancestry. These tales were most likely embellished after his death, but the core may have been propagated during his reign.

The Murder of Servius: In Livy's history, Servius Tullius had two daughters, Tullia the younger and Tullia the elder. He arranged their marriage to the two sons of his predecessor, Lucius Tarquinius Priscus. The younger Tullia married Arruns Tarquinius. The elder Tullia married Lucius Tarquinius. But Tullia the younger and Lucius Tarquinius shared a fierce and ambitious temperament, and were drawn together in conspiracy. Together they murdered their respective siblings, married, and then killed Servius Tullius (Tullia’s father) so that Lucius could take over the thrown.

Once married, Tullia encouraged Lucius Tarquinius to go to the senate-house with a group of armed men. Lucius then summoned the senators to the steps of the senate-house and gave a speech criticizing Servius for favoring the lower classes: taking the land of the upper classes and distributing it to the poor, and instituting the census so that the wealth of the upper classes might be exposed to popular envy. When Servius Tullius arrived at the senate-house to defend his position, Tarquinius threw him down the steps and Tarquin’s men murdered Servius in the street. Soon after, Tullia drove her chariot over her father's body. With a sudden and bloody palace coup, the pair deposed of the king, and Lucius seized the throne.

Tarquinius' impious refusal to permit his father-in-law's burial earned him the nickname "Superbus" (arrogant or proud).

According to Livy (Roman Historian), Servius Tullius was the legendary sixth king of ancient Rome – reigning from 578 to 535 BC – and the last of Rome's benevolent kings.
Alexander the Great Receiving the Family of Darius III

The Artist: Fabre was a prized student of the great Jacques-Louis David, and in 1787 became David’s second pupil to win the Prix de Rome. The political upheavals in France forced Fabre to spend most of his life in Italy, where he gained the respect and patronage of several wealthy aristocrats.

Alexander The Great Receiving the Family of Darius III: At the Battle of Issus, Darius’ forces outnumbered Alexander's soldiers by at least a 2 to 1 ratio, but Darius was still defeated. (Darius III even caught Alexander by surprise and still failed to defeat Alexander's forces). Darius fled the battle, leaving his mother, wife, and children. He fled so far so fast, that Alexander was able to capture Darius’s headquarters, and take Darius’s family as prisoners. Darius petitioned to Alexander through letters several times to get his family back, but Alexander refused to do so unless Darius would acknowledge him as the new emperor of Persia. Although the young king captured Darius’s family, he treated them with respect and courtesy. In this way, he showed his belief that savagery should be reserved for the battlefield.

Questions and Activities
A favorite theme of the Romantics was the exemplum virtutis, moralizing stories that emphasized stoical attitudes and personal sacrifice for the greater good of the State. Painters such as Lagrenée and Fabre portrayed Republican virtue of the Greek and early Roman era to ultimately criticize the misdirected deeds of the contemporary French monarchy.

- What is the exemplum virtutis in each of the two paintings?
- What kind of historical scenes are the painters using in order to create a story of exemplum virtutis?
- How are the two painters using their stories on canvas to criticize the contemporary politics of the French monarchy of their time?

Discuss your ideas and thoughts with your teacher and fellow students.
Pre-Visit Topic 4: Painting Romantic Tales

Knights and gnomes, concubines and cavaliers, suffering poets and passionate lovers – using paintbrush rather than pen, 19th century artists filled their canvases with picturesque characters and vivid vignettes. As oppressive rulers toppled heads and tore-up traditional boundaries, romantic artists escaped into Tennyson’s lyrical prose, Shakespeare’s tragic plays, and Verdi’s sentimental operas. Relying on fantasy and fairies, heroes and heroines, artists took refuge from political uncertainty, rapid urbanization, and fast paced technology.

During the earlier eras, literature and art were thought to belong solely to the wealthy nobles, and the lower classes were considered unfit to enjoy these erudite expressions. However, the Scientific Revolution, the Enlightenment, and the Industrial Revolution brought with them an increasingly literate middle class that was eager to be delighted by themes of passion, innocence, love, and death. Many artists were entrepreneurial and set out to create entertaining images that would delight the public; other artists had more lofty goals, creating works that were metaphors for the universal conflicts experienced by man.
Enoch, Phillip and Annie in the Cave

Enoch, Phillip and Annie in the Cave
James Sant
(British 1820-1916)
Oil on canvas; 69 ½ x 60 in.
Loan Courtesy of Dr. Howard and Mrs. Linda Knohl

Enoch, Philip, and Annie in the Cave: In addition to his portraits, Sant produced a large number of allegorical paintings based on romantic literature and poetry. James Sant’s painting *Enoch, Philip, and Annie in the Cave* is based on the epic poem *Enoch Arden*, published in 1864 by Alfred, Lord Tennyson during his tenure as England's Poet Laureate. *Enoch Arden* is a somber tale based on a true story of a sailor who was thought to have drowned at sea, but after many years returned home to find his wife remarried. In Tennyson’s poem, Enoch Arden, Philip Ray and Annie Lee are childhood friends. The two young boys are both smitten with Annie and dream of one day marrying her. Ultimately Enoch, a fisherman turned merchant sailor, wins Annie’s hand in marriage. However, poor and out of work, Enoch is forced to leave his wife Annie and three children to make his fortune on the treacherous seas. During his voyage, Enoch Arden is shipwrecked on a desert island. Enoch Arden remains lost and missing for many years, and is presumed dead. Meanwhile Annie has been reduced to poverty, and Enoch's childhood friend Philip asks destitute Annie to marry him. A decade passes and Enoch finally escapes the island and returns home. He secretly watches and witnesses the happiness of his wife and his old friend, but hides that he is alive, sacrificing his own happiness for theirs. Sant’s painting exquisitely portrays the three children burdened by dark shadows of foreboding tragedy.
The painting depicts a scene from **Il Trovatore**, an opera in four acts by **Giuseppe Verdi**, which premiered on January 19, 1853 in Rome, Italy. Il Trovatore takes place in a 15th century Spanish town.

**PLOT:**

When Count diLuna's two sons were small children, an elderly witch cast a spell on one of them. For this crime, she was burned at the stake. In revenge, her daughter, the witch Azucena, stole the Count's other son and cast him into a fire. For years now, everyone has pursued this woman, anxious to bring her to justice. Meanwhile, the ghost of her mother continues to haunt the region in the form of an owl. Outside, Count Di Luna waits to court the lovely Leonora. Leonora confides to her friend, Inez, her love for the troubadour Manrico.

Di Luna loves Leonora and is jealous of his successful rival, Manrico.

Azucena sings about the horrifying experience of seeing her mother wrongly burned alive for the supposed crime of bewitching Count di Luna's child. She explains to her son Manrico (the mysterious troubadour) how she had stolen a child of the Count's, intending to cast him into the
flames in revenge. Mistakenly, however, she threw her own child to the fire instead. At this
moment, the audience may be aware that Manrico is, in fact, the brother of his rival, Count di
Luna. Manrico, however, remains puzzled and questions Azucena about his true identity.

Manrico and Leonora are happily in love and are about to give their hands to one another in
marriage. As they say their vows, Manrico's friend, Ruiz, rushes in to tell them that Azucena was
captured and sentenced to burn at the stake. Manrico stops everything and rushes to her aid.

ACT 4
When Manrico arrived outside of his mother's prison, he too was captured. Di Luna orders his
execution. Manrico sings his sad farewell to life. Ruiz brings Leonora to the prison where she
vows to save him. Not long after, di Luna arrives at the prison. Leonora attempts to free Manrico
by begging di Luna for mercy and offers herself in place of her lover. She promises to marry the
count, but secretly swallows poison from her ring in order to die before di Luna can possess her.

Manrico and Azucena are awaiting their execution. Manrico attempts to soothe Azucena, whose
mind wanders to happier days in the mountains. Within their cell, Manrico comforts his aging
mother, who has now begun to fall asleep. Leonora arrives and urges Manrico to escape.
However, after learning she has promised herself to the count, he feels betrayed and refuses to
leave his cell. Within moments, the effects of the poison begin to show and Leonora falls into
Manrico's arms. She tells Manrico that she'd rather die in his arms than to be married to another
man. Count di Luna walks into the cell moments after Leonora dies and sees her lifeless body in
Manrico's arms. He orders his men to execute Manrico.

Azucena wakes and sees the execution of Manrico and she shouts that her mother has been
avenged, for di Luna has killed his own brother!

Questions and Activities
Romantics used their paintbrush to fill their canvases with picturesque characters and vivid
vignettes of tales, operas and plays. Relying on fantasy and fairies, heroes and heroines, the
artists took refuge from political uncertainty, rapid urbanization, and fast paced technology.

• What type of literature was used by the painters Francesco Hayez and James Sant to create
  the paintings?
• Why do you think those literature and their themes was applicable for Romantic painters?
• Can you think of other poems, tales or plays that Romantic painters could have used for their
  painters?

Discuss your ideas and thoughts with your teacher and fellow students.
Suggested Post-Visit Activity

The Post-Visit Activity is designed to follow-up on your visit to the Bowers Museum.

Interpreting through Painting

Activity Overview:
Students create an image based on something they saw during their visit to the Bowers Museum. By creating a new image based on their most memorable painting, students can incorporate their own ideas and interpretation into their paintings.

Learning Objective:
Students take a moment to reflect on their Bowers Museum visit and express what aspect of the visit was most memorable to them. Other students benefit from discussing the collective memories of the group.

Activity Steps:
1) Have students reflect on their visit to the Bowers Museum and write down answers to the following questions on a piece of paper:
   - What was the most memorable painting you saw? Use this memory to inspire the work of art for your own painting.
   - Why is this painting your most memorable one? What aspect of that painting did you like (or dislike) the most? What would you change in this painting?
   - How would you recreate this original painting? (Different use of color, composition, emotion of people, landscape, clothing, number of people, background etc.)
   - What different outcome is expected?

2) Each student can paint an image based on their reflections and interpretation of the original painting.

3) Display the finished paintings in your classroom. Ask students follow-up questions such as:
   - Can other students guess what original painting your image is based on?
   - What has changed? What effect does this change have on the viewer?
Glossary of Terms

Romanticism
Romanticism was an artistic and intellectual movement that originated in the late 18th century and stressed strong emotion, imagination, freedom from classical correctness in art forms, and rebellion against social conventions.

Romanticism was an attitude or intellectual orientation that characterized many works of literature, painting, music, architecture, criticism, and historiography in Western civilization over a period from the late 18th to the mid-19th century. Romanticism can be seen as a rejection of the precepts of order, calm, harmony, balance, idealization, and rationality that typified Classicism in general and late 18th century Neoclassicism in particular. It was also to some extent a reaction against the Enlightenment and against 18th-century rationalism and physical materialism in general. Romanticism emphasized the individual, the subjective, the irrational, the imaginative, the personal, the spontaneous, the emotional, the visionary, and the transcendental.

Enlightenment
In the period known as The Enlightenment, Eighteenth-century Europe saw remarkable cultural changes characterized by a loss of faith in traditional religious sources of authority and a turn toward human rights, science, and the so-called "democratic republic".

One of the influences on the Enlightenment consisted of reports of Catholic priests on China which served as a model for a secular enlightened despot.

The upheavals of the Enlightenment led directly to the American Revolutionary War as well as the French Revolution and significantly influenced the Industrial Revolution. Enlightenment ideas were also strongly influential in the Constitution of the United States.

The concept of a single, Europe-wide movement may of course be challenged in detail: it does reflect a cultural dominance of French thought. One may also pursue the German, Scottish and other national movements.

Rococo
The Rococo-style received its name in the 19th century from French, who used the word to designate in whimsical fashion the old shellwork style (style rocallle), then regarded as Old Frankish, as opposed to the succeeding more simple styles.
Essentially, it is in the same kind of art and decoration as flourished in France during the regency following Louis XIV's death, and remained in fashion for about forty years (1715-1750).

Neo-Classicism
Neoclassicism (sometimes rendered as Neo-Classicism) is a movement in

http://encyclopedia.kids.net.au/page/fr/French_Revolution was used for the definition of the terms.
the visual arts. It began as a reaction against the Baroque, and a desire to return to perceived "purity" of the arts of Ancient Greece and Rome, and to a lesser extent the examples of Renaissance Classicism.

Neoclassicism first gained influence in France in the 17th century, and continued to be a major force in art through the 19th century and beyond, although from the late 19th century on has often been considered anti-modern or even reactionary in some art circles.

| Classicism | Classicism was movement in literature and art during the 17th and 18th centuries in Europe that favored rationality and restraint and strict forms; Classicism often derived its models from the ancient Greeks and Romans. |
| Monarchy   | A monarchy is a state ruled by a monarch. A distinguishing characteristic of modern monarchies is that the position of monarch often involves inheritance in some form - although this is not always the case. (The Holy Roman Empire and the Papacy are examples of elective monarchies). The term monarchy is also used to refer to the people and institutions that make up the royal establishment, or to the (nation) state in which the monarchy functions. |

In most countries with monarchies, the monarch serves as a symbol of continuity and statehood. Many states have a strong convention against the monarch becoming involved in partisan politics. In some cases, the symbolism of monarchy alongside the symbolism of a republic, cause the combination to be divisive. For example, there is the case of Australia where the question of retaining a monarch as head of state touches on divisive and controversial questions of national identity.

Jean Jacques Rousseau (June 28, 1712 - July 2, 1778) was a Swiss-French philosopher, writer, political theorist, and self-taught composer.

Rousseau contended that man is essentially good, a "noble savage" when in the state of nature (the state of all the "other animals", and the condition man was in before the creation of civilization and society), and that good people are made unhappy and corrupted by their experiences in society. He viewed society as "artificial" and "corrupt" and held that the furthering of society results in the continuing unhappiness of man. Rousseau's essay, "Discourse on the Arts and Sciences" (1750), argued that the advancement of art and science had not been beneficial to mankind. He proposed that the progress of knowledge had made governments more powerful and had crushed individual liberty.

These ideas were essential for both the French and American revolutions; in fact, it is no exaggeration to say that the French and American revolutions are the direct result of Rousseau's abstract theories on the social contract.

The French Revolution comprises a period in the History of France, covering the years 1789-1799, in which the monarchy was overthrown and radical restructuring was forced upon the Roman Catholic Church.
A detailed timeline as well as the causes of the French Revolution can be found here: http://encyclopedia.kids.net.au/page/fr/French_Revolution

Napoleon Bonaparte
Napoleon Bonaparte (August 15, 1769 - May 5, 1821) functioned as effective dictator of France beginning in 1799 and as emperor of France as Napoleon I from May 18, 1804 to April 6, 1814; he also conquered and ruled over much of western and central Europe. He was the first ruler of the Bonaparte dynasty. Napoleon married Marie-Louise of Austria on February 11, 1810.

Liberalism
Liberalism may be used to describe one of several ideologies that claims individual liberty to dissent from orthodox tenets or established authorities in political or religious matters, in contrast to conservatism. One common usage of the term is for a tradition of thought, that tries to circumscribe the limits of political power, and to define inalienable individual rights. This usage is more common in continental Europe.

Anachronism
An anachronism (from Greek ana, back, and chronos, time) is a neglect or falsification, whether deliberate or accidental, of chronological relation. The most common use of the term restricts it to the ante-dating of events, circumstances or customs; in other words, to the introduction, especially in works of imagination that rest on a historical basis, of details borrowed from a later age.

Anachronisms may be committed in many ways, originating, for instance, in disregard of the different modes of life and thought that characterize different periods, or in ignorance of the progress of the arts and sciences and the other ascertained facts of history. They vary from glaring inconsistencies to scarcely perceptible misrepresentation. Much discussion of the past is so deficient in historical perspective as to be little better than a continuous anachronism. It is only since the close of the 18th century that this kind of untruthfulness has jarred on a general audience. Anachronisms abound in the works of Raphael and Shakespeare, as well as in those of less celebrated painters and playwrights of earlier times. In particular, the artists, on the stage and on the canvas, in story and in song, assimilated their characters to their own nationality and their own time.

The Industrial Revolution
The Industrial Revolution of the 18th century was a period of social and technological change in which manufacturing began to rely on steam power, fueled primarily by coal, rather than on water or wind. The causes of the Industrial Revolution remain a topic for debate with some historians seeing it as an outgrowth from the social changes of the Enlightenment and the colonial expansion[?] of the 17th century.

Bourgeoisie
The bourgeoisie is one of the classes into which a society is typically divided, according to certain western schools of economic thought, especially Marxism. The term is a French word derived from the Italian borghesia (from borgo, village, in turn from Greek pyrgos). A borghese, then, was the inhabitant of a village who had a house in its center, rather
than in the surrounding countryside.

Orientalism refers to the study of Near and Far Eastern societies and cultures, generally by Westerners.

Alexander the Great (July 26, 356 BC - June 10, 323 BC) was King of Macedon; he unified the warring and divided city states of Greece and conquered Persia, Egypt and a number of other kingdoms, all the way to the borders of India.

Alexander is remembered as a folk-hero in Europe and much of western Asia. In Iran, on the other hand, he is remembered as the destroyer of their first great empire and as the leveller of Persepolis. Ancient sources are generally written with an agenda of either glorifying or slandering the man, making it difficult to evaluate his actual character.