

HISTORICAL DICTIONARY *of*
HDD

ROMANTIC ART
AND ARCHITECTURE



ALLISON LEE PALMER

HISTORICAL DICTIONARIES OF LITERATURE AND THE ARTS

Jon Woronoff, Series Editor

- Science Fiction Literature*, by Brian Stableford, 2004.
Hong Kong Cinema, by Lisa Odham Stokes, 2007.
American Radio Soap Operas, by Jim Cox, 2005.
Japanese Traditional Theatre, by Samuel L. Leiter, 2006.
Fantasy Literature, by Brian Stableford, 2005.
Australian and New Zealand Cinema, by Albert Moran and Errol Vieth, 2006.
African-American Television, by Kathleen Fearn-Banks, 2006.
Lesbian Literature, by Meredith Miller, 2006.
Scandinavian Literature and Theater, by Jan Sjøvik, 2006.
British Radio, by Seán Street, 2006.
German Theater, by William Grange, 2006.
African American Cinema, by S. Torriano Berry and Venise Berry, 2006.
Sacred Music, by Joseph P. Swain, 2006.
Russian Theater, by Laurence Senelick, 2007.
French Cinema, by Dayna Oscherwitz and MaryEllen Higgins, 2007.
Postmodernist Literature and Theater, by Fran Mason, 2007.
Irish Cinema, by Roderick Flynn and Pat Brereton, 2007.
Australian Radio and Television, by Albert Moran and Chris Keating, 2007.
Polish Cinema, by Marek Haltof, 2007.
Old Time Radio, by Robert C. Reinehr and Jon D. Swartz, 2008.
Renaissance Art, by Lilian H. Zirpolo, 2008.
Broadway Musical, by William A. Everett and Paul R. Laird, 2008.
American Theater: Modernism, by James Fisher and Felicia Hardison Londré, 2008.
German Cinema, by Robert C. Reimer and Carol J. Reimer, 2008.
Horror Cinema, by Peter Hutchings, 2008.
Westerns in Cinema, by Paul Varner, 2008.
Chinese Theater, by Tan Ye, 2008.
Italian Cinema, by Gino Moliterno, 2008.
Architecture, by Allison Lee Palmer, 2008.
Russian and Soviet Cinema, by Peter Rollberg, 2008.
African American Theater, by Anthony D. Hill, 2009.
Postwar German Literature, by William Grange, 2009.
Modern Japanese Literature and Theater, by J. Scott Miller, 2009.
Animation and Cartoons, by Nichola Dobson, 2009.
Modern Chinese Literature, by Li-hua Ying, 2010.
Middle Eastern Cinema, by Terri Ginsberg and Chris Lippard, 2010.
Spanish Cinema, by Alberto Mira, 2010.

Film Noir, by Andrew Spicer, 2010.
French Theater, by Edward Forman, 2010.
Choral Music, by Melvin P. Unger, 2010.
Westerns in Literature, by Paul Varner, 2010.
Baroque Art and Architecture, by Lilian H. Zirpolo, 2010.
Surrealism, by Keith Aspley, 2010.
Science Fiction Cinema, by M. Keith Booker, 2010.
Latin American Literature and Theater, by Richard A. Young and Odile Cisneros, 2011.
Children's Literature, by Emer O'Sullivan, 2010.
German Literature to 1945, by William Grange, 2011.
Neoclassical Art and Architecture, by Allison Lee Palmer, 2011.
American Cinema, by M. Keith Booker, 2011.
American Theater: Contemporary, by James Fisher, 2011.
English Music: 1325–1958, by Charles Edward McGuire and Steven E. Plank, 2011.
Rococo Art, by Jennifer D. Milam, 2011.
Romantic Art and Architecture, by Allison Lee Palmer, 2011.

Historical Dictionary of Romantic Art and Architecture

Allison Lee Palmer



The Scarecrow Press, Inc.
Lanham • Toronto • Plymouth, UK
2011

Published by Scarecrow Press, Inc.
A wholly owned subsidiary of The Rowman & Littlefield Publishing Group, Inc.
4501 Forbes Boulevard, Suite 200, Lanham, Maryland 20706
<http://www.scarecrowpress.com>

Estover Road, Plymouth PL6 7PY, United Kingdom

Copyright © 2011 by Allison Lee Palmer

All rights reserved. No part of this book may be reproduced in any form or by any electronic or mechanical means, including information storage and retrieval systems, without written permission from the publisher, except by a reviewer who may quote passages in a review.

British Library Cataloguing in Publication Information Available

Library of Congress Cataloging-in-Publication Data

Palmer, Allison Lee, 1963–

Historical dictionary of Romantic art and architecture / Allison Lee Palmer.
p. cm. — (Historical dictionaries of literature and the arts)

Includes bibliographical references.

ISBN 978-0-8108-7222-6 (cloth : alk. paper) — ISBN 978-0-8108-7473-2 (ebook)


1. Romanticism in art—Dictionaries. 2. Romanticism in architecture—Dictionaries.

I. Title.

N6465.R6P35 2011

709.03'4203—dc22

2011002871

™ The paper used in this publication meets the minimum requirements of American National Standard for Information Sciences—Permanence of Paper for Printed Library Materials, ANSI/NISO Z39.48-1992.

Printed in the United States of America

To Carol, Dan, and Noah

Contents

List of Illustrations	ix
Editor's Foreword <i>Jon Woronoff</i>	xi
Preface	xiii
Chronology	xv
Introduction	1
THE DICTIONARY	13
Bibliography	245
About the Author	285

Illustrations

Paintings and Prints

- William Blake, *Ancient of Days*, 1794, etching and watercolor, London, British Museum (photo: Wikimedia Commons PD-Art) 40
- Caspar David Friedrich, *The Wanderer above the Sea of Fog*, 1818, oil on canvas, Hamburg, Kunsthalle (photo: Wikimedia CommonsPD-Art) 93
- Frederic Edwin Church, *Morning in the Tropics*, 1877, Washington, D.C., National Gallery of Art (photo: Wikimedia Commons PD-Art) 62
- Eugène Delacroix, *The Massacre at Scio*, 1822, Paris, Louvre Museum (photo: Wikimedia Commons PD-Art) 81
- Paul Delaroche, *The Execution of Lady Jane Grey*, 1833, oil on canvas, London, National Gallery (photo: Wikimedia Commons PD-Art) 82
- Johann Heinrich Fuseli, *The Nightmare*, 1781, oil on canvas, Detroit, Institute of Fine Arts (photo: Wikimedia Commons PD-Art) 96
- Anne-Louis Girodet-Trioson, *The Entombment of Atala*, 1808, Paris, Louvre Museum (photo: Wikimedia Commons PD-Art) 107
- Francisco José de Goya y Lucientes, *Third of May, 1808*, 1814, oil on canvas, Madrid, Prado (photo: The Yorck Project—GNU Free Documentation License) 113
- Antoine-Jean Gros, *Napoleon in the Plague House at Jaffa*, 1804, Paris, Louvre Museum (photo: Wikimedia Commons PD-Art) 116
- Caspar Wolf, *Waterfall in Winter*, c. 1778, Winterthur, Museum Oskar Reinhart am Stadtgarten (photo: The Yorck Project—GNU Free Documentation License) 240

Sculpture

Jean-Baptiste Carpeaux, *The Dance*, 1867, marble relief on Opéra façade, Paris (photo: Shawn Lipowski—GNU Free Documentation License and Creative Commons Attribution-ShareAlike License) 56

François Rude, *Joan of Arc Listening to Her Voices*, commissioned in 1842, marble, Paris, Louvre Museum (photo: Mansour Nasiri, GNU Free Documentation License and Creative Commons Attribution 3.0 Unported License) 198

Hiram Powers, *The Greek Slave*, 1851 copy from 1843 original, New Haven, Yale University Art Gallery (photo: Wikimedia Commons PD-Art) 178

Architecture

George Gilbert Scott, St. Pancras Railway Station, London (photo: Andrew Dunn for Wikimedia Commons Creative Commons Attribution-ShareAlike License) 207

Editor's Foreword

Romantic art and architecture are more a rejection than a continuation of the earlier neoclassical period, which is hardly surprising given the historical context in which they emerged. This included, among other things, the collapse of the ancien régime, incessant warfare initially due to Napoleon but then to clashes between various nations and between classes and social groups within those nations, and the gradual emergence of a more modern state structure as well as rapid scientific progress but slower social advances. To these can be added a growing acquaintance with the Orient, the gradual supplanting of agriculture by industry, and a discarding of stability for change and of harmony and logic for emotions, nature, and the sublime. The period tended to look forward but sometimes back, only this time not to ancient Greece but the medieval period. Meanwhile, the forms that art took and its subject matter also changed remarkably. Another novelty was that the circle of artists and patrons spread beyond Europe to the United States. All of this did not happen immediately, and there was some overlap with the neoclassical period during the late 18th century, but by the 19th century, romanticism was in full bloom.

Given this overlap and the sometimes contradictory and passionate feelings as to what art should be, it is even harder than usual to fit things neatly into place, which is only a subsidiary concern of a historical dictionary. Far more important is to describe what happened and which trends emerged, rather than trying to put them into a neat order. So the chronology traces two sets of events: the major political ones that shaped the period and the significant artistic ones that reflected it. The introduction puts everything into context, but again without making things look neater than they actually were. The dictionary is the main source of information, with numerous entries on romantic artists and architects and those active in other fields, as well as the theory and philosophy of art, notable circles and groups within the broader movement, and trends in several genres. The illustrations help make all this more palpable, and those who want to know more can as always refer to the bibliography.

This is the third historical dictionary written by Allison Lee Palmer, the first being the *Historical Dictionary of Architecture* and the second the *His-*

torical Dictionary of Neoclassical Art and Architecture. It is no coincidence that the latter is so directly related to the content of this *Historical Dictionary of Romantic Art and Architecture*, since Professor Palmer's interests focus on this longer period. And it is certainly advantageous for readers that both books are written by the same author, which will more effectively reflect the connection between the two eras. Professor Palmer teaches art history in the School of Art and Art History at the University of Oklahoma, with particular interest in the long stretch from the Renaissance through the 19th century. She has lectured and written extensively and has won several awards.

Jon Woronoff
Series Editor

Preface

The entries in this encyclopedia are arranged alphabetically to include biographical summaries of the major artists of the romantic era as well as entries on related art movements, styles, aesthetic philosophies, and philosophers. The majority of the text consists of artist entries that include painters, printmakers, sculptors, and architects of the 19th century. Proto-romantic tendencies can be found in the late 18th century in conjunction with neoclassicism, while postromantic offshoots can be found through the early years of the 20th century, and I have therefore included several transitional artists as well as later artists whose work is founded on romantic principles. Brief entries on late 19th-century movements, such as the realist movement, the arts and crafts movement, and symbolism, provide a link between the end of this era and the modern world. These entries conclude prior to the advent of the great structural advances in architecture and before impressionism appeared in painting and sculpture.

Romanticism is multifaceted, and a wide range of nostalgic, emotional, and exotic concerns were expressed in such styles and movements as the Gothic revival, classical revival, Orientalism, and the Pre-Raphaelite Brotherhood. Some movements were regional and subject-specific, such as the Hudson River school of landscape painting in the United States and the German Nazarene movement, which focused primarily on religious art in Rome. The movements range across Western Europe and include the United States. I hope this dictionary will provide a fuller historical context for romanticism and will enable the reader to identify major trends and to explore artists of the period, even those who remain outside this volume.

Chronology

1749 England: Horace Walpole begins designing his country home, Strawberry Hill, in Twickenham, England, which is one of the earliest examples of the Gothic revival style.

1757 England: Edmund Burke publishes *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful*, considered the most important aesthetic discourse on the transition from neoclassicism to romanticism.

1768 England: William Gilpin publishes *Essay on Prints*, which expresses his ideas on the picturesque and on beauty as an aesthetic experience.

1775 United States: American Revolutionary War begins.

1781 England: Henry Fuseli's *The Nightmare* (Detroit, Museum of Arts) illustrates one of the earliest romantic tendencies, that of the exploration of the subconscious.

1789 England: William Blake publishes *Songs of Innocence*.

1792 France: Great French War (French Revolutionary Wars and Napoleonic Wars) begins.

1796 Great Britain: Scottish explorer Mungo Park is first European to see the Niger River in Africa, heightening interest in the abolishment of slavery in the British Empire colonies, leading to the international Slave Trade Act of 1807 and the Slavery Abolition Act of 1833.

1797 Germany: Friedrich Schlegel's *Die Griechen und Römer* (The Greeks and Romans) first questions the ability of classical antiquity to address the needs of modern society.

1798 France: Napoleon's invasion of Egypt, via Malta, renews interest in Egyptology and inspires the Egyptian revival in art. **Germany:** August Wilhelm and Karl Wilhelm Friedrich Schlegel's journal, *The Athenaeum*, lays out the basic ideals of romanticism in prose, poetry, literary, and art criticism.

1800 Spain: Francisco Goya's painting *The Family of Charles IV* (Madrid, Prado) reveals a conflicting message about aristocratic rule that anticipates the Spanish Peninsular War.

1801 France: Jacques-Louis David's *Napoleon Crossing the Saint-Bernard* (Rueil-Malmaison, Musée National du Château de la Malmaison) is one of the earliest examples of French romantic painting.

1803 United States: Louisiana Purchase and the beginning of westward expansion, which anticipates such works as Albert Bierstadt's *Rocky Mountains, Lander's Peak* (1863; New York, Museum of Modern Art).

1804 France: Antoine-Jean Gros' painting *Napoleon at the Pesthouse at Jaffa* (Paris, Louvre Museum) is commissioned to counteract the negative publicity Napoleon received for having intentionally had his own soldiers poisoned who were stricken by the plague during his 1799 campaign.

1805 England: Norwich school of painters, founded in Norwich by John Crome and Robert Ladbrooke, holds its first watercolor exhibition after its founding in 1803.

1809 Austria: Six students from the Vienna Academy form the *Lukasbrüder*, or the Brotherhood of St. Luke, which later develops into the Nazarene movement.

1814 Spain: Francisco Goya's painting *The Third of May, 1808* (Madrid, Prado Museum) reveals the story of the brutal execution of civilians by Napoleon's army in Madrid.

1815 France: Napoleon is defeated by the Seventh Coalition at the Battle of Waterloo, the Napoleonic Wars end, and Louis XVIII is installed as king of France in an era called the Bourbon Restoration. **England:** John Nash designs the Royal Pavilion in Brighton, with an eclectic and exotic mix of Indian, Moorish, and Gothic styles.

1818 Germany: Caspar David Friedrich's landscape painting *The Wanderer above the Sea of Fog* (Hamburg, Kunsthalle) reveals the romantic interest in the powerful forces of nature.

1819 France: Théodore Géricault's painting *Raft of the Medusa* (Paris, Louvre Museum) narrates the terrifying events of the wreck of the French ship *The Medusa* in which only 15 people survived.

1821 Greece: Beginning of the Greek War of Independence, which allows Greece to break from the Ottoman Empire and opens Greece to exploration and the Greek revival style in architecture.

1824 France: Charles X, brother of Louis XVIII, is elevated to king of France. John Constable's landscape paintings are exhibited at the Salon of Paris and help inspire the later Barbizon school of landscape artists.

1827 France: Eugène Delacroix's exotic *Death of Sardanapalus* (Paris, Louvre Museum) narrates the brutal end of the last king of Assyria and reveals the romantic interest in exoticism.

1830 France: July Revolution and overthrow of King Charles, who is replaced by Louis-Philippe, the Duc d'Orléans.

1834 Belgium: Egide Charles Gustaaf Wappers' painting *Episode of the Belgian Revolution of 1830* (Brussels, Musée d'Art Ancien) asserts the idea of nationalism in the romantic era in this narrative of the country of Belgium.

1835 England: Charles Barry and A. W. N. Pugin design the Houses of Parliament in London in the Gothic revival style.

1836 United States: Thomas Cole's *The Oxbow* (New York, Metropolitan Museum of Art) reveals the contrast between wilderness and civilization that was central to the Hudson River school.

1837 Great Britain: Beginning of the rule of Queen Victoria in the British Empire, called the Victorian era, which lasts until 1901.

1843 United States: Hiram Powers' marble sculpture *The Greek Slave* (New Haven, Conn., Yale University Art Gallery) receives international acclaim and heightens awareness of the atrocities of slavery.

1848 Europe: European revolutions of 1848 begin with the French revolution of 1848 as a liberal reform movement of the middle and lower classes desiring democracy, nationalism, and socialism. **Russia:** *Communist Manifesto* is published by Karl Marx. **England:** Pre-Raphaelite Brotherhood is founded in London by William Holman Hunt, John Everett Millais, and Dante Gabriel Rossetti.

1849 England: Art critic John Ruskin publishes *The Seven Lamps of Architecture*, which solidifies interest in the Gothic revival.

1851 Great Britain: The Great Exhibition of London, the first World's Fair, displays the earliest technological advances of the modern era.

1853 Europe: The Crimean War begins between the Russian Empire and France, Great Britain, and the Ottoman Empire, among others, to gain control of the declining Ottoman territories, which leads to mass emigrations from the East.

1861 United States: American Civil War begins.

1863 England: Richard Norman Shaw's Cragside country house in Northumberland is one of the earliest examples of the Tudor revival style.

1871–1914 Europe: The Second Industrial Revolution, called the Technological Revolution, anticipates modernism in art.

1873 France: Adolphe-William Bouguereau's academic *Nymphs and a Satyr* (Williamstown, Mass., Clark Art Institute) displays one of the final styles of the romantic era.

Introduction

ORIGINS OF ROMANTICISM

At the end of the 18th century, a philosophical shift in ideas and forms occurred that formed the basis for the era called romanticism. This age was achieved self-consciously through theory and encompassed the arts and literature. It includes a plethora of styles that are today gathered together under the umbrella of romanticism, but it also draws much from the preceding era of neoclassicism. Romanticism is largely an intellectual movement that grew out of the lingering effects of the revolt against aristocratic rule that began with the French Revolution, but, unlike neoclassicism, romanticism was based on the observation that straightforward or uniform responses are simply not possible given the great diversity of ideas and issues in general currency.

Romanticism began in the 1790s and lasted through the 1850s, but proto-romanticism appeared in the 1750s with numerous postromantic movements continuing to the end of the 19th century and even beyond. Romanticism in art is traditionally understood in terms of its cultural context, its philosophical ideas, and its types and sources, while a characterization of its style remains elusive. In general, romantic style often avoids the geometrical arrangement and symmetrical organization of classical compositions. While some romantic painters maintained the linear tightness of the neoclassical brushstroke, other artists used a looser, more painterly style to express emotion and movement. Romantic sculptors maintained classical proportion systems and the use of marble and bronze, but they explored diverse figure types and poses. Romantic architects explored a greater variety of architectural styles beyond Vitruvian classicism. More importantly, however, is the evocation in art of particular ideas in circulation during the 19th century, and these ideas formed the basis for romanticism.

Romanticism spread from Europe to the United States and is best known in literature, as seen in the work of such writers as François-René Chateaubriand and Charles Baudelaire in France, William Blake and William Wordsworth in England, Johann Wolfgang von Goethe in Germany, and Ralph Waldo Emerson and Edgar Allan Poe in the United States. Artists and philosophers of this movement introduced a more nuanced understanding of aesthetics,

emotions, the deeper sensibilities that motivate people, and of course the sublime, which draws upon the image of a vast, untamed, and powerful nature for its inspiration. The term “romanticism” first appeared in the writings of the German brothers August Wilhelm and Karl Wilhelm Friedrich Schlegel, whose journal *The Athenaeum*, first published in Dresden in 1798, laid out the basic ideals of romanticism in prose, poetry, literary, and art criticism. Friedrich Schlegel’s 1797 publication *Die Griechen und Römer* (The Greeks and Romans) first presented a discussion on the inability of classical antiquity to address the needs of modern society, and thus later scholars developed the distinction between “classic,” or ancient, and “romantic,” or modern, from his ideas. The term “romanticism” remained in dispute, however, as some writers embraced the appellation while others, include Johann Wolfgang von Goethe, rejected it. Terminology aside, however, it is clear that artists of this era were seeking to define their unique era, which they knew to be distinct from the previous century; indeed, they well understood the idea of *zeitgeist*, coined in this same time by German philosophers Johann Gottfried Herder and Georg Wilhelm Friedrich Hegel.

Romanticism in art is traditionally considered to have begun in the painting studios of late 18th-century French artists such as Jacques-Louis David, whose style changed at the end of the French Revolution in response to a new government identity established by Napoleon Bonaparte. David’s students continued painting in this new style, as exemplified in the works of Jean-Auguste-Dominique Ingres, Anne-Louis Girodet-Trioson, and Antoine-Jean Gros. David’s *Napoleon at the Saint-Bernard Pass* (1800; Rueil-Malmaison, Château de Malmaison) relies on baroque movement and theatrical drama to heighten the impact of the work, but the confident image of Napoleon crossing the Alps to defeat the Austrian military at the Battle of Marengo is also tinged with a sense of adventure and the danger of travel. The majority of romantic artists continued to train in traditional academic settings and to travel across the Alps to Rome to study classicism, but these artists increasingly sought to explore a wider variety of issues, as well as subject matter that lay outside the purview of ancient Greece and Rome. During this era, human emotion, with its fullest range and depth, was an important form of exploration. Subjects included the traditional historical narratives, religious scenes, genre, portraiture, and landscape painting, but the conception of such subjects expanded well beyond their classical expression to reveal a greater variety of human experience.

THE HISTORICAL CONTEXT FOR ROMANTICISM

The art of this era is intricately linked to the political, historical, and cultural events in Europe during the 19th century and is tied in its origins to the previ-

ous neoclassical era. Specifically, the French Revolution and the emergence of scientific and industrial advances at the end of the 18th century marked a dramatic shift in all aspects of society and created a definitive break with the *ancien régime* in France and the prevailing philosophical thinking of the era. The repercussions of these political changes were extreme and sparked revolutions across all of Europe and into the United States. Rather than clarifying the social order and offering opportunity to all, however, the power vacuum left in the wake of the Revolution created confusion and violence as numerous groups jockeyed for power. The idea of nationalism emerged during this time and cannot be separated from the events that unfolded during the reign of Napoleon Bonaparte in France.

As a military leader during the First French Republic (1792–1804), Napoleon rose through the ranks of power to crown himself emperor of France in 1804. This allowed Napoleon to continue his military advances across all of Europe, and thus the history of Europe as well as parts of Asia and Africa are inseparable from his rule during this era. For the next eight years, Napoleon dominated Europe through military fear and a complex organization of loyalties in an era called the First French Empire (1804–1814). When he invaded Russia in 1812, however, his military was badly weakened, and then a year later he was defeated by the Sixth Coalition at Leipzig. This coalition of Austrian, Prussian, Russian, Swedish, German, and British troops, as well as rebels in Italy, Spain, and Portugal, invaded France and drove Napoleon into exile at Elba for a brief time, and after his escape one year later and his defeat at the Battle of Waterloo in 1815, his second exile was definitive.

These dramatic political events demonstrated that no one answer, no one solution, exists for the expression of how people shape their identity. Romanticism is steeped in such questioning, and Francisco Goya's *Family of Charles IV* (1800; Madrid, Prado Museum) is a good example of this ambiguity. Goya's position as first court painter in Madrid provided him with this important commission of the royal family where we see the king and queen, together with their extended family, in an image that recalls Diego Velazquez' famously flattering baroque portrait *Las Meniñas* (1656; Madrid, Prado Museum). At the same time, however, the painting appears to denigrate the family with caricature-like facial expressions and a lack of proportion or idealization. Art historians today do not know how the portrait was received or understood in its era and thus remain divided in their interpretation of the image.

Romanticism gained traction in the subsequent decades of the 19th century, yet politics continued to dominate the art of the era. The Bourbon Empire was restored in France in 1814, ushering in an era called the Restoration (1814–1830), which is the high point of the development of French romanticism growing out of the studios of such neoclassical painters as

Jacques-Louis David. Napoleon's final years spent in exile on the Island of Saint Helena allowed him to cultivate limited support, general admiration, and even pity in such a way that Lord Byron came to characterize Napoleon as the quintessential romantic hero in his *Ode to Napoleon Buonaparte* (1814). The year 1830 was then marked by mounting dissatisfaction with the conservative rule of Charles X in France, who, unlike his brother Louis XVIII, did not accept many of the progressive regulations instituted after the Revolution, and so Louis-Philippe d'Orléans ruled through the next two decades in an era called the July Monarchy (1830–1848). The idea of national identity swept across Europe during these years, beginning in 1830 when Belgium proclaimed independence against the Dutch, as depicted in Gustaaf Wappers' *Episode during the Belgian Revolution of 1830* (1834; Brussels, Royal Museum of Fine Arts). Nationalism was therefore a prevailing theme during these years, and it led to such varied subjects as the assertion of regional folk art and folklore, including Nordic and Celtic mythology, the German folktales of the Brothers Grimm, Scandinavian history in Danish art, and regional landscape schools such as the Norwich school of painters and their watercolor landscapes of rural England.

THE ART OF THE SUBLIME

The expression of emotion was also central to romantic thinking. Romanticism contrasted with the restrained and carefully codified emotions of neoclassicism to include the more dramatic emotions of fear, horror, and even terror—all emotions that led to a feeling of awe. This exploration of unrestrained, dramatic emotion was the basis for the development of the aesthetics of the sublime, an idea rooted in the Latin term *sublimis*, which had grown in the 18th century to refer to a vastness, a greatness, or a level of magnitude not found under ordinary circumstances. The sublime could be emotional, spiritual, intellectual, or aesthetic. The romantic definition of the sublime was first discussed in Edmund Burke's 1756 publication *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful*, where he argues that although the sublime contrasts with beauty, either one can be pleasurable. This thesis set aside the classical notion discussed by Plato and espoused by the neoclassicists that pleasure can only be achieved through a beauty of regularity. Images of human emotion are therefore central to romantic subject matter and include scenes of violence and animal scenes that provoke fear and horror in the viewer. This wild-animal genre was made famous by the sculptor Antoine-Louis Barye, whose bronze *Python Killing a Gnu* (1843; Los Angeles, J. Paul Getty Museum) is perhaps the most powerful example of such a subject.

Barye's work can be understood as the sculptural counterpart to French painter Eugène Delacroix, who favored the image of the exotic wild animal such as the tiger or lion to heighten a sense of fear or danger, as can be found in his *Tiger Hunt* (1854; Paris, Louvre Museum), the theme of which continued a long-standing tradition of hunting scenes that date back to ancient Mesopotamia and were popularized in the baroque painting of Flemish artist Peter Paul Rubens. In landscape painting, the romantic concept of the sublime in nature includes the vogue for dramatic views of the Alps or other elevated areas where the viewer is perched on an unstable precipice looking out across jagged mountaintops, and this image is exemplified most famously in Caspar David Friedrich's *The Wanderer above the Sea of Fog* (1818; Hamburg, Kunsthalle). Such views, formerly thought to be irregular and therefore not beautiful, could, according to the romantic, inspire awe, fear, and the sublime and were therefore worthy of depiction.

The sublime and the subconscious also inspired the aesthetics of Swiss-English artist Johann Heinrich Fuseli, whose *The Nightmare* (1781; Detroit Institute of the Arts) is one of the earliest examples of romanticism in painting. Here we see a disturbing image of a young woman draped across her bed in the midst of tormented sleep. Her head falls back and her arms stretch behind her to the floor. A creature sits on her chest, suffocating her, while a gleaming-eyed horse leers into the painting from the background. The painting, which focuses on the importance of the dreamworld and the subconscious, uses a nonclassical symbolic language to add meaning to the work. For example, the creature seated on the young woman is interpreted to be an incubus, known in the medieval era as a demon that preyed on young women while they slept in order to father their children. Thus, the unsettling narrative is one that provokes questions rather than answers. A similar idea can be found in Francisco Goya's *The Sleep of Reason Produces Monsters*, an etching from his *Los Caprichos* series of 1798. In this case, Goya's nightmare comes from an inability to sustain rationality and reason within the deeper confines of the subconscious world.

ROMANTIC HISTORICAL NARRATIVES

Other unique subjects to emerge in the romantic era include Norse, Gaelic, and Celtic mythological legends, such as the Irish legend of Ossian, illustrated in paintings by Danish artist Nicolai Abraham Abildgaard and French artists Jean-Auguste-Dominique Ingres and Anne-Louis Girodet-Trioson. The story of Ossian was introduced to the public in 1765 with the publication of a series of poems by Scottish writer James Macpherson called *The Works of Ossian*,

which were inspired by the legend of Oisín, the son of Finn. Macpherson claimed to have discovered an epic tale on the subject in the highlands of Scotland, which he translated and published in fragments over the years. Such northern mythological tales demonstrated cultural alternatives to the Greek and Roman traditions and broadened the historical legacy of Europe beyond the classical world. The legends of Ossian were influential across Europe, and Johann Gottfried Herder's essay *Extract from a Correspondence about Ossian* in 1773 affirmed the importance of Germanic and Norse literature and mythology, yet such stories were adapted to current interests. For example, Anne-Louis Girodet-Trioson's *Ossian Receiving the Ghosts of Fallen French Heroes* (1805; Malmaison, Musée National du Malmaison) is one of the most unusual Ossian stories, where we see an unusual otherworldly image of the elder, bearded Ossian welcoming French soldiers to a heavenly realm. This subject blends the persona of Ossian with French nationalism, and indeed, Macpherson's stories were favored by Napoleon.

William Shakespeare's tragedies also gained renewed importance in the romantic era, with figures such as Ophelia, from *Hamlet*, painted by numerous Pre-Raphaelite and academicist artists, including John William Waterhouse, Alexandre Cabanel, Pierre Auguste Cot, and Jules Joseph Lefebvre. John Everett Millais' painting *Ophelia* (1852; London, Tate Gallery) is one of the most famous examples of this story. Here we see a beautiful young woman sinking into the bog, teetering on the brink of death. Her mouth opens, her eyes glaze over, and her hands float palms upward as if she is about to receive an ecstatic vision—a religious transformation. Ophelia's dress, with thick impasto that provides a floral pattern, floats in the water. Water lilies rise up next to her, moss floats around her, a broken tree trunk reaches across the bog, and small pink flowers bloom in the thicket. The beauty of the work is its ecosystem, its idealization, and its serene sorrow. Cabanel's *Ophelia* (1883; private collection) is similar in setting, but here Ophelia turns to gaze languidly out at the viewer while posing in a coquettish manner that provides a sensual rather than spiritual tone to the work. This is the distinction between the Pre-Raphaelite and the academic styles, yet both reveal aspects of romanticism.

NATURE AND THE ROMANTIC LANDSCAPE

Landscape painting was also an important genre in romanticism. Rustic and rugged countryside views were also the subject of the picturesque landscape artists, such as the Barbizon school painters in France. The picturesque landscape was one in which classical idealization gave way to realism, and thus

an irregularity of form was asserted to be equally valid as an aesthetic quality as classical harmony in nature. English churchman and writer William Gilpin is credited with the invention of the idea of the picturesque, which he defined in his *Essay on Prints* in 1768 as a certain visual quality that is agreeable enough to merit forming into a picture. This idea was formulated around his observations of nature and the landscape, and therefore the landscape genre is of central importance to romanticism. John Constable's *The Haywain* (1821; London, National Gallery) reveals a certain nostalgia for the more rugged aspects of the rural landscape. Here we see a thatched cottage nestled in a cluster of trees next to a stream, where a man appears guiding his horse-drawn wagon through the shallow water. Such paintings were considered real as opposed to ideal and thus were thought to resonate with the current 19th-century audience.

The German romantic landscape, most famously expressed in the paintings of Caspar David Friedrich, was steeped in the reevaluation of nature as a deeply spiritual, all-powerful divine creation in which human impact is minimal. Similar ideals can be found in the United States, where the Hudson River school painters, whose work at times conformed to the ideals of American transcendentalism, were the main American painters of the romantic landscape. Albert Bierstadt's *Rocky Mountains, Lander's Peak* (1863; New York, Museum of Modern Art) is one of the best-known examples of the spread of these artistic goals from images of the East Coast westward. American artists of this European-styled movement adapted this genre to the American cultural context—thus, these landscapes are interpreted as asserting the unique geography of the United States, nationalism, and manifest destiny.

Landscape views of dramatic natural occurrences were also prevalent in the 19th century and include images of avalanches, volcanic eruptions, and shipwrecks. Joseph Mallord William Turner's *The Slave Ship* (1840; Boston, Museum of Fine Arts) is a painterly seascape that narrates a horrific event in 1783 when a ship captain ordered his slaves thrown overboard so he could claim insurance money for their loss. The notoriety of this event fueled calls for the abolition of slavery across all British colonies. The hazy, deeply saturated swirling colors and thick impasto of Turner's work complement the violence of the narrative and offer a contrast in mood to the serene views of the Barbizon and Hudson River artists.

ROMANTIC TRENDS IN SCULPTURE

Romantic sculpture followed many of the same principles as romantic painting in the expression of an artistic focus on drama, emotion, and tension

as well as an exploration of ideas that transcended the prevailing classical academic curriculum. The majority of romantic-era sculptors were trained by neoclassical academic instructors, and this classicism lingered through the 19th century. James Pradier and Pierre-Jean David d'Angers were some of the earliest romantic-era artists who came out of the French Academy, while François Rude, Jean-Baptiste Carpeaux, and Antoine-Augustin Préault are best known for their highly dramatic, emotionally intense works. Préault's *La Tuerie* (The Slaughter) (1850; Chartres, Musée des Beaux-Arts) is a bronze relief that depicts a horrifyingly brutal image of a wailing woman, seen clutching an infant in one arm while supporting her dying husband with the other. Soldiers and more victims appear in the background in a powerful image that reveals the horrors of war, not its high-minded propaganda.

Sculpture in the United States emerged from a different cultural context, one that remained strongly influenced by European neoclassicism and idealization, harking back to the previous era when sculptors were brought to the United States from France and Italy to create the monumental works that helped establish political and economic authority in this new nation. By the 1820s, American-born artists were trained in the United States and traveled to Italy to complete their studies, and there they created large communities of expatriates in both Rome and Florence up through the Civil War. These American artists included Horatio Greenough and Hiram Powers as well as two female artists, Edmonia Lewis and Harriet Hosmer. Hiram Powers' *The Greek Slave* (1843; New Haven, Conn., Yale University Art Gallery) was carved in Florence to commemorate the Greek War of Independence of 1821. The sculpture is of a freestanding, full-length nude female chained to a pole while awaiting her sale at a Turkish slave market. After traveling in private exhibitions, the sculpture became internationally famous at the London World Exposition of 1851, and numerous copies were made in a variety of media. Such a work revealed not only the horrors of slavery, but in this case the enslavement of white females, which intrigued Western viewers. This work, then, blends classical proportions with romantic exoticism.

EXOTICISM AND REVIVALISM IN ROMANTIC ART AND ARCHITECTURE

Exoticism was a dominant theme in romantic art. Exoticism evokes a “foreign” quality and is illustrated by a variety of styles considered exotic due to their differing cultural origins from western European classical traditions. In the 19th century, the Grand Tour itinerary expanded from its focus in Italy and France to encompass Greece, Turkey, Egypt, and the Middle East,

and this increase in travel provided more opportunities for cross-cultural encounters. Travel was viewed as exciting and dangerous, and it formed the subject of many romantic-era paintings of shipwrecks, brigand attacks, and avalanches, in addition to views of Muslim markets, harems, and other subjects. Examples of exotic styles include the Egyptian revival that was inspired by Napoleon's military campaign to Egypt in 1798, which initiated the first modern, sustained research on ancient Egyptian culture. Thus Egyptian-influenced architecture and sculpture were popular mainly in France and England from the 1790s through the first decades of the 19th century, but it certainly lingered through the century, as seen in Jean-Léon Gérôme's painting *Bonaparte before the Sphinx* (1867; San Simeon, Calif., Hearst Castle). Here we see Napoleon on horseback, appearing in the lower left of the painting as if he has just encountered the monumental sphinx before him, which he appears to contemplate with admiration.

Orientalism of the early 1800s can also be attributed both to Napoleon's advances in the Middle East and to his political alignments there that allowed for increased trade with countries such as India and China in the later years of the 18th century. These "exotic" interests included studies of North African Islamic culture as well, as seen in Eugène Delacroix's *Women of Algiers* (1834; Paris, Louvre Museum). Exoticism is also evident in architecture, the most famous example being the fanciful and eclectic Indian, Moorish, and Gothic-inspired Royal Pavilion in Brighton, England, built by John Nash in 1815–1822 as a seaside home for King George IV. Exoticism was often mingled with the expression of dramatic human passions, as exemplified by Delacroix's *Death of Sardanapalus* (1826; Paris, Louvre Museum), a horrific narrative that reveals the death of King Sardanapalus, the legendary last king of Assyria, who ordered the slaughter of his harem women, slaves, and animals, and the destruction of his property prior to his own suicide in anticipation of his military defeat.

Romanticism also evoked a nostalgic interest in past styles, mainly focused on the late medieval and early Renaissance eras, as found in the architecture of the Gothic revival and Tudor revival, and in the painting of the Nazarene movement, the troubadour style, and the Pre-Raphaelite Brotherhood. In architecture, romanticism focused on a historicized interest in the past styles of bygone eras; a vernacular, picturesque style; or a style that expressed interest in exoticism. Therefore, various revivalist movements, most from the medieval era, and more fanciful, expressive architecture formed the core of romanticism. The Gothic revival, also called the Victorian Gothic, is most famously represented in the Houses of Parliament overlooking the Thames River in London, built by Charles Barry and Augustus Welby Northmore Pugin beginning in 1835. Here in this large rectangular government complex, the Gothic style

appears in the form of pointed arched windows, towers, pinnacles, a central spire, and the famous clock tower, in keeping with the nearby medieval Westminster Abbey. In England, the Gothic revival was often seen as the nationalistic assertion of a native northern European architectural mode rather than the “foreign” classicism of southern Europe.

Medievalism in painting is seen most famously in the Pre-Raphaelite Brotherhood, which was a British art organization established in 1848 by William Holman Hunt and others to revive the late medieval and early Renaissance art style considered to be more “pure” than the later mannered and stylized Renaissance classicism. Dante Gabriel Rossetti’s *Beata Beatrix* (1864; London, Tate Britain) reveals the way in which women were spiritualized and idealized by the Pre-Raphaelites, who were inspired by the poetry of Dante, specifically his *La Vita Nuova*, and by the late medieval idea of courtly love. The Nazarene movement is well represented by Joseph von Führich’s *Jacob Encountering Rachel with Her Father’s Herd* (1836; Vienna, Österreichische Galerie), which reveals a quattrocento Italian style of painting favored by this group of artists who left the Vienna Academy to settle in Rome and explore what they considered a more honest mode of painting, that of the early Renaissance painters.

Finally, neoclassicism also enjoyed a continued popularity through the 19th century, but with a greater variety of forms than in neoclassicism that were inspired by a more sophisticated understanding of the classical world through more extensive travel. The Greek revival style, for example, emerged in the early 19th century as distinct from the prior focus on ancient Rome, given that Greece was now more accessible to tourism. Karl Friedrich Schinkel was the leader of the Greek revival in Germany, while in France, a broader mixture of historical styles can be found in the later Beaux-Arts style of Charles Garnier, who blended Renaissance, baroque, and neoclassical architecture in his monumental Opéra in Paris, built in 1861–1874. The revival of Italian Renaissance architecture in particular can also be found in the 19th century and spread to the United States in the form of a romantic Italianate style seen in Cornelius Vanderbilt’s famous “Breakers House,” built by Richard Morris Hunt on a cliff overlooking the ocean in Newport Beach, Rhode Island, in the 1890s. This mansion refers to the romantic notion of a nostalgic longing for this Italian Renaissance building type and its European refinement rather than to the more noble philosophical and sometimes political issues that are traditionally pinned to neoclassicism. In contrast with this noble style created in the Renaissance for the landed gentry, a taste for simple, rustic architecture also emerged in the 19th century, as seen in the Tudor revival and the arts and crafts movement, both of which conform to the idea of the picturesque.

ROMANTICISM AND THE EMERGENCE OF MODERNISM

Romantic philosophers and artists also challenged the rationalism inherent in the scientific method, and therefore romanticism gained traction during the late 18th century Industrial Revolution. The turning point away from romanticism is also rooted in the continuation of such scientific advances through the 19th century, when realism and naturalism in painting and sculpture as well as new technological advances in architecture encouraged a break from the romantic era and a move toward the establishment of the analytical and rationalist thinking of modernism. Postromantic ideals endured through the late 19th century, however, in such manifestations as symbolism and the decadence movement. Despite these artistic expressions, modernism can ultimately be understood as the definitive break with romanticism, after which the art world witnessed the establishment of impressionism, postimpressionism, and the development of abstraction in art.

A

ABILDGAARD, NICOLAI ABRAHAM (1743–1809). Danish painter Nicolai Abraham Abildgaard worked in both the neoclassical and romantic styles, and his **paintings** are some of the first romantic paintings found in the Danish school of painting. Abildgaard was born in Copenhagen to an antiquities scholar and draftsman with whom he received his initial training in the arts before entering the newly established Royal Danish Academy of Art in Copenhagen, where he studied with the painter Johan Edvard Mandelberg (1730–1786) and the sculptor Johannes Wiedewelt (1731–1802), who were both trained in **neoclassicism** in Paris and Rome. Abildgaard’s early work reflects this classical approach to art, which was further developed during the five years that he studied in Rome (1772–1777). There he traveled around Italy with fellow Danish painter **Jens Juel**, and both artists developed an interest in history painting and Greek and Roman antiquity.

One of Abildgaard’s best-known and most dramatic paintings is his *The Wounded Philoctetes*, from 1775 (Copenhagen, Statens Museum for Kunst). In this painting we see a highly muscular nude warrior kneeling onto his left knee while massaging his wounded right foot. Philoctetes, a Greek hero in Homer’s *Iliad* and the subject of two plays written by Sophocles, carried with him the attributes of Heracles, in recognition of the fact that he was the only warrior willing to light Heracles’ funeral pyre on his way to Troy. In one of several versions of the story, he was bitten on the foot by a snake. In Abildgaard’s painting, the contorted form and bold grimace of Philoctetes owes much to the Hellenistic **sculpture** of the Laocoön, on display in Rome from the Renaissance era onward, which emphasized action over repose. The close cropping of the figure, together with the background tenebrism, helps to cultivate the sentiments of pain and entrapment, thereby providing a powerfully expressive early romantic work.

Abildgaard’s later painting, *Socrates in Prison*, from around 1794 (Carlsberg, New Carlsberg Glyptotek), reveals the same quality of oppressive, dark space. In this oil painting, Socrates appears to be haunted by ghostlike images barely formed in the background of his dark prison. The nightmarish quality of the work is similar in conception to Swiss romantic artist **Johann Heinrich Fuseli**’s *The Nightmare* (1781; Detroit Institute of Arts). Abildgaard

had met Fuseli in Rome and painted a version of Fuseli's *Nightmare* in 1800, which is located in the Vestjællands Art Museum in Denmark.

Abildgaard was also very interested in Norse mythology, an interest shared by his contemporary Fuseli, whose own paintings are steeped in the pre-Christian mythology of Germany found in such literary sources as the *Nibelungenlied* and *Beowulf*. Thus Abildgaard became one of the earliest painters of Nordic romanticism. When Abildgaard returned from Rome to Copenhagen in 1778, he was admitted to the Royal Academy as a history painter, and there he taught classically inspired painting, anatomy, and Greek mythology while continuing his own interests in Norse mythology. He also produced illustrations for the newly published epic of Ossian, as well as several paintings on the subject. One painting is his *Ossian Sings His Swan's Song*, from 1785 (Copenhagen, Statens Museum for Kunst). Here we see a powerful godlike figure steeped in tragedy, an image substantiated by the stormy, dark background of the work. Defiantly presented as a Moses-type figure, Ossian clutches a lyre, reaches to the sky, and appears to shout out to the viewer while his drapery swirls dramatically above his head. The story of Ossian, the Irish mythological narrator Oisín and son of the hero Finn, or Fingal, was first introduced outside of Ireland in 1760 with the Scottish poet James Macpherson's publication of *Fragments of Ancient Poetry Collected in the Highlands of Scotland*, which initiated a widespread interest in Norse mythology across Europe. Five years later, Macpherson published *The Works of Ossian*, which includes his earlier famous poem of Fingal. Thus Ossian was seen as the Celtic counterpart to Homer and was the subject of paintings by acclaimed French neoclassical artists such as **Anne-Louis Girodet-Trioson** and **Jean-Auguste-Dominique Ingres**.

Abildgaard's importance today lies in his ability to link together classical history with regional pagan religious belief systems of northern Europe to form powerfully expressive narratives that anticipate romanticism. His connection between emotion and spirituality is also found in the work of German romantic painters such as **Philipp Otto Runge** and **Caspar David Friedrich**.

ACADEMICISM. (Also called “academism” or “academic art.”) Academism is a style of **painting**, **sculpture**, and **architecture** that grew out of the powerful French Académie des Beaux-Arts and its school, the École des Beaux-Arts, the seat of which was in Paris. French Academy artists had historically controlled the Salon exhibitions and received the most important commissions, but the establishment of similar academic institutions in major cities across Europe through the 18th and 19th centuries provided artists with a fuller range of art training than offered in Paris. By the late 19th century, many academic artists worked in a new style that was a synthesis of **neo-**

classicism and romanticism, and this style is called “academism,” or more simply, “academic art,” but it is also described as a form of **historicism**, **syncretism**, and eclecticism.

The academy, or *académie*, as it was called in Paris, was a public art school that emerged in the Renaissance based on Italian models and was expanded in the baroque era with funds from the Crown to provide for the education and social promotion of artists in a variety of disciplines. The art that resulted from this type of codified training is called “academic art.” This competitive academic system of study was very hierarchical and favored design over color, consistent with the style of neoclassicism. In order to hone their intellectual skills, students also had classes in geometry, perspective, anatomy, poetry, history, and geography. This curricular hierarchy included a hierarchy of subject matter whereby history painting was the “grand genre” due to its inclusion of both religious images and contemporary scenes that glorified the monarchy. Portraiture was next in importance because of its aristocratic associations, and then genre scenes such as domestic interiors, still-life paintings, and **landscapes** were at the lowest level of importance. This scale of values was governed by the idea that man was central in the world, and the quality most prized in art was imagination—a quality that gave greater emphasis to the intellectual than to the manual aspects of the profession. Imagination was considered to be best expressed in historical painting because it required an understanding of history. Works by members of the academy could also be submitted to the annual Salon exhibition. The Salon exhibits, begun in 1664 in Paris, became annual events of such great popularity that they played an important role in molding public opinion about art.

The best-known academic artist is **Adolphe-William Bouguereau**, whose style reflects a heightened sense of realism based on an exactitude related to the interest in positivism characteristic of modern society, yet with a greater emphasis on idealism than on realism, which is what ultimately prevents these artists from being considered “modernists.” **Pierre Auguste Cot** typifies this idea, with his painting *Spring*, or *Le Printemps* (1873; New York, Metropolitan Museum of Art), which shows two young lovers sharing a swing as they embrace in the sunlit opening of a forest setting. The stylistic realism seen here is tempered by an idealization that harks back to the rococo.

Alexandre Cabanel was Napoleon III’s preferred painter, and his *Birth of Venus* (1863; Paris, Musée d’Orsay) reveals a reclining nude Venus floating on the crest of a gentle ocean wave while surrounded by a group of floating putti. Cabanel’s Renaissance sources include Raphael’s *Galatea* fresco from 1512 in the Villa Farnesina in Rome, but Cabanel’s work is much more tactile, and therefore more sensual, in its fleshy exactitude. The French painter **Jules Joseph Lefebvre** also favored scenes of beautiful nude women, such

as his *La Vérité*, or *The Truth* (1870; Paris, Musée d'Orsay), which depicts in a darker, more mystical setting, the nude, female allegorical figure of Time, standing in counterpoise with her right hand raised up high, holding a circular disk with rays of light emanating from it. Her pose is very similar to that of the Statue of Liberty of roughly the same time period.

Bouguereau had argued that rather than favoring either color or line, as first codified in the Renaissance with the *disegno-colore* discourse and in the baroque era with the *poussiniste-rubinstein* debate, an artist should view color and line as the same thing. Academic artist **Thomas Couture** argued further that color and line depended so much on one another that it would be impossible to suggest one as more important. This style appears in the paintings of **Jean-Léon Gérôme**, one of the best-known academic artists. Gérôme arrived in Paris in 1840 and studied with **Paul Delaroche** and then traveled to Italy with his instructor before returning to Paris to study with Delaroche's successor, **Charles Gleyre**. Gérôme's painting *Pollice Verso* (1872; Phoenix Art Museum) provided a romanticized view of the Roman gladiator events that have captivated people's imaginations through time, and the gruesome aspects of such a violent scene arrive at the **sublime** emotional level. Gérôme was also interested in the exotic, as found in his numerous paintings of slaves and slave markets, a theme made popular by **Eugène Delacroix**. Gérôme's *Slave Market in Rome* (1884; St. Petersburg, State Hermitage Museum) exhibits a greater sense of realism, however, in the way the nude female slave is represented, shamefully covering her own eyes as she is presented on a platform for the bidders to view. His **Egyptian revival** painting *Bonaparte before the Sphinx* (1867; San Simeon, Calif., Hearst Castle) is a good example of the widespread interest in Egyptian art and culture introduced in Europe with Napoleon's military conquest of Egypt in 1798.

German painter **Anselm Feuerbach**, a leading academic painter, first trained in Germany before entering the studio of **Gustaaf Wappers** in Antwerp, and then with Thomas Couture in Paris. In 1855, Feuerbach traveled to Italy, where he stayed until 1872 before his appointment in 1873 to the academy in Vienna. His poignant image of a classical subject in his *Medea* (1870; Vienna, Neue Pinakothek) reveals the combination of classicism and romanticism common in academic art. In the mid-19th century, Medea was a popular subject, and images focused on her role as an enchantress who murdered her own children in an act of revenge. The many conflicting and confusing stories of the life of Medea were a source of great interest among 19th-century artists. Feuerbach is known for his mastery of technique, and he understood the importance of both color and line in his painting, in addition to the synthesis of restrained yet dramatic narratives. Academicism was important not only as a summary synthesis of the preceding neoclassical and

romantic styles, but also in its anticipation of modernism through the kind of verism seen in photography. *See also* ART POMPIER; BEAUX-ARTS; BOULANGER, GUSTAVE CLARENCE RODOLPHE; BRIULLOV, KARL PAVLOVICH; CARPEAUX, JEAN-BAPTISTE; CHASSÉRIAU, THÉODORE; GARNIER, J. L. CHARLES; HAYEZ, FRANCESCO; PILOTY, KARL VON; VAFFLARD, PIERRE-ANTOINE-AUGUSTE; VERNET, HORACE ÉMILE JEAN; WATERHOUSE, JOHN WILLIAM.

AESTHETIC MOVEMENT. The aesthetic movement emerged in the late 19th century as a philosophical movement that favored artistic values over moralizing issues or sociopolitical ideals. It was a design movement that encompassed all areas of the arts, to include the visual arts, performing arts, and literature, and with its disregard for social values, it is often considered the British counterpart to the decadence movement in France, which was called the *movimento decadentismo* in Italy. Accordingly, it is a postromantic phase that is a reaction against the moralizing tendencies of the **Victorian** era and the ideas of **John Ruskin** and is therefore considered a forerunner to modernism. Originating in England with the ideas of writer and art critic Walter Pater (1839–1894), the movement was formulated around the central theme of “art for art’s sake” and the idea that life should aspire to copy art, although the origins of these principles can be traced back to the **Pre-Raphaelites** and the proponents of the **arts and crafts movement**.

In literature, Oscar Wilde (1854–1900) and Algernon Charles Swinburne (1837–1909) were two of the main proponents of the aesthetic movement, while Swinburne’s friendship with Pre-Raphaelite painter **Dante Gabriel Rossetti** provided a link with the visual arts. Other visual artists connected to the movement include **James McNeill Whistler**, **Aubrey Vincent Beardsley**, and **Edward Burne-Jones**. Although stylistically the movement drew upon the major themes of the arts and crafts movement, to include a focus on organic forms, peacocks, and other images from nature, Japanese and Chinese influences also began to emerge and were linked to the new trade routes opened with Japan in the mid-19th century. The aesthetic movement also reveals a more overt sensuality and richness that is implied in a more subtle manner in the arts and crafts movement. Most importantly, however, aesthetic movement artists were not involved in the politics of the day, unlike the best-known proponent of the arts and crafts movement, **William Morris**, who was deeply involved in the socialist movement in England. Perhaps it was the chaotic aspects of these emerging political ideals and the failure of Morris’ political work that convinced many subsequent artists to separate their artistic contributions from the broader social issues and ills of the day. *See also* ART NOUVEAU; MILLAIS, JOHN EVERETT; WHISTLER, JAMES ABBOTT MCNEILL.

AGASSE, JACQUES-LAURENT (1767–1849). Jacques-Laurent Agasse was a Swiss painter who worked in the **landscape** and animal genres. Born in Geneva, Agasse first studied **painting** in his home city before traveling to Paris to study animal anatomy at a veterinary school. After returning to Switzerland, Agasse came into the company of a wealthy English art patron who invited him to England. In 1801, one can find Agasse’s initial appearance in catalogues at the London Salon exhibitions, where he became known as a horse painter. Although little is known of the specifics of his career, he likely remained in London until his death, and a large portion of his paintings belong to private and public collections in England.

One example of a traditional horse painting is his *Francis Augustus Elliott, 2nd Baron Heathfield* (1812; London, Royal Collection), which depicts a beautiful racehorse, aptly ridden by its aristocratic owner. Although this painting can be viewed as a traditional genre type that harks back to the Flemish baroque and celebrates the aristocratic class through imperial associations with the horse, or *eques*, by Agasse’s time, artists were able more accurately to depict the peculiar but graceful anatomy and proportions of the horse, the glossy coat and mane, and the elegant movement of the animal—all in a very effective manner, and such images became immensely popular during this era.

Scientific examinations of animals began to appear in the Renaissance, and artists were given the task of making lifelike visual records of both local and foreign plants and animals. The initial interest in foreign animals grew out of the aristocratic collections, or menageries, of animals given as gifts and maintained in captivity from the **medieval** era onward. By the 1700s, encyclopedic records were beginning to be kept of such plants and animals, and great attempts were made to categorize them into groups so that their characteristics could be more easily studied. Also by the 1700s, an interest in “foreign,” or exotic, animals peaked, and many artists, such as Agasse, devoted their careers to the depiction of animals found in royal menageries, newly formed zoos, and during travels to Africa, Asia, and the Americas. The menagerie originally functioned as a form of entertainment and an expression of aristocratic far-reaching power and luxury, but by the 18th century, these royal collections were increasingly being made available to the public, either in public libraries, museums, or zoos.

Agasse’s own interest in animals, however, is found in his paintings of what were considered in the 18th century to be more “exotic” animals. The interest in exoticism is itself considered a romantic trait, and in this regard Agasse’s images of lions, gnus, and giraffes conform to more than **academic** romantic ideals. His *Nubian Giraffe* from 1827 (London, Royal Collection), for example, is a painting given to George IV by the Ottoman viceroy of

Egypt. The animal was in fact injured, and his leg was supported by a pulley system, but here Agasse depicts the beautiful animal standing gracefully on all four legs while reaching his long neck down toward his two Egyptian keepers and a third, unidentified, English gentleman. This animal was one of three giraffes sent to Europe from Egypt to be housed in the royal menageries. By 1831, the animals in the menagerie in London were moved to the newly opened London Zoo in Regent's Park.

A second painting of the same genre is Agasse's oil-on-canvas painting *White-Tailed Gnus* (1828; London, Royal Collection). This image follows the traditional scientific formula in that it shows the animal from three separate angles so that the viewer can see the front, side, and back of the gnu. This type of image repetition was first introduced in the German Renaissance and is best known in the animal images of the artist Albrecht Dürer, who was equally fascinated by the plants and animals found around him as by the artifacts brought back to the Habsburg family from Cortes' conquest of the Aztec Empire. Agasse, then, is part of this long-standing tradition of animal imagery used for both scientific and propagandistic purposes, but nonetheless his paintings also stand alone as beautifully observed and sensitively rendered images. *See also* AUDUBON, JOHN JAMES; BARYE, ANTOINE-LOUIS; LANDSEER, SIR EDWIN; REINAGLE, PHILIP; STUBBS, GEORGE.

ALLSTON, WASHINGTON (1779–1843). American romantic painter and poet Washington Allston was born outside of Georgetown, South Carolina, and went on to create a dramatic style of **landscape painting**, often with the display of strong weather patterns and solemn, moonlit evening landscapes. After Allston attended Harvard College, he went to England in 1801 and was admitted to the Royal Academy of London, which was currently under the directorship of fellow American **neoclassical** painter Benjamin West (1738–1820). For five years, Allston traveled across Europe, remaining for several years in Italy. There he met Washington Irving (1783–1859), the American romantic writer best known for his stories *The Legend of Sleepy Hollow* and *Rip Van Winkle*. Allston was also friends with the poet Samuel Taylor Coleridge (1772–1834), who, together with William Wordsworth (1770–1850), were leaders of the English romantic movement in literature. After living in London for several years and in fact publishing poetry under the influence of transcendentalism, Allston returned to the United States after the death of his wife and settled in Cambridge, Massachusetts, for the remainder of his life.

His **painting** entitled *The Flight of Florimell* (1819; Detroit Institute of Arts) shows a scene from Edmund Spenser's epic poem *The Faerie Queene*, first published in part in 1590. The symbolic epic tells the tale of several different knights and their Christian virtues, in the manner of King Arthur. Thus

these stories romanticize the late **medieval** feudal era when such tales were first written down, most famously in *The Golden Legend*, where the character of St. George became fully formed. In this painting, we see the beautiful female hero Florimell fleeing on her white horse while she looks back behind her in apprehension. Two knights appear in the background of the thick, northern European forest. Hearing that the knight Marinell, for whom she suffers unrequited love, is wounded, Florimell sets out to save him and is ultimately captured. Allston, perhaps due to his literary abilities, aptly creates here a dramatic narrative that moves from the viewer's right to left to show the image of a beautiful, pure, virtuous woman in flight, leaving to fight for the love of a man despite the dangers that lie ahead. By orienting the movement from right to left, rather than the traditional direction in which we are accustomed to reading, Allston creates a tension in the viewer while carefully balancing the sentiments of confidence and fear in this work.

Other paintings by Allston include his *Italian Landscape* (1828–1830; Detroit Institute of Arts), which reveals the tradition of the pastoral landscape so popular in Europe during this time. Here we see one tree centered in the work, stretching up to the sky yet curving ever so gently downward to suggest a slight movement. Allston's painting *Rising of a Thunderstorm at Sea* (1804; Boston, Museum of Fine Arts) contrasts against this quiet image with a more dramatic depiction of the awesome power of nature at sea. Boats fight to keep upright in the churning ocean water as the darkened sky opens up to a red light beyond. With these paintings, Washington Allston suggests, as did Wordsworth, Ralph Waldo Emerson (1803–1882), and other transcendental writers, that there is a mystical source of awareness that transcends what we normally acquire through our reason and our senses. Thus, he was able to create a visual parallel to the romantic, transcendentalist movement in American literature. *See also* AMERICAN TRANSCENDENTALISM.

AMERICAN TRANSCENDENTALISM. Transcendentalism in America was formed in New England in the early 19th century and focused on infusing literature, philosophy, and religion with a more intuitive sense of spirituality that was thought to “transcend” physical matter and scientific interests. At the time, these ideas went against the theology taught at Harvard Divinity School, which focused on Unitarian beliefs. Ralph Waldo Emerson (1803–1882), Henry David Thoreau (1817–1862), and Margaret Fuller (1810–1850) are the best-known American proponents of transcendentalism. In particular, Emerson's 1836 publication of his essay *Nature* meditates on how one can engage with nature more intuitively and innocently, as everything encompasses divinity, and therefore it is not necessary to learn to appreciate nature through man-made institutions. These ideas were expanded upon by Thoreau in *Walden*.

The idea that one can find truth in nature is an idealist and theoretical viewpoint, but rather than conflicting with scientific practice, transcendental views confirm scientific beliefs, as scientific inquiry often originates in intuition. Emerson further argued, in his lecture entitled “The Transcendentalist,” that transcendentalism was impossible to achieve in its entirety, as history provides no precedent. The German idealism of philosophers such as Immanuel Kant (1724–1804) is considered the source of American transcendentalism and would have been known to the American transcendentalists via English romantic writers like William Wordsworth (1770–1850). Thus, many American romantic artists such as **Washington Allston**, known as both a writer and a painter who worked first in Italy, then in England, and finally back in the United States, were also influenced by the ideas of the American transcendentalists, as was the **luminist** painter **Fitz Hugh Lane**.

ANCIENTS. See BLAKE, WILLIAM.

ANGERS, PIERRE-JEAN DAVID D' (1788–1856). French sculptor Pierre-Jean David, called David d'Angers, was born to a poor sculptor in Angers in 1788 and arrived in Paris at the age of 18 to begin his career first in the **sculpture** studio of Philippe-Laurent Roland (1746–1816) and then in various **painting** studios, including that of **Jacques-Louis David**. After receiving the *prix de Rome* in 1811, David d'Angers studied in Rome from 1811 to 1816 where he was introduced to ancient sculpture and neoclassical ideas as expressed primarily in the work of Italian neoclassical sculptor Antonio Canova (1757–1822). By this time, however, **neoclassicism** was decades old, and practitioners of this style worked in either a late neoclassical linear realism or simply an elitist style for the still-flourishing dilettante market.

Five years later, d'Angers found Paris in flux. He therefore traveled to London, where he was denigrated as a relative of the now-discredited painter David, and so he returned to Paris to open a prosperous sculpture studio. D'Angers quickly became known for his vigorous realism, as seen in his portraits of Armand Carrel, Georges Cuvier, François Arago, and Thomas Jefferson, all located in the Louvre Museum in Paris. Although these works are classically inspired, the sitters wear contemporary clothing rather than classical garb. In 1826, d'Angers became a professor at the École des Beaux-Arts and established himself as a prolific portrait artist, creating over 500 plaster portrait medallions. In 1827, d'Angers carved *Greek Girl Mourning* as a gift to Greece for the funerary monument of the Greek revolutionary hero Markos Botzaris who died in the Greek War of Independence in 1821. Here, carved in a late neoclassical, highly sentimental style, we see a young child, symbolic of youth and innocence, seated on the tombstone reading the inscription of

Botzaris' name. The monument is in Messolonghi, Greece, while a copy of the original is located in the National Historical Museum in Athens.

Churches in Paris during this era were undergoing a secularization that required a shift in iconography, and accordingly, d'Angers was commissioned in 1830 to create a new triangular pediment for the Panthéon in Paris that commemorated heroes of the French Revolution. D'Angers' pediment includes allegorical figures of *Patria* flanked by *Liberté* and *Histoire* surrounded by French cultural figures, while the opposite pediment focuses on French military heroes centered on the figure of Napoleon. Commissioned by King Louis-Philippe, the program sought to cultivate national pride at the onset of his constitutional monarchy. In 1837, d'Angers carved the dramatically realistic standing figure *Wounded Philopoemen* (Paris, Louvre Museum), who wears the feathered helmet characteristic of the **art pompier** style. Such commissions reveal the end of neoclassicism and the establishment of romanticism. D'Angers was imprisoned during the 1848 revolution and then moved to Brussels in exile before returning to Paris in his old age.

ARCHITECTURE. Romantic architecture was formed around either a **historicized** interest in the past styles of bygone eras; a vernacular, **picturesque** style; or a style that expressed interest in exoticism. Therefore, various revivalist movements, most from the **medieval** era, and more fanciful, expressive architecture, formed the core of romanticism. Revivalist styles include the widely popular **Gothic revival** as well as the classically inspired **classical revival**, also called romantic classicism, which included the empire style and Greek revival, both held over from **neoclassicism**. The **Tudor revival** and **arts and crafts movement** also reveal an interest in rural domestic architecture that was central to the romantic architectural **aesthetic**, while the later **Beaux-Arts** style was an eclectic mixture of numerous historical styles from the Renaissance onward to create a more dominant style of public and domestic architecture.

The Gothic revival, the earliest and most widespread revivalist architectural movement of romanticism, began in England in the 1740s, while romantic classicism was an outgrowth of neoclassicism. Both movements had many variants across Europe and the United States, and some architects worked in both styles. Old buildings, found abandoned to the passing of time and crumbling with the overgrowth of vines and ivy, were symbols of this romanticized interest in vanquished cultures and ancient history. This type of historical interest began in the Renaissance, where it was focused on ancient Roman culture and grew through the subsequent baroque and neoclassical eras to include medieval structures. Architecture, a potent symbol of prevailing aristocratic authority and military strength, was best suited of all the arts to this type of romanticized interpretation. The Gothic revival is found in

the English work of **Augustus Welby Pugin**, **Charles Barry**, **Charles Butterfield**, **Thomas Rickman**, **Anthony Salvin**, **Alfred Waterhouse**, **George Gilbert Scott**, and **George Edmund Street**, while **Richard Upjohn** was the major proponent in the United States, and the style was theorized by **John Ruskin** and **Eugène Viollet-le-Duc**. Classical revivalist movements in England include the Second Empire (1860–1880) and its French counterpart, the Napoleon III style that developed during the Second French Empire of Napoleon III, who ruled from 1852 to 1870. In Germany, neoclassicism continued into the 19th century with the work of **Karl Friedrich Schinkel**.

While much of the Gothic revival architecture is ecclesiastical, a more mainstream and populist medievalist style of domestic architecture that originated in England and spread to the United States is the carpenter Gothic style that included stone construction and Gothic-inspired stone tracery and other picturesque cottage-inspired details, which was then translated in the United States into a **Victorian** wood home style that included board and batten construction as well as elaborate latticework wood detailing called gingerbread. This Victorian variant is called the American Gothic, and the brightly colored versions are sometimes called the “painted ladies.” Folk styles and shingle styles include regional variants such as the stick and Eastlake styles, the latter named after **Charles Locke Eastlake**; the modified Queen Anne; and the Italianate or Second Empire styles.

Victorian architecture, which developed in Great Britain during the rule of Queen Victoria in England (1837–1901), encompassed all of these revivalist and historical styles. Victorian architecture expanded beyond the Greek revival style of late neoclassicism to include a Romanesque revival style called the Richardsonian Romanesque, a Renaissance revival style with either Italian Renaissance elements called the Italianate style or with English Renaissance elements called the Jacobethan style, which referred specifically to the era of James I of England (1603–1625). The Tudor revival, from the mid-19th century through the early 20th century, which was also called the mock Tudor or Tudorbethan style, reflected a revival of the architecture specifically of the Tudor period in England (1485–1603), while the Queen Anne style is a revival of a heavier baroque style of architecture found in England during the rule of Queen Anne (1702–1714). English Tudor revival architects include **George Devey** and **Richard Norman Shaw**. In France, this late 19th-century eclectic approach to architecture is found in the Beaux-Arts style of **Charles Garnier** in Paris, and the Gilded Age architecture in the United States, such as the wealthy country homes by **Richard Morris Hunt**, is an American interpretation of the Beaux-Arts style.

Exotic architecture, which features an eclectic use of architectural elements drawn from various countries foreign to the European aesthetic, was also

popular during the 19th century, mainly in England, which was the largest colonizer in Europe. Such aesthetics were encountered via travel for the purpose of trade, study, war, and colonization, and the epicenter of this interest was in England. **John Nash** is the best-known architect to employ a variety of Moorish, Indian, and Gothic elements in the Royal Pavilion at Brighton, built in 1815–1822 for the prince regent of England.

Finally, the 19th century concludes with the arts and crafts movement, which originated in Great Britain in the 1880s through 1910s and then in the United States, and it is linked to the French turn-of-the-century **art nouveau** and later the American art deco styles of the early 20th century. This style turned away from the mechanized, mass construction of the industrial era, sparked by the Industrial Revolution, in favor of a traditional craftsmanship and the use of local wood, and it is therefore considered a postromantic style of architecture. The best-known architects working in this style include the architects and textile and furniture designers **William Morris** and **Charles Francis Annesley Voysey**, while the style, with its strong revivalist tendencies, is sometimes interpreted as the architectural counterpart to the **Pre-Raphaelite Brotherhood of painting**.

Thus romantic architecture of the 19th century is a fascinating mixture of styles that draws upon a diverse set of interests, from classicism to other historical and regional styles, as well as elements imported from foreign cultures that were increasingly being visited as the Grand Tour route and trade routes expanded across the Near East and Far East and into Africa and the Americas, and it is this architectural diversity that provides an enduring interest today. *See also* BROWN, LANCELOT “CAPABILITY”; MILLER, SANDERSON; WALPOLE, HORACE; WYATT, JAMES.

ART NOUVEAU. Art nouveau is a style of art and **architecture** found in the last decade of the 19th century and the first several years of the 20th century. Originating in Paris and then Belgium, the German version of the style was called *Jugendstil*, and in Italy it is the *Stile Liberty*, and in Vienna, the regional version was called the Vienna Secession style. As a reaction against the spare, classically inspired **academic** art of the 1880s and 1890s, art nouveau is characterized by a highly organic design with floral patterns and curvilinear forms. Although the style was short-lived, it was tremendously influential across Europe and was related to the **aesthetic movement**, **symbolism**, and the **arts and crafts movement**, all of which sought to assert organic, craft-inspired imagery over mechanized production and spare, modern styles. *See also* BEARDSLEY, AUBREY; MORRIS, WILLIAM; WHISTLER, JAMES ABBOTT MCNEILL.

ART POMPIER. The term *l'art pompier* first appeared in the late 19th century and means “fireman’s art,” but the word *pompier* also serves as a double pun on the word *Pompéin*, which means “from Pompeii,” and the French word for pompous, *pompeux*. Accordingly, *l'art pompier* was a negative designation for the kind of large-scale **academic** art produced in the mid-19th century that featured exaggerated emotions and costumes. The ceremonial plumed helmets worn by firemen in public parades, which were similar to both Greek allegorical helmets such as that worn by Mercury and to Napoleonic military helmets, were the symbolic manifestation of this style, which was considered to exemplify the worst attributes of bourgeois culture. Although this terminology has been avoided through the 20th century, it is currently enjoying resurging interest. Artists equated with this style include **Adolphe-William Bouguereau**, **Alexandre Cabanel**, and **Thomas Couture**.

ARTS AND CRAFTS MOVEMENT. The arts and crafts movement of the late 19th and early 20th centuries was an aesthetic movement of **architecture** and design found first in England in the 1880s and then in the United States and other countries through the next three decades. It grew out of the romantic era and is characterized by an emphasis on a nostalgic and idealized view of craftsmanship, in this case seen in opposition to the growing mechanized work of the Industrial Revolution and a general unhappiness with what was considered too artificial and stylized on display at the London Great Exhibition of 1851. The style is therefore typically organic yet simple, and it conformed to the idea of truthfulness in material. Arts and crafts buildings often took inspiration from rural, vernacular, and domestic buildings.

The movement was formulated based on the social ideas of **John Ruskin** and is therefore related to the **Pre-Raphaelite Brotherhood**. However, rather than featuring the romanticized styles of various historical time periods, the arts and crafts movement celebrated the craftsman’s handiwork and individual skill in a more modern framework, yet various forms of **medievalism**, including the **Gothic revival**, certainly influenced the arts and crafts movement. Thus, the movement included architecture, decorative arts, interior designs, and garden designs, most notably the cottage garden design; and major figures include English architect and interior designer **William Morris** and Scottish architect Charles Rennie Mackintosh (1868–1928), who also worked in the **art nouveau** style.

Mackintosh was born in Glasgow, where he first attended public school and then at the Allan Glen Institution. In 1890 he won a scholarship to travel to Rome. Upon his return to Glasgow, he entered the architectural firm of Honeyman and Keppie where he had been working as an apprentice. Most of

his commissions were in Glasgow, which was an important shipbuilding city established during the Industrial Revolution, and the city therefore had a large number of wealthy merchants interested in the new style that infused a hand-made appearance with Japanese influences and a modern, streamlined style. Hill House is Mackintosh's most famous work. Constructed from 1902 to 1904 in Helensburgh, Scotland, for the wealthy publisher Walter Blackie, the country estate is created in a **picturesque**, asymmetrical style that blends in with its surrounding environment, while the interior reveals a spare, clean, yet organic style of furnishings and textiles.

The era of romanticism, which has no firm end, can be understood as the foundation for a variety of postromantic modern developments such as the arts and crafts movement, which was quickly followed by the American craftsman style, as expressed in the designs of American designer Gustav Stickley (1858–1942), who championed the idea of organic architecture that resonated through the early 20th century. In Europe, the Vienna Secession, De Stijl, and many other modern architectural movements can trace their roots to the arts and crafts movement. *See also* AESTHETIC MOVEMENT; BEARDSLEY, AUBREY; BURNE-JONES, EDWARD; DEVEY, GEORGE; HISTORICISM; PUGIN, AUGUSTUS WELBY NORTHMORE; SHAW, RICHARD NORMAN; TUDOR REVIVAL; VOYSEY, CHARLES FRANCIS ANNESLEY.

AUDUBON, JOHN JAMES (1785–1851). John James Audubon is one of the best-known scientific naturalists in history. Audubon was born in the French city of Les Cayes in Haiti to parents who owned a sugar plantation. His mother died when Audubon was an infant, and he was raised by his father's maid and mistress, but the family returned to France in 1788 after a slave rebellion convinced the father to sell his plantation, and Audubon was therefore raised in Nantes until he was 18, at which point he sailed for the United States in order to avoid the Napoleonic Wars and worked in the family lead-mining business in Pennsylvania. During this time, his interest in birds continued, and he made sketches as often as he could, finally settling in Henderson, Kentucky, where he was a prominent merchant along the Mississippi River.

Prior to the advent of photography, many artists were hired to create sketches and **paintings** of diverse flora and fauna in order to classify and study them and make comparisons from one geographical area to another. This more scientific interest in the natural world ultimately had its origins in antiquity, but it appears for the first time in the Western world during the Renaissance. An artist such as Leonardo da Vinci claimed to be both an artist and a scientist, based on his direct observation of nature, which included studies of water patterns, birds in flight, and some of the earliest pure **landscapes**

in art. Scientific illustration expanded dramatically through the baroque era, with a profusion of botanical prints and images of animals, seen from various viewpoints, appearing next to more traditional works of art. In the 18th century, the desire to categorize and classify such systems was more pronounced, as encyclopedic projects were well developed from the mid-century onward.

In Europe during this time period, these animal studies took the form of romanticized paintings such as those created by **Jacques-Laurent Agasse** in London, who painted a number of images of “exotic” animals held in menageries, the precursors of the modern zoo. Audubon, however, worked in America, and accordingly, he was most concerned with documenting the plants and animals specific to his continent, with the express purpose of creating a complete collection of images of birds found in America and illustrating them in their natural habitat. Accordingly, the publication of his *The Birds of America*, completed in 1839, is one of the earliest of such scientific manuals in the United States.

His watercolor and graphite image *A Common Grackle*, made for this publication and now in the New York Historical Society in New York City, is a good example of his style. Here we see two of these birds, one facing left and the other facing right so that the viewer sees the bird at two angles, while one bird has its feathers spread slightly to give an alternate image of its feather patterns. Both birds are resting on a stalk of corn, which they appear to be feasting upon. By using both watercolor and drawing, Audubon was able to provide a linear image with the specificity of visual detail needed for such scientific interests, as well as the soft coloring of the natural surroundings. At the same time, Audubon’s images demonstrate a strong aesthetic component, with a harmonious use of colors and a composition balance within the arrangement of his figures. His studies can therefore be appreciated by scientists and art students alike.

Many of Audubon’s images were copied by printmakers in England, such as Robert Havell, who used a hand-colored aquatint process to make less expensive copies of Audubon’s works for the public. While such individual prints were very popular, Audubon also went on to publish a multivolume study on the mammals of America, entitled *The Viviparous Quadrupeds of North America* (1840–1850s). See also AGASSE, JACQUES-LAURENT; BARYE, ANTOINE-LOUIS; LANDSEER, SIR EDWIN; REINAGLE, PHILIP; STUBBS, GEORGE.

B

BARBIZON SCHOOL. The Barbizon school is a group of artists in an art movement named after the town of Barbizon, France, near Paris, where the group gathered to work toward a more realistic form of **painting**. The high point of the style dates from 1830 to 1870 and developed out of a desire to move away from romanticism and instead to depict a more realistic approach to nature. Most Barbizon school artists focused their subjects on rural genre scenes, and instead of seeking to imbue their images with dramatic contrasts of light and dark, bold emotional explorations, and other aspects of romanticism, these artists sought instead a more restrained and noble view of simple, rural life. Thus, although most of them were trained by romantic-era artists, they are members of the **realist movement**. Such Barbizon school artists also anticipated the social realism of other French artists such as Gustave Courbet (1819–1877), as seen in his painting of backbreaking labor entitled *The Stone Breakers* (1849; formerly in Dresden, now likely destroyed). Other proponents of the Barbizon school include the oldest of the group, Jean-Baptiste-Camille Corot (1796–1875) and Jean-François Millet (1814–1875). Millet’s painting *The Gleaners* (1857; Paris, Musée d’Orsay) depicts a quiet scene of three peasant women working in the golden fields during the harvest season. The women themselves exude a sense of nobility, as their mundane, everyday tasks take on a level of importance equal to the dramatic narratives of **neoclassical** and romantic artists. *See also* ROUSSEAU, PIERRE-THÉODORE-ÉTIENNE.

BARKER, ROBERT (1739–1806). English journeyman portrait painter Robert Barker is best known for his cylindrical **landscape paintings**, which he termed “panorama” paintings, from the Greek word *pan*, meaning “all,” and *horama*, which means “view.” Barker’s Irish family was from Newcastle-upon-Tyne in northern England, and Barker began his career in Edinburgh, Scotland, where his first panorama was exhibited in 1787. This first **painting**, titled *The Panorama*, was then exhibited in London, and after Barker patented this new format that same year, he began exhibiting regularly at a studio space in Leicester Square built specifically for the display of panoramas. Visitors paid an entrance fee and stood on a platform in the middle of the cylinder situated under a skylight. Barker studied the wide-angle views

of Renaissance and baroque landscape painting, but his panoramas required a new form of perspective calculations, which formed the technique he patented in 1787.

Such panoramas became very popular across Europe during the era of the **picturesque** landscape, and some 126 panoramas were exhibited in London over the next 70 years, expanding in subject matter from city and country views to battle scenes and other historical events, while panorama buildings could be found in most major cities in Europe and in the United States, where moving panoramas, called “cycloramas,” became popular. French photographer Louis Daguerre, credited with the invention of the daguerreotype, first trained in the art of the panorama, the moving picture, and the diorama, and thus Robert Barker’s technical advances were both romantic in notion and modern in conception. *See also* STANFIELD, CLARKSON.

BARRY, SIR CHARLES (1795–1860). English architect Sir Charles Barry maintained a highly successful architectural studio in London during the mid-19th century. Born in Westminster to a bookshop owner, he received his first apprenticeship at the age of 15, when he began to work for a local surveyor and developed an interest in travel. At the early death of his father, Barry inherited a sum of money that allowed him to travel quite extensively to both Italy, where he studied classical **architecture**, and through the Middle East, where he was exposed to the “exotic” non-Western architecture in vogue during this era. After his three-year voyage ended in 1820, Barry settled back in England and established his architectural profession with several successful competition entries, the first one for the design of a new Royal Manchester Institution, which is now part of the Manchester Art Gallery. He designed several other buildings in Manchester, both domestic and church architecture.

With his church commissions, he began to explore the **medieval** styles of construction, and his St. Peter’s Church in Brighton, dated to 1826, is therefore one of the first **Gothic revival** churches in England. Like most Gothic revival architects of the day, however, Barry also worked in classicizing and Italianate styles, which are typically found in his domestic structures, such as the Italianate country home Cliveden, in Buckinghamshire, elevated on a terrace above the banks of the Thames River. The second house on the site was destroyed in a fire, and Barry was commissioned in 1849 to rebuild the home for George Sutherland, the second duke of Sutherland. The home reveals Barry’s knowledge of the Venetian Renaissance palace designs of Michele Sanmicheli, Jacopo Sansovino, and Andrea Palladio, designed in a larger format to suit his **Victorian**-era clients.

Barry’s most famous commission was for the Houses of Parliament, also called the Palaces of Westminster, which were commissioned in 1836 to

replace the older building that had been destroyed in a fire two years earlier. He worked together with **Augustus Welby Northmore Pugin**, who was in charge of the interior, while the more senior Barry designed the exterior. The complex consists of two structures, the House of Lords and the House of Commons, completed in 1852. Located along the Thames River in central London, the Gothic revival complex creates a powerful visual statement of the northern European geography and history as distinct from the classical world. For Barry and Pugin, the Gothic style was an assertion of nationalism and was consistent with the most famous building in England located right down the street, Westminster Abbey. The specific Gothic style selected by Barry was the later perpendicular Gothic, a late Gothic style characterized by thin, ornamental pinnacles, elaborate tracery, and other intricate architectural ornamentation.

One of his most interesting domestic commissions was for the redesign of Gawthorpe Hall, located in the region of Lancashire, which was originally constructed in the 14th century as a late medieval tower house, called a peel tower, with side wings added during the Elizabethan era. The home is therefore architecturally very interesting, and in addition, author and Shuttlesworth family friend Charlotte Brontë (1816–1855) spent time in the home. In 1850, Barry was commissioned to redesign the home, and here he updated the Gothic style to suit his contemporary clients by melding together the diverse parts of the building into a visually uniform whole. Barry's design created a three-part façade in front of the tower that brings together the side wings and tower into an integrated unit with three stories of windows and a balustrade running along the top of the home and tower that is neither classical nor Gothic but employs a fanciful latticework pattern that is unique. *See also* BUTTERFIELD, WILLIAM; MILLER, SANDERSON; RICKMAN, THOMAS; SALVIN, ANTHONY; SCOTT, GEORGE GILBERT; STREET, GEORGE EDMUND; UPJOHN, RICHARD; VIOLLET-LE-DUC, EUGÈNE EMMANUEL; WALPOLE, HORACE; WATERHOUSE, ALFRED; WYATT, JAMES.

BARRY, JAMES (1741–1806). The Irish artist James Barry is considered one of the earliest romantic painters working in England in the 18th century. Born in Cork to a trader who traveled back and forth between Ireland and England, Barry exhibited an early inclination toward drawing and **painting** at a young age in Cork, and therefore at the age of 22, Barry moved to Dublin to pursue a career in painting. Although some of his early works are considered **neoclassical**, Barry infused his portraits with a depth of emotion that is less restrained than found in neoclassical painting. After completing a number of large historical scenes for his father's house, Barry met the Dublin-born

writer and politician **Edmund Burke**, whose *Sublime and Beautiful* of 1756, a proto-romantic treatise that embraced the terrifying, painful, and unknown, influenced Barry's ideas. To Burke, the **sublime** paralleled moments of terror and life-threatening elements that reveal deep passions of self-preservation. Burke became one of Barry's earliest patrons after viewing his work in London in 1762. With the patronage of Burke, Barry was able to travel to Paris and then through Italy, writing descriptive letters to Burke that detailed his observations of the works of Raphael, Titian, and others.

Back in England in 1771, his early works focused on the classical figures of Venus, Jupiter, and Juno, and were indebted to the Italian Renaissance models he studied while abroad. With these subjects, however, Barry moved from the restrained emotions characteristic of neoclassical art to the more unrestrained dramas of romanticism. In his painting *King Lear Mourns Cordelia's Death* (1786–1888; London, Tate Britain), we see a fully formed tragedy that reveals Barry's desire to heighten the sense of despair in the image rather than to soften the emotions of the figures. Early romantic, or even proto-romantic, works such as this retain much of the character of classical paintings. Yet two qualities—the focus on lesser-known, and thus more “exotic,” narratives from antiquity, as well as the desire to test the emotional impact of such dramatic events on the figures—anticipate the romanticism of the next generation of artists.

BARTOLINI, LORENZO (1777–1850). Italian sculptor Lorenzo Bartolini trained in **neoclassicism** but added a more sentimental and realistic approach to his work that is characteristic of late neoclassical romanticism, called the **classical revival**. Born in Vernio outside Florence, Bartolini was inspired by Florentine early Renaissance work rather than the Roman classicism espoused by premier Italian neoclassical sculptor Antonio Canova (1757–1822). After studying in Florence, Bartolini moved to Paris to study first with Jean-Baptiste Frédéric Desmarais (1756–1813) and then with François-Frédéric Lemot (1772–1827). In Paris, Bartolini received his most important commissions from Napoleon, for whom he created a colossal bust portrait in a late empire style. In 1807, Napoleon then appointed Bartolini to be director of the Academy of **Sculpture** in Carrara, but due to his Napoleonic connections, Bartolini was never fully accepted by Italian patrons, thus limiting his commissions in his hometown of Florence.

Nonetheless, it was Florentine quattrocento sculpture that most influenced Bartolini, as seen in his *Nymph and the Scorpion* (Paris, Louvre Museum), commissioned by Prince Charles de Beauvau and on display at the Salon exhibit of 1845. Here we see a languidly sensual image of a young nude female, reclining on the ground while looking back to examine the heel of her left

foot. Her slightly furrowed brow denotes a subtle displeasure, incurred from the pain of the scorpion bite. Roman baroque artist Caravaggio's painted version is another rare example of this subject, and his work epitomizes baroque theatricality in its direct display of emotion. *See also* DUPRÈ, GIOVANNI; MAROCHETTI, CARLO; TENERANI, PIETRO.

BARYE, ANTOINE-LOUIS (1796–1875). French sculptor Antoine-Louis Barye began his career at the advent of the July Monarchy of 1830 and thus enjoyed a wide range of patronage among both the aristocracy and the middle class. Barye was born in Paris and initially trained with a goldsmith and then with the neoclassical sculptor François-Joseph Bosio (1769–1845) before being admitted to the *École des Beaux Arts* in 1818. His interest in animal **sculpture** developed through the 1820s, when he began sketch work in the *Jardin des Plantes* in Paris.

While the **neoclassicism** of Antonio Canova (1757–1822) was predominant at the beginning of Barye's career, romanticism gained ground, paving the way for the late 19th-century impressionistic sculpture of Barye's student Auguste Rodin (1840–1917). Barye's 1833 Salon entry piece, *Lion Crushing a Serpent* (c. 1830; Paris, Louvre Museum), was favorably received by the public and earned Barye the Cross of the Legion of Honor. The subject of this work—a violent animal battle—challenged the prevailing hierarchical formula that gave preference to historical and religious subjects. Instead, Barye's focus on romantic conflict as found in the animal kingdom helped to create a new genre, the proponents of which were called *animaliers*. Barye's sculpture *Jaguar Devouring a Hare* (1850; Paris, Louvre Museum) was displayed at the 1850 Salon, where it elicited the observation that Barye was the “Michelangelo of the menagerie.” Barye, together with romantic painter **Eugène Delacroix**, spent long hours sketching animals housed in the *Jardin des Plantes* in Paris. These studies of animal anatomy and movement allowed both artists to work out the difficult compositional elements of multifigure animal groups in conflict.

Barye also created sculpture groups that narrate classical subjects, such as his bronze statuette *Theseus Slaying a Centaur* (1849; Northampton, Mass., Smith College Art Museum). This work depicts a scene from Ovid, and thus its classical literary source provides a more intellectualized image in keeping with **academic** interests. In addition, the depiction of human and animal conflicts highlighted the classical idea of mankind's rational control over the more irrational forces of nature. Finally, Barye's bronze statuette *Python Crushing an African Horseman* (1845; Baltimore Museum of Art) and his *Python Killing a Gnu* (1843; Los Angeles, J. Paul Getty Museum) both depict a more exotic image of pure horror, still done in the classicizing tradition of the very

theatrical, Greek Hellenistic sculpture groups such as the *Laocoön* (c. 100 B.C.; Rome, Vatican Museum). Barye's images of wild animals influenced many later artists, including the American sculptor Edward L. Kemeys (1843–1907), while numerous romantic painters focused on similar animal scenes. *See also* AGASSE, JACQUES-LAURENT; AUDUBON, JOHN JAMES; LANDSEER, SIR EDWIN; REINAGLE, PHILIP; STUBBS, GEORGE.

BEARDSLEY, AUBREY (1872–1898). English printer and interior designer Aubrey Beardsley was a member of the late 19th-century **aesthetic movement**, a group of artists who emphasized design principles over moralizing messages. Beardsley was born in Brighton, but the family moved to London when the boy was 11 years old. Rather than becoming a tradesman like his father, the young Beardsley was more interested in the arts, in performing musical concerts with his sister, and in writing plays while in grammar school. After completing school, Beardsley began to work in an architectural firm where his strong drawing skills attracted the attention of several artists, including **Sir Edward Burne-Jones**, who encouraged his artistic inclinations. He therefore began to study at the Westminster School of Art, where he developed his unique style of drawing and printmaking that was organic, highly ornamental, and even considered decadent due to his interest in the grotesque.

The aesthetic movement often overlapped in style with **art nouveau** and therefore was a forerunner to modernism. Beardsley was also inspired by Japanese woodcuts and used Asian-styled spatial constructions. Many of his illustrations were of mythological narratives, most famously for Oscar Wilde's (1854–1900) play *Salome*, shown in Paris in 1896. Many of his illustrations can be found in the *Yellow Book*, a literary magazine published from 1894 to 1897 for which Beardsley was the art editor. Oscar Wilde's arrest in 1895, however, hampered Beardsley's career, but he was nonetheless highly influential in the decorative arts of his era until his premature death in Menton, France, of tuberculosis. *See also* ARTS AND CRAFTS MOVEMENT.

BEAUX-ARTS. The Beaux-Arts style refers to the art and **architecture** that was produced in the École des Beaux-Arts in Paris. This school was a reorganization of a number of arts schools in Paris in 1863 under Napoleon III. The original school, the Académie des Beaux-Arts, was formed in Paris in 1648 and expanded through the next two centuries. Known for the promotion of historical, **academic** styles, the term “Beaux-Arts” is best known in reference to the eclectic historical mix of architectural styles found in the late 19th century, called Beaux-Arts architecture. *See also* ACADEMICISM; CLASSICAL REVIVAL; GARNIER, CHARLES.

BENTLEY, RICHARD (1708–1782). *See* WALPOLE, HORACE.

BIARD, AUGUSTE-FRANÇOIS (c. 1799–1882). A French romantic painter from Lyon, Auguste-François Biard traveled widely and is best known for his **paintings** that depict the cruelties of slavery. Biard sketched vernacular scenes from such “exotic” regions as the African coast, where he saw firsthand the brutal effects of the slave trade and created highly dramatic images of human cruelty and suffering. One such image is his *The Slave Trade* (1840; on loan to the National Underground Railroad Freedom Center, Cincinnati, Ohio), which shows a chaotic scene of brutal beatings and fear. Several other paintings feature the slave trade, including his *Bartering for Slaves on the Gold Coast* (c. 1840s; Houston, Tex., Menil Collection). Even Biard’s **landscape** images have a haunting quality to them, as seen in his fantasylike painting *Magdalena Bay, North of Spitsberger* (1840; Paris, Louvre Museum). Here we see a stark nightscape devoid of people. His paintings reveal a strong interest in the exotic, and they range in subject from far-flung views of the land, to the more horrifying aspects of the human condition and human behavior, to exaggerated, burlesque images. *See also* BLAKE, WILLIAM; BOULANGER, GUSTAVE CLARENCE RODOLPHE; DELACROIX, EUGÈNE; FUSELI, JOHANN HEINRICH (FÜSSLER); GÉRÔME, JEAN-LÉON; GIRODET-TRIOSON, ANNE-LOUIS; HAYDON, BENJAMIN ROBERT; PRADIER, JEAN-JACQUES; TURNER, JOSEPH MAL-LORD WILLIAM; WESTMACOTT, SIR RICHARD.

BIERSTADT, ALBERT (1830–1902). American painter Albert Bierstadt was born in Solingen, Germany, and moved with his family to Massachusetts as a child. At age 23, Bierstadt returned to Germany to study art at the Düsseldorf Academy, and when he returned to the United States, he organized a small exhibition that helped to secure his career in America, eventually setting up his studio in New York City. He was instrumental in the development of a uniquely American **landscape** tradition called the **Hudson River school**. Bierstadt was particularly interested in the art of the American West and therefore participated in several trips west during the era of territorial expansion justified through the idea of “manifest destiny.” Beginning in the 1830s onward, this political term was used to encourage Americans of European descent to colonize Indian lands from the East Coast across the continent to the Pacific. The term often carried with it religious connotations, as if the move westward was divinely ordained, and even necessary in the eventual “civilization” of the land.

Bierstadt’s highly naturalistic **paintings** go beyond mere records of this new land, however, as he also sought to imbue his works with a luminous

quality, called **luminism**, and a sense of heroic grandeur with spiritual undertones that are romantic in conception. In this regard, Bierstadt's style can be seen to have been shaped in the tradition of romantic landscape painting found in Europe a generation before Bierstadt became well known. Specifically, Bierstadt's images are most closely like those of German painter **Caspar David Friedrich**, who sought to infuse his works with a sense of the divine, with the idea that nature was a manifestation of a higher power, and thus the viewer can only stand as a witness and contemplate nature almost as a form of religious worship. Nonetheless, Bierstadt's paintings were very carefully composed and exhibited none of the aspects of the **sublime** that was also part of romanticism. Instead, they were monumental in conception, and as some of the largest landscapes painted during this time, they often dwarfed the canvases of his contemporaries in art shows. Although his works were naturalistically rendered, he altered design elements and coloristic effects in keeping with his artistic training so that cloud formations, geographical features, and spatial elements were exaggerated for better romantic effect.

Some of these features are found in his *Storm in the Rocky Mountains (Mount Rosalie)*, an oil-on-canvas painting from 1866 now in the Brooklyn Museum in New York. This large painting (c. 83 × 142 inches) depicts a scene where the viewer stands in the forefront of a dramatic mountain range that encircles a tranquil lake. The still water reflects the luminous clouds, which, in their dramatic contrasts between light and dark shadowing, appear to be breaking into a storm. A golden light reflects off the jagged rocks that surround the water, creating a focal point for the viewer's attention.

The same type of landscape sometimes included the human form, seen in the *staffage* figures in his famous *The Rocky Mountain, Lander's Peak* (1863; New York, Museum of Modern Art), where we see a work from Bierstadt's first trip out west. This panoramic view shows a mountain range in Wyoming that Bierstadt called "Lander's Peak" after Frederick W. Lander, who Bierstadt accompanied on a government survey expedition to Nebraska in 1859. In the distant foreground, the viewer sees a Native American encampment, staged in a beautiful meadow surrounded by the dramatic mountains beyond. The viewer's eye is drawn back into the center of the painting by the white water of a waterfall, carefully illuminated to be clearly visible from such a distance. In the far distance, massive mountains disappear in the classical palette of atmospheric perspective, which melts into the sky.

The same compositional format is found in Bierstadt's *Looking down Yosemite Valley, California* (1865; Birmingham, Ala., Birmingham Museum of Art), where the rocky mountains rise directly upward on either side of the painting, framing the central valley that opens up and back into the golden

sunlight. Animals graze and drink water at a pool in the midground of the painting. With this format of painting his large-scale landscapes, Bierstadt became a very popular artist in his lifetime, garnering high prices for his works. See also CASILEAR, JOHN WILLIAM; CHURCH, FREDERIC EDWIN; COLE, THOMAS; CROSEY, JASPER FRANCIS; DURAND, ASHER BROWN; GIFFORD, SANFORD ROBINSON; HEADE, MARTIN JOHNSON; JOHNSON, DAVID; KENSETT, JOHN FREDERICK; MORAN, THOMAS; SUYDAM, JAMES AUGUSTUS.

BINGHAM, GEORGE CALEB (1811–1879). By the early 19th century, American artists began to turn their attentions away from European-styled historical **paintings** of American history to **landscape** and genre scenes that offered a wider variety of subject matter beyond the battle scenes of the late 18th century. By the mid-19th century, vernacular scenes of American life were becoming very popular, and the painter George Caleb Bingham was a leader in this movement. His paintings focus on Midwestern images of trade and travel along the Mississippi and Missouri rivers, historical paintings of political life in the newly established state of Missouri, where he lived.

Bingham was born in the Virginia countryside but moved at a young age with his family to Franklin, Missouri. Although a prosperous town, Franklin did not offer much in the way of art training, and Bingham explained later in his life that a chance meeting with the portrait painter Chester Harding (1792–1866), who had come to the area to paint a portrait of the elderly Daniel Boone, offered him his first exposure to the art world. Bingham, then, was largely self-taught, but with the encouragement of Harding, some of his earliest works were portraits, begun in the 1830s, and portrait commissions continued to ensure a steady income throughout his life, as well as numerous important connections to prominent politicians, merchants, and scholars in the West. He also traveled to the major New England cities, where he was able to study European paintings, which inspired Bingham's paintings with their classical balance and restrained moods.

It was this classicizing style that Bingham sought to bring together with this new subject matter—that of frontier life along the river. His painting *The Jolly Flatboatmen* (1846; Taylor, Mich., Manoogian Collection) is another painting of this similar new genre, but with a more vivacious mood. Here a group of men keep themselves entertained with music and dance during a break in their travels. The details of the boat, with the men's belongings stowed beneath them, a raccoon fur hanging on a hook, and a shirt smoothed out to dry in the sun, are typical vernacular details made popular in Bingham's work. Bingham organized the figures into a classical triangle, and with a palette and composition much like such classical baroque paintings as

those by Nicolas Poussin, it is clear that this self-trained American artist owed much to European painting traditions.

In the next decade, Bingham's interests expanded to local Whig politics, and his paintings began to focus on this theme as well. His *Country Politician* (1849; San Francisco, Fine Arts Museum) exemplifies this shift. Here we see a humble interior room with three men seated around a stove. A fourth man stands behind the group, reading a pamphlet posted on the wall. The earnest man to our right, seen gesturing while speaking, is the country politician who seeks to explain, encourage, and test his ideas in this early form of local democracy in action. Bingham himself later became disenchanted with Missouri politics, after having lost as a candidate for the state legislature, but he continued his involvement both politically and artistically throughout his life, painting numerous images of political life in the Midwest.

Some of Bingham's political images were satirical, in the manner of the British 18th-century artist William Hogarth (1697–1764) and the early 19th-century painter Sir David Wilkie (1785–1841). During this same time, Bingham and his family sailed to Europe for several years, where they stayed first in Paris and then in Düsseldorf. Düsseldorf at the time was host to a number of German-American painters, including the landscape painter **Albert Bierstadt**. Bingham entered the Düsseldorf school, where a number of American artists were trained in the tradition of romantic landscape painting under the directorship of **Friedrich Wilhelm von Schadow**. Another member of this group was the German-American history painter Emanuel Gottlieb Leutze (1816–1868), best known for his painting *Washington Crossing the Delaware* (1851; New York, Metropolitan Museum of Art).

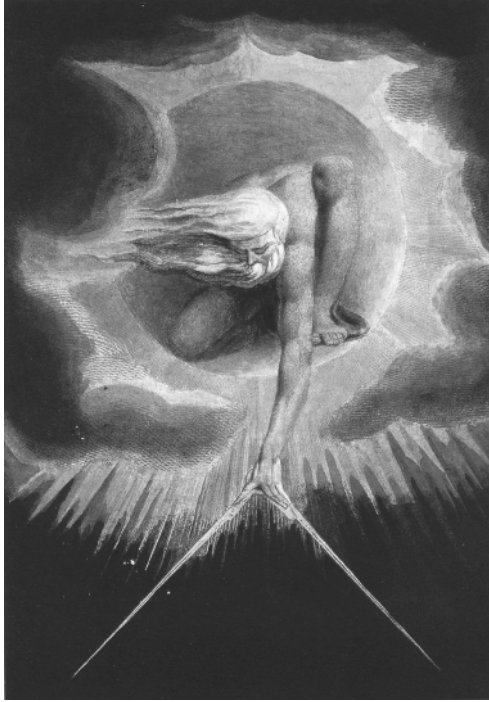
Fur Traders Descending the Missouri (c. 1845; New York, Metropolitan Museum of Art) is perhaps Bingham's most famous painting. Here we see two trappers in a dugout canoe, floating along the still river in the early morning light. One man holds an oar in the water, and both men look out toward the viewer with mild curiosity. A chained black bear cub, looking much like a cat, provides an unusual silhouette at the front of the canoe. The hazy background and peaceful mood of the painting was surely at odds with the difficulties and dangers of the fur trade industry, and by this time, the image can also be understood as a more nostalgic vision, as the small canoes and independent trappers were being replaced by larger trading companies with large barges found floating up and down the rivers. This painting also displays **luminism**, a style that refers to American paintings from the mid-19th century that reveal various soft light effects to create a still mood of contemplation. Bingham also painted a number of landscapes, most closely connected to the style of American painter **Thomas Cole**, but it was his genre

scenes, found to be so “exotic” on the East Coast during Bingham’s lifetime and beyond, that his enduring fame rests on today.

BLAKE, WILLIAM (1757–1827). Trained as an engraver, William Blake is best known for his religious prints of creation, spiritual angst, and redemption. Blake was born in London and traveled very little in his life. His studies of Michelangelo, made from engravings he purchased in London, as well as his own drawings made in Westminster Abbey, helped him to solidify his **medieval** and classical stylistic foundations. After studying with **neoclassical**-era painter Joshua Reynolds (1723–1792) at the Royal Academy in London, Blake began to question rationalist thought and instead cultivated the idea that true creativity could not be found in reason, which allowed for an understanding of the “lower” issues of matter but not of the “higher” spiritual world. Instead, imagination was needed, and here Blake is understood as a romantic artist. Working against established norms to create a higher moral code of good and evil, Blake was also highly political and joined the antislavery movement. He protested English society’s subjection of children to slave conditions and helped to bring about the Chimney Sweeper Act of 1788. Both John Flaxman (1755–1826) and **Johann Heinrich Fuseli** were close friends of Blake, and they were all influenced by neoclassicist Josiah Wedgwood (1730–1795) in their beliefs. In addition, Blake was connected to the group of intellectuals that frequented the shop of the radical publisher Joseph Johnson, a group that included Mary Wollstonecraft, Thomas Paine, and Fuseli.

Blake’s artistic contribution included the invention of a new type of hand-colored relief etching process that consisted of the etching of both his prose and images to create a book that looks more like an illuminated manuscript. Most of his artistic work focused on the printing of spiritual books that blended Christian beliefs with pagan myths and legends to create a new moral code. As such, they broke away from conventional “enlightened” thought. In a color print entitled *Elohim Creating Adam* from 1795 (London, Tate Britain), we see the highly sculptural winged figure of God, given one of his Hebrew names, apprehensive in his attempt to bring Adam to life. With a serpent twined around his lower body, Adam seems already to have succumbed to temptation, even as he is being created. Unlike Michelangelo’s triumphant image of creation, Blake’s work is much more tenuous in its representation.

This image is in keeping with the tone set in Blake’s most important prophetic work, *The Book of Urizen*, first published in 1794. Urizen, understood as the creator, or “your reason,” is seen as a primordial figure and appears on the frontispiece to Blake’s *Europe: A Prophecy* (1794; University of Manchester, Whitworth Art Gallery). Here we see a powerful male figure, a Michelangelo-styled God, reaching down from the sky with a compass to



William Blake, *Ancient of Days*, 1794, etching and watercolor, London, British Museum (photo: Wikimedia Commons PD-Art).

measure the world, illustrating the quotation “When He set a compass upon the face of the deep,” which attests to Blake’s interest in geometry and the use of math to unlock the mysteries of the world.

In addition to these works, Blake wrote *Songs of Innocence* in 1789, and *Songs of Experience* in 1794, as well as *America: A Prophecy* in 1793. His *Jerusalem*, from 1804 to 1820, provides an epic narrative of the fall of Albion, Blake’s image of mankind. Illustrated with 100 color prints, *Jerusalem* was Blake’s largest work. He also provided illustrations for Mary Wollstonecraft’s *Original Stories from Real Life* (1788) and Dante’s *Divine Comedy* (1826), the last commission Blake worked on and which remained incomplete at his death in 1827. Much of Blake’s work focuses on Old Testament imagery, and in this regard he was a founding member of an English philosophical art group called “the Ancients,” which was also called the “Ex-tollagers.” Together with Blake, the three founding members were **Samuel Palmer**, **George Richmond**, and Edward Calvert (1799–1883). These artists met regularly at Blake’s apartment in London or at Palmer’s house in Shore-

ham, in the village of Kent, where they discussed ancient Christianity and its symbolic representation, and their subject and style can be seen to anticipate **symbolism**.

BLECHEN, CARL (1798–1840). The German romantic **painter** Carl Blechen is best known for his idealized **landscape** images bathed in sunlight. Many of his scenes depict fantastic images rather than topographically correct views, however, and some feature demonic creatures. Blechen was born in Cottbus, in the region of Brandenburg southeast of Berlin. He was first employed by Prussian architect **Karl Friedrich Schinkel**, and then he traveled to Italy in 1827 and returned home to join the Berlin Academy. *The Ruined Tower of Heidelberg Castle* (c. 1830; Bremen, Kunsthalle) is one such image of his fantastic architectural views, with an image of the crumbling tower of this famous hilltop castle. The scenic setting of the castle, together with its ruined state, has inspired many romanticized interpretations of its history.

BOHEMIANISM. The term “Bohemianism” was first used in the 19th century to describe artists and writers leading lifestyles outside mainstream bourgeois traditions. Most adherents followed this “counterculture” for a brief, although formative, time in their lives. Often these artists were poor and lived in less-expensive neighborhoods filled with like-minded folk. The term, originally French, at first referred to the gypsies, or Romani, who came to Paris through Bohemia and lived together in the low-rent neighborhoods where artists increasingly began to congregate. Literature and theater such as Henri Murger’s *Scènes de la Vie de Bohème*, published in 1845, and Giacomo Puccini’s *La Bohème* from 1896, as well as William Makepeace Thackeray’s *Vanity Fair* from 1848, all helped to popularize early forms of Bohemian culture. As such, Bohemian life was romanticized and considered exotic, in keeping with the prevailing art trends of the era. These artists were known for their intellectual pursuits as well as their antibourgeois lifestyle, and they tended to congregate in major urban centers after their initial establishment in postrevolutionary Paris. Although Bohemianism in Paris largely ended by World War I, its modern form continues to exist in neighborhoods across the world today. *See also* BOUGUEREAU, ADOLPHE-WILLIAM; WHISTLER, JAMES ABBOTT MCNEILL.

BONINGTON, RICHARD PARKES (1802–1828). English romantic painter Richard Parkes Bonington is best known for his **landscape paintings**, which captured the interest of **Eugène Delacroix**, with whom he became friends. Bonington was born in Arnold, England, to a jailer, while his mother was a teacher. His father’s interest in lace making led the family to Calais,

where he set up a lace factory, and then the family moved to Paris in 1818. In Paris, Bonington began to study with **Antoine-Jean Gros** at the École des Beaux-Arts in Paris and made copies of Dutch landscape paintings in the collection of the Louvre and sketches of the countryside surrounding Paris. He worked in oil, watercolor, and in lithography. His *View of Venice: The Riva degli Schiavoni and the Doge's Palace* (1826; Paris, Louvre Museum) is a loosely painted image of this fashionable city made popular by the British poet Lord Byron (1788–1824) during the Grand Tour era of the early 19th century. Venice, known for its exotic **architecture** and labyrinth-like canals, was a popular destination for romantic artists seeking a change from the **neoclassical** world of Rome.

BONOMI, JOSEPH THE YOUNGER (1796–1878). English sculptor Joseph Bonomi the Younger was born in London to Joseph Bonomi the Elder (1739–1808), an Italian-born architect who worked mainly in England in the shop of **neoclassical** architect and decorator Robert Adam. The younger Bonomi therefore initially studied **architecture** with his father before moving to Rome with the intention of studying with the premier neoclassical sculptor Antonio Canova (1757–1822). Canova died right before Bonomi's arrival in the city, however, so in 1824 Bonomi accepted an invitation to travel to Egypt with Scottish explorer and Egyptologist Robert Hays. For two years, Bonomi traveled from Malta to Egypt, making sketches along the way, to include his best-known studies of the interior decoration of the temple at Abu Simbel in 1825. After the Hays expedition ended, Bonomi traveled to Syria and Palestine before returning to England, where he helped to expand the interest in the **Egyptian revival** style. Specifically, he helped design the Egyptian court at the Great Exhibition of 1851, held in the Crystal Palace, as well as a cemetery entrance gate and a flax mill in Leeds, called the Temple Works, built by John Marshall in 1836 from carved stone in emulation of the Temple of Horus at Edfu in Egypt. *See also* ORIENTALISM.

BOSBOOM, JOHANNES (1817–1891). The Dutch painter Johannes Bosboom, from The Hague, is known for his cityscapes and interior scenes. Bosboom's style can be seen as a continuation of the immensely popular Dutch baroque genre **painting**, but his interest in the play of light on interior scenes is also considered romantic in that he sought a more sensory rather than an empirical examination of his surroundings. *In the Church* (1840s; St. Petersburg, State Hermitage Museum) is a good example of Bosboom's style, which combines realism with his interest in the effects of light streaming through windows and moving across objects, anticipating the late 19th-century style of impressionism. Dutch baroque painting influenced many

artists of the 18th and 19th centuries, including, most notably, Jean-Baptiste Siméon Chardin (1699–1779).

BOUGUEREAU, ADOLPHE-WILLIAM (1825–1905). The art of Adolphe-William Bouguereau represents the end of the romantic era and the beginning of a more positivist approach to art that anticipated modernism. Born in La Rochelle, France, to a family of wine and olive merchants, the young Bouguereau initially planned to work in the family business, but due to his interest in art, his father sent him to the *École des Beaux-Arts* in Bordeaux and then in Paris. In 1850, Bouguereau won the *prix de Rome*, and that same decade was pivotal to his cultivation of a clientele in Paris and the establishment of his workshop.

As an academic painter, his preference was for historical and classical subject matter, and Bouguereau's **paintings** are so realistic in their idealization that they appear almost photographic in style. Certainly the advent of photography helped to fuel a stronger interest in realism. Further, the positivist theories espoused by philosophers such as Auguste Comte helped to generate a more general cultural shift away from what he termed the metaphysical era just before the French Revolution to a more scientifically based era that became more fully formed in Paris after the July Monarchy of 1830.

These realistic and factual details that were the driving force behind art during this time were melded together with classical and idealized subjects to create a slick, highly polished style of painting that found wide favor in Paris during the 1870s and 1880s and is sometimes called “academic art” or **academicism**. Academicism is also considered a melding of **neoclassicism** with romanticism, and Bouguereau himself explained that a good painter is one who can see color and line at the same time. Bouguereau's painting *Nymphs and a Satyr* (1873; Williamstown, Mass., Clark Art Institute) is an excellent example of this new academic style. Here we see four young, nude wood nymphs trying to drag a satyr into the water. The frivolous subject and its playful mood hark back in tone to the rococo paintings of François Boucher (1703–1770) and Jean-Honoré Fragonard (1732–1806), but the hyperrealistic style of Bouguereau, with its lush, tactile figures and accessible composition, expresses the new positivist approach to art that anticipated modernism.

Also attributed to Bouguereau is *The Bohemian* (1890; Minneapolis, Minneapolis Institute of Arts), which depicts a young woman, barefoot and in simple clothing, seated on a ledge in front of the Seine, with a view of Notre Dame behind her. She holds a violin in her lap, which is the instrument favored by the Romani (gypsies), a seminomadic tribe living across Europe who inspired the cultural movement called **Bohemianism**. This romantic notion sentimentalizes the poverty of the young girl, who clasps her hands together while gazing at the

viewer imploringly. Bouguereau's *The Shepherdess* (1889; Tulsa, Okla., Philbrook Museum of Art) is perhaps his most famous work of this genre. In this case we see a rural peasant girl who stands posing for the viewer with her arms draped over a stick she holds across her back. The image, in an idyllic, pastoral scene, is painted in brushstrokes so small they are impossible to discern upon the slick surface of the canvas. *See also* CABANEL, ALEXANDRE; COT, PIERRE AUGUSTE; COUTURE, THOMAS.

BOULANGER, GUSTAVE CLARENCE RODOLPHE (1824–1888).

The French **academic** painter Boulanger was born in Paris and trained with **Paul Delaroche** at the French Academy, where he won the *prix de Rome* in 1849. His interest in historical subject matter is often focused on exoticism, best seen in his **painting** *The Slave Market* (1882; private collection), a scene set in Roman antiquity. Seven people, from children to adults, male and female, black and white, pose in a highly stylized format on a wooden stage, while an auctioneer sits informally on the edge of the stage, snacking from a bowl of food while waiting for the sale to begin. Each figure wears a tag, and while a young man leans against the marble wall with his arms crossed and a look of dejected defiance on his face, the women are more sensually represented, posing in an attempt to cover their nudity, which gives an erotic quality to the image. The slickly painted, smooth surface of the painting is characteristic of the classical, academic style of the later 19th century, and the subject of slave markets was highly popular during this time. While some artists such as **Auguste-François Biard** focused on the horror, physical abuse, and unfairness of slavery, Boulanger's images are more romanticized and appeal to the prevailing interest in the exotic. *See also* ACADEMICISM.

BOULANGER, LOUIS CANDIDE (1806–1867). Louis Boulanger was a French romantic artist who illustrated a number of works by the romantic writers **Victor Hugo** and Alexandre Dumas. Both of these writers were famous for their stories of action and adventure, while Victor Hugo also emphasized the theme of social injustice.

Born in Vercelli in northern Italy, Boulanger enrolled in the École des Beaux-Arts in Paris, where he studied classical **painting** and lithography. Boulanger's illustrations focus on fantastic scenes, where figures hover in an ambiguous space akin to surrealist imagery. The frenetic quality of his works is also a characteristic of this era. His lithograph *An Attack by a Tiger* (n.d.; Cleveland Museum of Art) is a dramatic, exotic, and violent scene of a man, on horseback and dressed in a turban and Eastern garb, battling a tiger that has attacked his horse. While the man drives a spear into the tiger's head, the horse returns the tiger's attack with a bite to the wild animal's shoulder.

Hatchmarks separate light from dark in the dimly lit surroundings. Animal attack scenes such as this, best known in the **sculptures** of **Antoine-Louis Barye**, were a popular subject in the romantic era.

BRETT, JOHN (1831–1902). John Brett was an English **landscape painter** known for his highly detailed **paintings** that reveal an idealized, **Pre-Raphaelite** style. Brett was born in Reigate, the son of a military surgeon, and began studying landscape painting and drawing with James Duffield Harding (1798–1863) and Richard Redgrave (1804–1888). It was during his studies at the Royal Academy in 1852 that Brett was introduced to the paintings of **William Holman Hunt** and the ideas of **John Ruskin**. Brett then began to travel through Switzerland and into Italy, where the northern Italian mountains and southern Italian coastline captured his attention. He was also interested in astronomy and was a member of the Royal Society of Astronomers.

Brett's lush, idealized paintings are more consistent with romantic tendencies than with the emerging realism of the realist school and **Barbizon school** painters such as Jean-Baptiste-Camille Corot (1795–1875) and Gustave Courbet (1819–1877). Although Brett was interested in developing a form of scientific realism, his images do not demonstrate the social realism found in some of the work of these realist painters, but instead he brings a sense of spirituality to his images, in keeping with the ideas of Ruskin. His painting *The Stone Breaker* (1858; Liverpool, National Museum) is a good example of this viewpoint. Here we see a beautiful landscape, infused with golden light and beautified with blooming flowers. Seated on a rock is a young man, dressed in tattered pants and a white shirt, breaking stones with a mallet held over his head. His dog playfully attends a toy while his young master works. Devoid of any implication of hard work such as that found in Courbet's painting of the same subject, dated 1849 and destroyed in World War II, Brett's figure is instead highly idealized. The job of breaking stones, the rubble of which was used to fill potholes, was widely considered a physically difficult job, given to the destitute and to children, and thus it was an image prevalent in rustic landscape views of the mid-19th century.

Later works by Brett, however, tended to focus on landscape images devoid of such implications, as can be seen in his *Massa, Bay of Naples* (1864; Indianapolis Museum of Art), which shows an idyllic, still morning on the bay. The pastel colors anticipate the palette used by impressionist artists, and Brett's work, together with the work of other Pre-Raphaelite-inspired English landscape painters, is just beginning to receive the acclaim it deserves.

BRIULLOV, KARL PAVLOVICH (1799–1852). Russian painter Karl Pavlovich Briullov was born in St. Petersburg and attended the Imperial

Academy of Arts there. After studying the classical style at the academy, as did his older brother, Alexander Briullov, he traveled to Rome in 1835 and began to imbue his classical style with a greater degree of romanticism to form an academic form of realism called **academicism**, a style seen most notably in the works of **Adolphe-William Bouguereau**. His **painting** *The Last Day of Pompeii* (1830; St. Petersburg, State Russian Museum) is a monumental historical painting made after Briullov traveled to Pompeii two years before. First on display in Rome, the painting was then exhibited in Paris before being returned to its commissioner in Russia, Prince Anatole Demidov. This work's immediate success was due to Briullov's brilliant ability to depict the eruption of Mount Vesuvius, with hot lava raining down on people in a classical forum set against a vivid red sky. The terror of the work is balanced with a beauty of figures, carefully posed in a full range of motion. The classical idealization of the image, however, is tempered with a more romantic drama so that the image is real and compelling rather than overly stylized and allegorical.

Pompeii gripped the imagination of Europeans at this time. Its discovery in 1748 initially led to the theft of the site's artifacts, but with the strong objection of antiquity scholars such as Johann Joachim Winckelmann, the looting was eventually stopped, and a more careful study of the site was begun. The site then became highly important in the quest to understand classical antiquity better, and artists and historians converged upon this city located outside of Naples to embark upon its study. In addition, the discovery of Pompeii fueled a more popular desire to understand the pain and horror felt by the citizens of Pompeii as they realized their fate but were unable to flee fast enough and thus succumbed to the burning lava of the volcano. This painting was so well known in its day that it was the subject of a laudatory poem written by Alexander Pushkin (1799–1837), the Russian poet of the romantic era considered the founder of modern Russian literature.

After Briullov returned to Russia, he received a position in the Imperial Academy of Arts, where he taught for 12 years and received numerous portrait commissions. His interest in realism and his desire to show aspects of the sitter's personality made him a popular artist. His portrait *Duchess Samoilova Departing from the Ball with Amalicia Paccini, Her Adopted Daughter* (c. 1840; St. Petersburg, State Russian Museum) is a beautiful image of this dark-haired beauty, dressed in lavish clothing, walking away from a cavernous ballroom filled with people. She wraps her arm around her young daughter, who looks out at the viewer with a youthful innocence while her mother glances back toward the ball. Both are framed by a red curtain that separates them from the ballroom beyond, but despite the carefully posed image, the duchess is not posing for the viewer; rather, something behind her catches her

eye, while her daughter alone notices our presence. This is the kind of psychological richness that Briullov imbues in his portraiture. With the decline of his health, Briullov quit his position at the academy and traveled to Italy in 1849, where he spent the remainder of his years until his death in Rome in 1852. *See also* VENETSIANOV, ALEXEI GAVRILOVICH.

BROC, JEAN (1771–1850). French **painter** Jean Broc first studied with **Jacques-Louis David** in Paris and was a member of the group called *les primitifs*, or *les barbues* (the bearded ones). Born in Dordogne to a family of shopkeepers and tailors, the young Broc first served in the military before beginning his art training in 1798 in the atelier of David while living in a small apartment in the Louvre. His subjects are mostly classical and his style is a highly linear form of a late **neoclassical** realism, yet the mood expressed in his works is often highly sentimental and erotic, and therefore more romantic than neoclassical. This is seen in his best-known work, *The Death of Hyacinthos* (1801; Poitiers, Musée des Beaux-Arts). This subject, from Ovid, depicts the dead Hyacinth held up by his lover Apollo. Apollo's own discus killed Hyacinth, blown into him by the wind god Zephyr, who was jealous of the young lovers. Apollo then turns Hyacinth into the flower that came to bear his name. Exhibited at the Paris Salon of 1801, the homoerotic narrative, although unusual, was not shocking, and in fact it had been the subject of numerous other works, including a version that Benjamin West had painted in Paris around 1794 (Swarthmore, Penn., Swarthmore College Art Museum). Broc's version includes a surrealist, unpeopled **landscape** that heightens Apollo's pain and loss.

BROWN, FORD MADOX (1821–1893). English painter Ford Madox Brown was born in Calais and studied art with **Gustaaf Wappers** in Belgium before establishing his career in Westminster. Although Wappers is known for his highly turbulent historical scenes infused with nationalistic tendencies, Brown was instead interested in the **Pre-Raphaelite Brotherhood**, which he was introduced to via his work as a tutor to **Dante Gabriel Rossetti**. Brown later joined the architectural firm of **William Morris**, where he worked as a designer, but he never officially joined the Pre-Raphaelite Brotherhood.

His **painting** *Work* (c. 1852; Manchester, England, City Art Gallery) is one of his best-known images. Here we see a highly realistic, yet idealized image of peasants working on a road, Heath Street, in London. Houses line the street on the viewer's left, while a larger road curves around the right side. Sunlight dapples through the trees and creates an uneven shade that is manifested in the black jacket worn by the gentleman on the viewer's right that appears with light spots all over it. This idea clearly anticipates the uneven,

dappled lighting used by such impressionist artists as Pierre-Auguste Renoir (1841–1919). The rest of Brown’s image, however, unfolds as an overview of the hard work typical of lower-class workers, as men, and even some women and children, are engaged in digging out and setting a road in the center of town, all the while several elegantly dressed upper-class women sidestep the group to the left side. Commissioned by the wealthy stockbroker Thomas Plint and on display in its own exhibition, the painting was meant to celebrate the Protestant work ethic that Plint himself preached as a lay minister, but the painting can also be interpreted as a critique of the unequal social divisions of modern life.

BROWN, LANCELOT “CAPABILITY” (1716–1783). English landscape architect Lancelot Brown, known as “Capability,” is known for his **pictur-
esque** garden designs that included winding paths, irregular plantings, and intimate, enclosed areas. This style of garden design came to be considered the quintessential English country garden. Brown was born in Northumberland and served as a gardener’s apprentice, eventually employed by the late baroque architect William Kent (1685–1748). Brown took these classical ideas a step further to develop a proto-romantic landscape that relaxed the classical design principles to a more natural appearance. Some of Brown’s designs remain extant in parts of Blenheim Palace, Warwick Castle, and Harewood House. Surrounding these buildings is a sea of smooth grassy lawns, with groups of trees and shrubs scattered around the walkways and framing particular views. Small meandering lakes draw the eye around the garden, creating undulating lines and more natural organic shapes than the highly rigid garden designs of previous eras.

Brown’s landscapes were called “grammatical” because they seem to create phrases, pauses, and punctuation marks, much the way these devices work in sentences for emotional and other effects. Thus, it is the unexpected, the heightened emotional impact, and the variety of responses, as opposed to the more analytical gardens of earlier eras, that allow Brown’s garden designs to be considered romantic. Despite their apparent casual appearance, Brown’s “natural” gardens are carefully orchestrated for maximum visual appeal.

BURKE, EDMUND (1729–1797). Considered the founder of proto-romanticism, Edmund Burke was an Irish political theorist and philosopher who lived in London as a member of the Whig Party and whose ideas were in opposition to the French Revolution. Burke’s *Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful*, published in 1757 when Burke was a young man, is his only philosophical work, but it was nonetheless instrumental in the development of an early form of romanticism in art and literature.

Burke was born in Dublin to a wealthy lawyer and was raised Anglican, although his mother's side of the family was Roman Catholic and he studied at a Quaker school outside Dublin before enrolling at Trinity College in 1744. After graduation, Burke gave up his plans for a law career and embarked on a Grand Tour before returning to London to become a writer. Most of Burke's important work dates to the 1750s, when he developed his ideas on the way dramatic passions are caused by the **sublime** found in nature. These emotions include astonishment, terror, awe, and even horror to such a degree that the viewer is suspended in the emotion and cannot entertain other thoughts. To him, sublimity is opposed to beauty, as pleasure is opposed to pain—one relaxes the senses, while the other heightens and intensifies them. He focuses not on defining these terms but on their effects upon the viewer. Burke, then, is the first philosopher to examine the Latin *sublimis*, which means “looking from below,” in such a way that the object is magnified spiritually or artistically to a level of greatness. The sublime can persuade, then, and was originally discussed in the context of rhetoric in the first century A.D. by Longinus, whose treatise *On the Sublime* was rediscovered in the 16th century, was translated into French in 1674, and then into English in 1680.

Soon afterward, the sublime came to be distinct from beauty as a quality found in nature. The sublime in nature might include a monumental scale and irregular forms that could produce fear or awe, such as the Alps, a mountain range often referenced by early philosophers such as Anthony Ashley Cooper, the Third Earl of Shaftesbury (1671–1713), in describing his crossing of the Alps. It was Burke, however, who first suggested that the sublime and beautiful are mutually exclusive, and thus his theories are considered to herald the era of romanticism, in contrast to the prevailing **neoclassicism** of the time, and he elaborated on the sensory experiences of the viewer exposed to the sublime, including potentially conflicting emotions such as attraction and fear. Immanuel Kant (1724–1804) continued this discussion in his *Observations on the Feeling of the Beautiful and the Sublime* (1764). Then it was taken up in the work of **Arthur Schopenhauer**, who sought to establish in distinct stages the progression from the feeling of beauty, which is a benign pleasure, to the fullest feeling of the sublime, which involves overpowering, transcendent feelings that reach the final pleasure of universal knowledge. **Georg Wilhelm Friedrich Hegel** and **Victor Hugo** also discussed various aspects of the sublime.

BURNE-JONES, EDWARD (1833–1898). English designer Sir Edward Burne-Jones is best known for his work in the **Pre-Raphaelite Brotherhood** and the emerging **arts and crafts movement**, where he worked closely with **William Morris** at Morris' design firm in London. Burne-Jones was born in Birmingham and was raised by his father after his mother died while he

was an infant, and he attended the Birmingham School of Art beginning in 1848 for four years. He then enrolled at Exeter College in Oxford to study theology, and there he met William Morris. Burne-Jones' combined interests in poetry, theology, and art found inspiration in the ideas of **John Ruskin**, and his love for **medieval** art convinced him to pursue a profession in art. He then met **Dante Gabriel Rossetti**, who became Burne-Jones' mentor. Morris', Burne-Jones', and Rossetti's lives were entangled by various love affairs between husbands, wives, and models, but their friendships and careers flourished. In 1861, Burne-Jones joined Morris' architectural firm and, together with **Ford Madox Brown** and Philip Webb, began to work in stained glass. His desire to revive this medieval medium remained his artistic focus, for which he is best known today. The 1862 International Exhibition provided the impetus for the success of Morris' newly established firm, and they began receiving numerous commissions for interior decorations and renovations from the 1860s onward. Burne-Jones' stained-glass windows are found in Christ Church in Oxford, All Saints in Cambridge, and Trinity Church in Boston, Massachusetts.

During this same decade, Burne-Jones joined the Society of Watercolor Painters, and by the 1870s, he was becoming well known for his **paintings**. By 1885, he was elected to the Royal Academy. The painting *King Cophetua and the Beggar Maid* (1884; London, Tate Gallery) is his best-known work from this mature era of his career. The story details a romanticized medieval love affair between a young prince and the poor beggar girl Penelophon. The legendary tale is mentioned by Shakespeare and in Thomas Percy's poetry, but it became known in the romantic era through the story *The Beggar Maid* written in 1833 by Alfred, Lord Tennyson. It later influenced the story of Pygmalion, and the "Cophetua syndrome" was so named in reference to male love for a lower-class female, which can be paternal or sexual. In the case of Burne-Jones' painting, we see an image of the prince seated on a step in a niche of his home, while the young girl, with a simple brown dress clinging to her body, is seated on a daybed above him. She looks languidly out of the painting while the prince gazes adoringly at his beloved. Two young attendants stand at the banister above.

While Burne-Jones was inspired by medieval-era romances, his style blends the character traits of early Renaissance Italian painting with a romantic-era jewellike coloring and linear form. The rich coloring and overly sensual aspect of the painting anticipates the decadence of the emerging **aesthetic movement** and the slightly later **symbolist movement**. Burne-Jones was also involved in theater designs, illustrations for manuscripts, and textile designs, and his aesthetic approach to art was very influential through the early years of the 20th century.

BUTTERFIELD, WILLIAM (1814–1900). **Gothic revival** architect William Butterfield was born in London and was part of the Oxford movement, which was affiliated with the branch of the Church of England associated with the University of Oxford. With these connections, Butterfield received most of his commissions for churches and schools. His form of the Gothic revival, then, was translated into **Victorian** terms to create functional buildings different in intent from the highly romanticized Gothic revival country estate and garden structures that were so often plagued with structural problems. Instead, Butterfield's buildings provided historical justification for the Gothic style as the northern European, and thus native, equivalent to the classical style of ancient Italy and Greece.

His **architecture** includes All Saints' Church on Margaret Street in London, completed in 1859. Considered Butterfield's masterpiece, this church cultivates a beautiful balance between Gothic style and Victorian elements, with a beautiful visual balance between such aspects as the Gothic stained-glass windows and vaulted ceilings and the modern construction practices and materials. Other buildings include the Royal Hampshire County Hospital in Winchester, from 1868; the chapel at Balliol College, Oxford, from 1857; and St. Paul's Cathedral in Melbourne, Australia, from the 1880s. *See also* VIOLLET-LE-DUC, EUGÈNE EMMANUEL.

C

CABANEL, ALEXANDRE (1823–1889). French painter Alexandre Cabanel worked in a classical style prevalent in the middle of the 19th century called **academicism**. Born in Montpellier, Cabanel received a scholarship to study in Paris, where he excelled in classical subjects as well as in portraiture and became Napoleon III’s favorite painter. Cabanel’s academic style of **painting** has since then been derided as pompous and artificial, and in fact, by the late 19th century, his style of painting was given the derisive term *l’art pompier*, which translates as “fireman’s art.” After studying at the École des Beaux Arts in Paris, he won the *prix de Rome* in 1845 and moved to Rome to study drawing, a skill he excelled in. Cabanel spent most of his professional life in Paris, where in 1863 he was appointed to a professorship at the École.

Cabanel and **Adolphe-William Bouguereau** were both closely tied to the Paris Salon, and rejected the “new” impressionistic painting style introduced in 1863 by French artist Édouard Manet (1832–1883), which resulted in the first alternative Salon exhibit, the so-called Salon des Refusés. In sharp contrast to this emerging painterly style, that same year Cabanel painted his *Birth of Venus* (1863; Paris, Musée d’Orsay). Purchased by Napoleon III and copied for other patrons, the image is a tightly painted, lush pastel image of the reclining Venus, resting on the foamy crest of a gentle ocean wave. She looks out toward the viewer with a languid expression as her long hair rests next to her, flowing down to her knees. Unlike the early Renaissance “modest Venus” images, this Venus is not covered at all. Four cupids hover in formation above her, one blowing a conch shell. Venus, born of the ocean fully grown, epitomizes the heightened sensuality of much late 19th-century academic art.

Cabanel was also influenced by romantic-era subject matter popular in the 19th century, including the story of Ophelia. His painting *Ophelia* (1883; private collection) reveals a similarly languid young girl, who, rather than drowning, appears reclining on a branch that has broken off and fallen across the water, and which supports her in a half-upright pose that allows Ophelia to gaze coquettishly at the viewer. Her left arm reaches up to rest on the soft leaves of an overhanging branch that in no way will save her from her watery grave. Her death, however, is not the focus of this work, but her beauty

and grace. The image of the tragic female who meets an untimely death is a typical romantic-era subject, and in this way Cabanel is clearly inspired in his classicism by romanticism, and thus his works are not to be viewed as **neoclassical**, but rather as an aspect of the romantic-era **classical revival**. See also COUTURE, THOMAS; DELAROCHE, PAUL; GÉRÔME, JEAN-LEÓN; HISTORICISM; INGRES, JEAN-AUGUSTE-DOMINIQUE.

CALVERT, EDWARD (1799–1883). This English artist was a member of “the Ancients,” a group formed by **William Blake** that infused romanticism with highly imaginary biblical imagery that sought to bring a universal spirituality to their work. The Ancients included **Samuel Palmer** and **George Richmond**, and they often met in either Blake’s apartment or at Palmer’s village home in Shoreham, Kent, through the 1820s and 1830s.

Calvert was born in Appledore in Devon and studied art first in Plymouth and then at the Royal Academy, where he met Blake. Calvert specialized in minute woodcuts and engravings, most of which date to this decade. In his later years, Calvert moved to London, and from there he traveled to Greece, returning to London to work in a more overtly classical style.

CAROLSFELD, JULIUS SCHNORR VON (1794–1872). Julius Schnorr von Carolsfeld was a late member of the **Nazarene movement**, a German art organization established in Rome in 1810 by **Johann Friedrich Overbeck** and others. Schnorr was born in Leipzig and first studied with his father, an established painter. He then enrolled in the Vienna Academy, where he met the original members of the group, four of whom moved to Rome in 1810. Schnorr joined the group in Rome in 1818, where he stayed into 1825, at which point he moved to Munich under the patronage of King Ludwig I. While in Rome, Schnorr was employed on a fresco cycle at the Villa Massimo, which he worked on together with Overbeck, **Peter von Cornelius**, and **Philipp Veit**. Schnorr and Veit, both of whom moved back to Germany, are credited with reviving the fresco **painting** technique in Germany.

In Munich, Schnorr’s most extensive commission included the decoration of five rooms of the royal palace with frescoed scenes from the *Nibelungenlied*, a **medieval** Germanic epic poem, and historical frescoes of Charlemagne, Frederick Barbarossa, and other figures. His poetic style was in keeping with quattrocento work, but with an extravagance and crowded movement typical of the eclectic nature of revivalist movements. One such work is his painting *Marriage at Cana* (1820; Hamburg, Kunsthalle), which reveals a crowded city scene, with Christ blessing a group in the central foreground while in the left background is the banquet table set beneath a classical loggia, and in the right background appear the betrothed, seated

under an arbor and surrounded by guests, musicians, and servants coming and going throughout the painting.

Schnorr later received commissions for stained-glass windows for churches in Glasgow and London that he created at the royal glass factory in Munich, but while his overall aesthetic approach harked back to the early Renaissance, his own renditions were done with brighter, more modern colors and a more stylized arrangement that provoked a diversity of opinions about Schnorr's art. Today his career is receiving new interest.

CARPEAUX, JEAN-BAPTISTE (1827–1875). The French sculptor Jean-Baptiste Carpeaux was born in Valenciennes to a mason. In 1844, he began his studies at the *École des Beaux-Arts* in Paris with the sculptor François Rude, from whom he took the romantic style and stripped away its idealization to work in a more realistic manner called **academicism**, or “academic art.” This stylistic alteration reveals a widespread philosophical shift that was occurring in the French Academy, and throughout French culture in general, and was based on Auguste Comte's positivist approach to looking at the world. The term “positivism” was first defined in France by Comte, one of the earliest sociologists, who argued that humans had developed through three stages of knowledge—the theological, metaphysical, and scientific—the latter of which was called “positive” and had begun after the French Revolution and gained ground after the July Monarchy of 1830. These ideas arrived in **sculpture** with the 1846 essay by Charles Baudelaire, “Why Sculpture Is Boring,” which attacked the formulaic academic style that sought to copy art from antiquity. Thus, Carpeaux, working during the Second Empire, was well poised to create a freer and immediate style of sculpture based on a heightened sense of realism.

Carpeaux typifies the background of many 19th-century sculptors. He was born to a working-class family of stonemasons and initially studied drawing as a skill needed for such various trades as masonry, woodworking, and engraving. After his family moved to Paris, Carpeaux began to leave off the copying of sculpture and focused on formulating his career as an artist. In 1854, he won the *prix de Rome* with his sculpture group *Hector and His Son Astyanax* (1854; Valenciennes, Musée des Beaux-Arts). This allowed Carpeaux five years of study at the French Academy in Rome, where he began to infuse his classical narratives with a bolder romantic style. This style appears in his *Ugolino and His Sons*, which he first executed in plaster and then assisted in its marble format made for the Paris Exposition Universelle of 1867, where it won first prize (1860s; New York, Metropolitan Museum of Art). The multifigure group, detailing a story of starvation from Dante's *Inferno*, is fueled in its passion by the passage from Dante where a 13th-century count,

the Pisan named Ugolino della Gherardesca, resists the urge to eat his own children as they all cling to each other, dying of starvation. The piece was influenced by the *Laocoön*, the Hellenistic work known by its Roman copy placed in the Vatican Collection during the Renaissance and which was well known by romantic artists who capitalized on its grotesque narrative as well as the emotional impact of such a story.

In 1867, Carpeaux was commissioned to carve a sculpture for the façade of **Charles Garnier**'s Opéra in Paris. The work, which functions as a relief sculpture but is conceived of with a three-dimensional design, is called *The Dance*. Here we see a seminude personification of Dance, with his wings flying in the air as he dances to the beat of a tambourine. Surrounding him is a



Jean-Baptiste Carpeaux, The Dance, 1867, marble relief on Opéra façade, Paris (photo: Shawn Lipowski—GNU Free Documentation License and Creative Commons Attribution-ShareAlike License).

group of seminude females, holding hands merrily as they move to the music. Although the subject recalls many classical bacchanal scenes, many viewers found Carpeaux's heightened sense of realism and lack of classical idealization uncomfortable. It was too immediate, too realistic in its expression of nudity and unrestrained revelry. In this type of work, Carpeaux points to new directions in art where realism and positivism dominated romanticism, and the modern era of sculpture was born.

CARSTENS, ASMUS JACOB (1754–1798). German proto-romantic artist Asmus Jacob Carstens rejected the traditional **academic** curriculum prevalent in the late 18th century and instead sought to define a visual formula for more abstract concepts. He was born in the town of Schleswig and at the age of 22 moved to Copenhagen to study at the Danish Royal Academy, and he then traveled to Rome to study antiquity. Carstens did not agree with much of the academic curriculum at the academy and instead sought a more powerful form of expression that resulted in a proto-romantic style with images of obscure allegorical symbols of emotions and ideas transcendent of physical form. Much like the artist **William Blake**, Carstens was interested in the exploration of a divine figure of creation seen as a creative force, and in this regard Michelangelo's Genesis cycle in the Sistine Chapel from 1508–1512 was a source of inspiration. Like Michelangelo's fresco of God separating light from dark, matter from immaterial form, and the creation of man, Carstens' black chalk drawing *The Birth of Light* (1794; Weimar, Kunstsammlungen) reveals an image of the original family—man, woman, and child—swirling in an undefined space while their classical drapes cover and frame their muscular nude bodies. This type of romantic image anticipates the **symbolism** of the later 19th century.

CASILEAR, JOHN WILLIAM (1811–1893). American **landscape painter** John William Casilear was a member of the **Hudson River school**. He was born in New York City, the center of this landscape movement, and first trained with **Asher Durand**, who was working in engraving in the 1830s. It was during this decade that Casilear and Durand met **Thomas Cole**, who introduced them to this new style of landscape **painting**, and by the next decade, Casilear traveled to Europe with a group of artists, including **John Frederick Kensett**. By the 1850s, Casilear was painting landscapes full time and was elected to the National Academy of Design.

Like most of the Hudson River school artists, Casilear made an extensive collection of sketches on his travels that he later used to create landscape paintings in his studio. His graphite drawing *Rocky Crag* (19th century, Detroit Museum of Art) is a good example of the refinement of his drawing

style, where a loosely sketched image of a rocky outcrop, leading into a deep crevasse and topped by fir trees, creates a romantic and dangerous quality to the landscape. In 1857, Casilear returned to Europe, where he devoted most of his time to a study of the Swiss Alps, and these dramatic vistas likely influenced his later landscapes. His painting *View on Lake George* (1857; Washington, D.C., National Gallery of Art) is a view from above of the calm lake surrounded by a cluster of mountains. The viewer enters the painting on the dirt path in the lower left corner of the composition, and following along the path, the viewer encounters a seated artist, engrossed in sketching the lake below. Aside from this lone artist and his small boating party below, the landscape appears devoid of human habitation. *See also* BIERSTADT, ALBERT; CHURCH, FREDERIC EDWIN; CROSEY, JASPER FRANCIS; GIFFORD, SANFORD ROBINSON.

CATLIN, GEORGE (1796–1872). After encountering a Native American delegation in Philadelphia, where he had established an art studio after abandoning his law profession, George Catlin became interested in Native American culture. He considered Native Americans to be a “vanishing race” and sought to document them through portraiture, a goal he achieved with a series of **paintings** done throughout his life. Catlin was born in Wilkes-Barre, Pennsylvania, and was steeped in Native American lore from an early age.

In 1830, Catlin went on a diplomatic mission along the Mississippi River and eventually established his studio in St. Louis and took numerous trips to the West in order to study the Plains Indians. He eventually created a record of images of over 50 native tribes, from the Pawnee, Ponca, Cheyenne, Crow, and Blackfeet to tribes found then along the Great Lakes. In the 1850s, Catlin traveled to Central and South America and continued to document native tribes, some of which had very limited contact with European settlers. In addition to his oil-on-canvas paintings, Catlin published a series of images in book form in conjunction with his travel narratives. Back in Philadelphia, he organized a series of exhibitions called “the Indian Gallery” and provided public lectures that featured his Native American images. When he was unsuccessful in selling his collection to the government, he took it on tour through various European cities. This desire to keep his paintings together reveals his interest in the encyclopedic nature of his life’s work, and they remain important anthropological studies of Native American people.

Much like the bird images created by **John James Audubon**, Catlin’s interests were not just scientific, but artistic. Certainly his images are not entirely naturalistically rendered, including color and design elements from an **academic aesthetic** background. In his oil-on-canvas painting *Buffalo Bull’s Back Fat, Head Chief, Blood Tribe* (1832; Washington, D.C., Smithsonian

American Art Museum), we see a half-length frontally posed man gazing out of the painting in a straightforward manner. The red, brown, white, and black of his face paint and clothing unify the image, as he carefully poses in such a way that we can see his hand and attributes. A more positive image than previous depictions of Native Americans that were largely derogatory, Catlin's dignified works generated widespread interest in tribal affiliations and customs that endures today, although his romantic notion of the exotic "noble warrior," a member of a "vanquished society," has been discredited. *See also* BINGHAM, GEORGE CALEB.

CHANTREY, FRANCIS LEGATT (1781–1841). English sculptor Francis Chantrey's father was a carpenter, but at his premature death, the young Francis was apprenticed to a wood carver in his hometown of Sheffield. He soon began to model **sculptures** in clay and to experiment with **painting**, focusing on portraiture, in order to expand his career in the art world. Beginning in 1804, he exhibited some paintings at the Royal Academy, but after his sculpture captured the attention of **neoclassical** sculptor Joseph Nollekens (1737–1823), his career shifted toward sculptural commissions, and he became established in the field of portraiture. His work was widespread, having received commissions ranging from portraits of George Washington to George III, and large numbers of English aristocrats. His most poignant work is a double tomb monument for two young sisters who died in 1812. The tomb, called *The Sleeping Children*, dates to 1817 and is in Lichfield Cathedral. It shows the girls with their arms entwined, sleeping together on a mattress remarkably detailed all the way from its striped pattern down to the buttons that hold the stuffing in place. Chantrey bequeathed his estate to the Royal Academy, which had been given the task of building a collection of art in order to establish a public museum collection. This collection is today housed in the Tate Museum.

CHARPENTIER, CONSTANCE-MARIE (1767–1849). By the early 19th century, women increasingly found opportunities to cultivate **painting** careers. Many of these women studied in the large studio of premier **neoclassical** painter **Jacques-Louis David**, who continued teaching in the Royal Academy of Painting and Sculpture in Paris after the French Revolution, when the academy was renamed the Institut National. Despite the fact that the classical curriculum did not change significantly from before the Revolution, a new generation of artists in Paris began to demonstrate an interest in romantic ideals.

Charpentier is one such artist. Born in Paris, little is known of her life aside from her work in the Salon in Paris. Her painting *Melancholy* from

1801 (Amiens, Musée de Picardie) depicts an exploration on the subtle sentiment of melancholy, seen not quite as sadness or mourning, but also perhaps as a sense of isolation, loneliness, or gloom. In allegorical **symbolism** first formed in the Renaissance, melancholy was the domain of the artist, who was conflicted in his or her quest to seek out perfection, sometimes known as truth and beauty in art. It was a characteristic of the creative genius. Thus the sentiment of melancholy revealed in this painting has a long-standing and complex interpretation in art. *See also* WOMEN ARTISTS.

CHASSÉRIAU, THÉODORE (1819–1856). The French painter Théodore Chassériau is best known for his interest in the exotic, and many of his narratives display an **Orientalism** honed during his travels to Algeria and an academic style of **painting** sometimes called **academicism**. Chassériau was born in the French colonial Dominican Republic to a Frenchman stationed there as an administrator and a Creole mother. Several years after his birth, his family moved to Paris. Chassériau was only 11 years old when he was accepted into the studio of the late **neoclassical** artist **Jean-Auguste-Dominique Ingres**, and due to his advanced drawing skills, he quickly became a studio favorite. Ingres soon left for Rome, however, at which point Chassériau began to study with **Eugène Delacroix**, and both the linear and painterly styles of these two artists played an important role in shaping the work of this young artist.

Despite the fact that Chassériau later fell into disfavor with his original instructor Ingres, he nonetheless continued his interest in drawing and etching, and his linear style can be seen in his most famous work, *The Toilette of Esther* (1841; Paris, Louvre Museum). Here we see a semiclad Esther, presented much like the odalisque figures of Ingres, preparing herself to meet King Assuerus. Two servants flank her, one with dark brown skin and the other dark black, both in contrast to Esther's porcelain skin and blond hair. Images of female slaves, harem women, and exotically dressed figures demonstrate both an interest in the exotic and the erotic during this era. In 1846, Chassériau first traveled to Algeria and stayed for two months at the invitation of the caliph of Constantine, Ali ben Ahmed. There he made many sketches that formed the basis for subsequent paintings. One such sketch is his drawing *An Interior of an Arab School in Constantine* (1846; Paris, Louvre Museum), which depicts a scene of traditional Islamic religious education. Chassériau was intrigued by such images because he considered them unchanged since the earliest periods in history.

CHURCH, FREDERIC EDWIN (1826–1900). American painter Frederic Edwin Church is important in the **Hudson River school** of **landscape painting**. The fact that he was born into a wealthy family in Hartford, Connecticut,

cut, allowed him to study art with **Thomas Cole**, at the time practicing in a studio in Catskill, New York, a small town beautifully nestled in the Catskill Mountains above the Hudson Valley. In 1848, Church was elected a member of the National Academy of Design, which had been established in New York in 1825 to promote the fine arts in the United States. Church established a studio in New York but spent many months of each year traveling, often on foot so that he could sketch the land, and then he would return to New York to finish and sell his works.

Beginning in 1853, Church traveled to South America with financing from a wealthy merchant seeking to promote South America for business purposes. Church's painting *Heart of the Andes* (1859; New York, Metropolitan Museum of Art) is the most famous result of his travels. Here we see a large **painting** (about 5 feet tall by 10 feet wide) that reveals a balance of topographical correctness and an artistically rendered spiritual quality, evidenced by the small white cross standing next to the path leading back into the woods. While the center of the painting features a frothy, white waterfall pouring toward the viewer, a flat plain opens up behind the river. There the viewer sees a small village, which in turn draws the viewer's eye back to Mount Chimborazo, in Ecuador, beyond. The contrast between the rugged trees and irregular lines of the foreground foliage, contrasted with the undulating lines of the mountain range, is a clear example of the aesthetic principles behind the **picturesque**. In 1859, Church, by displaying this painting at his studio and charging visitors a quarter each to view it, earned around \$3,000. Although rare, single-painting exhibitions were an important way of publicizing an artist's work during this time.

Church's painting *Morning in the Tropics* (1877; Washington, D.C., National Gallery of Art) is a good example of his use of **luminism**. Luminism was a style of painting found mainly in American landscapes in the mid-19th century. In this work, we see its main characteristics: a diffuse light, a hazy atmosphere, and a calm view of the land. A cluster of vine-covered trees frames the left and right sides of the painting, which opens up in the middle to a still pond of water. Above, the sun, obscured by a group of clouds, shines through to create a hazy blue atmosphere. The tropical plants give an exotic quality to the peaceful work. Often these paintings feature a still lake or pond and exhort a moment of reflection in the viewer. While impressionist painters used luminous effects of light, their brushstrokes were very loose and painterly, in contrast to the smooth surface and concealed brushstrokes of this painting. Luminism is often seen as one aspect of Hudson River school painting.

Church's *Aurora Borealis* (1865; Washington, D.C., National Museum of Art) provides a spectacular view of the green and red lights that swirl through



Frederic Edwin Church, Morning in the Tropics, 1877, Washington, D.C., National Gallery of Art (photo: Wikimedia Commons PD-Art).

the seasonal polar sky. Images such as this one demonstrate Church's scientific interests in nature, much like the volcano paintings by **Joseph Wright of Derby** and **Karl Briullov** that were fueled by new studies in geology. Church's career flourished, enabling him and his family to travel through Europe and the Middle East, in addition to purchasing land around his Hudson farm for the construction of a large home, now called the Olana State Historical Site. The home is a romantic amalgamation of various architectural features seen during the course of Church's travels and includes Moorish and Persian elements, as well as **Gothic revival** features. Over time, Church cultivated his property in conformance with many picturesque aspects of his paintings, creating a beautifully planned garden setting that can be visited today. *See also* BIERSTADT, ALBERT; CASILEAR, JOHN WILLIAM; CROSEY, JASPER FRANCIS; DURAND, ASHER BROWN; GIFFORD, SANFORD ROBINSON; JOHNSON, DAVID; KENSSETT, JOHN FREDERICK; MORAN, THOMAS.

CLASSICAL REVIVAL. While **neoclassicism** emerged in the mid-18th century and fueled a widespread interest in all things antique through the end of the century, the continuation of neoclassicism into the era of romanticism is sometimes called the classical revival. This interest is one of many revivalist movements found in mid-19th-century Europe, including several forms of

classicism as well as **medieval** and Renaissance revivalist movements that are part of a broader interest in past eras, called **historicism**, as well as in exotic and other “nonclassical” cultures. Historicism refers to an interest in drawing upon past styles for reinterpretation in the present era, where historical referencing can be manipulated for a wide variety of results. In the case of classicism, the enduring appeal of this style is based upon its fluidity of interpretation and clarity of construction, the principles of which are easily adapted in an international setting, and thus reinterpretations of classical principles are found in 19th-century **sculpture** inspired by premier neoclassical sculptors such as Antonio Canova (1757–1822) and in the neoclassical **painting** of the generations of artists trained in the major studios such as the large Parisian studio of **Jacques-Louis David**. By the end of the century, **academicism** was the style most consistent with classical principles and classical subject matter, and this style was the last art movement prior to the advent of **realism**, and then the impressionist artists’ break with the French Academy.

This second generation of neoclassical art typically represents a severe, Greek rather than Roman **architecture** style and is found in buildings and interior decorations primarily in France, Italy, Germany, England, and then the United States. Early 19th-century architectural styles include the empire style, the Greek revival, and the neo-Grec, while the century concludes with the **Beaux-Arts** style of the 1880s through 1920s. The neo-Grec style appeared during the Second Empire when Napoleon III ruled France with various titles from 1848 to 1870.

Thus, stylistically, some of these later versions of classicism vary little from the preceding neoclassicism, but they tend to reveal a more romanticized view of antiquity inspired in part by such things as the renewed excavations at Pompeii and Herculaneum in 1848. These ancient Roman cities intrigued artists not only for their significant archaeological importance, but also for the way in which the cities were quickly and violently destroyed during the two-day-long eruption of Mount Vesuvius in A.D. 79, which was both a fearful and fascinating event to consider. These conflicting emotions are some examples of what fueled romanticism and its historicist offshoots. *See also* BOUGUEREAU, ADOLPH-WILLIAM; CABANEL, ALEXANDRE; CLÉSINGER, AUGUSTE ; COUTURE, THOMAS; DELAROCHE, PAUL; DUPRÈ, GIOVANNI; FEUERBACH, ANSELM; GARNIER, CHARLES; GÉRÔME, JEAN-LEÓN; HUNT, RICHARD MORRIS; PILOTY, KARL VON; POWERS, HIRAM; SCHINKEL, KARL FRIEDRICH; TENERANI, PIETRO; THORVALDSEN, BERTEL; VELA, VINCENZO; WESTMACOTT, SIR RICHARD.

CLÉSINGER, AUGUSTE (1814–1883). French sculptor Auguste Clésinger is known for his extremely realistic, sensual plaster and marble carvings of

nude young women, in the guise of allegorical or classical figures. Clésinger was born in Besançon to a sculptor who trained his son in the family profession, and in 1843, he exhibited at the Paris Salon for the first time. From this same decade is his *Leda and the Swan* (1840s; Amiens, Musée de Picardie), which depicts a fleshy, nude woman embracing Zeus in the guise of a swan. Slightly later is Clésinger's *Woman Bitten by a Snake* (1847; Paris, Musée d'Orsay), which was a successful Salon exhibit due in part to the scandalous narrative attached to the **sculpture**. A rumor had spread that the cast was taken from life, specifically modeled on the French courtesan and muse Apollonie Sabatier. The sculpture, in fact, is so realistically rendered, with the fleshy and fatty texture of the young model's skin providing a heightened sensuality to her languid, twisting, and reclining pose. Clésinger also carved bacchante figures, other classical sculptures, and portrait busts, as well as a series of life-sized religious images from the Passion cycle, including a *Pietà*, for the side chapels of the Église de la Madeleine in Besançon. Here the artist employs a heightened sense of realism and pathos to inspire the viewer, which is characteristic of the blend of classicism and romanticism in the mid-19th century. *See also* CLASSICAL REVIVAL.

COLE, THOMAS (1801–1848). English-born American **landscape painter** Thomas Cole is known as the founder of the **Hudson River school**, an American art movement that featured the depiction of a highly detailed, yet romanticized, American landscape. Cole's family moved from England to Ohio when Cole was a teenager. He was initially a self-taught artist working as a traveling portrait painter, perhaps trained in part by other itinerant painters. In 1824, he moved from Pittsburgh to Philadelphia and studied at the Pennsylvania Academy of Fine Arts, settling in New York City a year later. After establishing himself in New York, Cole took his first trip to the Hudson Valley, where he began to hone his skills in landscape **painting**, a genre he preferred over portraiture. Returning again to New York, Cole's first landscapes captured the attention of the **neoclassical**-era painter John Trumbull (1756–1843), who introduced Cole to a number of important patrons.

With this new patronage, Cole was able to travel to Europe for three years and was introduced to the romantic landscapes of **J. M. W. Turner** in England and the classical culture in Italy. His painting *Italian Landscape* (1839; Dallas Museum of Fine Art) reveals this carefully organized view, framed by a rocky outcrop on the viewer's left and a hill on the right. Opening up in the middle is a group of peasants, a river, and a crumbling Roman arch in the distance. The romantic idea of a past vanquished culture, the remains of which can be found in its crumbling architectural fragments, informed many artists during this time.

In 1836, Cole painted perhaps his most famous landscape, *The Oxbow* (New York; Metropolitan Museum of Art), which he exhibited at the National Academy of Design in New York. The painting is established as a view down from the top of Mount Holyoke in western Massachusetts, toward a dramatic bend in the Connecticut River called the “oxbow.” Topographical correctness is balanced here with artistic organization to create a contrast between the dark, rough land found to the viewer’s left and the cultivated farmland that appears below, along the banks of the river. Very interested in the historical stages of landscape development, Cole in the earlier 1830s painted a series of images that detail the primitive land, the early stages of cultivation, the architectural high point of human inhabitation on the land, and then the fall of civilization, when vegetation again takes over. For Cole, this cultivation of the land was a mark of civilization, and an eventual process that would be repeated across the United States. *See also* BIERSTADT, ALBERT; CASILEAR, JOHN WILLIAM; CHURCH, FREDERIC EDWIN; CROSEY, JASPER FRANCIS; DURAND, ASHER BROWN; GIFFORD, SANFORD ROBINSON; JOHNSON, DAVID; KENSETT, JOHN FREDERICK; MORAN, THOMAS.

COLLINSON, JAMES (1825–1881). English painter James Collinson was a member of the **Pre-Raphaelite Brotherhood** and is best known for his religious **paintings** that hark back in style to early Renaissance Italian work, and in this way, he was most influenced by the religious works of **John Rogers Herbert**, known as a precursor to the Pre-Raphaelites. Born in Mansfield in Nottinghamshire to a bookseller and printer, Collinson moved to London in 1845 in order to study art. One year later, he showed some of his first works at the Society of British Artists exhibition. He likely met the other members of the Pre-Raphaelite Brotherhood while studying at the Royal Academy. He later abandoned his earlier religious subject matter due to the questioning of his own religious conversions, and later he became known for his sweetly moralizing genre scenes, such as the painting *Childhood* (1855; Ottawa, National Gallery of Canada), which depicts a young girl attending her toddler sister, seen seated on the piano stool in a typical upper-class **Victorian** home. The realism of the work is tempered by its romanticized idealization.

CONSTABLE, JOHN (1776–1837). English **landscape painter** John Constable was initially influenced by the landscapes of his childhood, and after training at the Royal Academy in London, he helped to elevate the natural landscape tradition to a higher standing than it traditionally maintained. In this regard, Constable was most influenced by Dutch baroque landscapes as well as the watercolor landscapes of his contemporaries. Constable was born

in a small village in Suffolk to a wealthy merchant and corn mill owner. He was initially expected to maintain his father's prosperous business, but he was relieved of this responsibility by his younger brother and remained free to pursue his interest in art. In 1799, Constable's father allowed him to study at the Royal Academy, where he was exhibiting his art four years later.

Most of Constable's landscapes feature the Dedham Vale in Suffolk County, England. An early one entitled *Dedham Vale* (1802; London, Victoria and Albert Museum) reveals how Constable could create a landscape with a narrative value by defining a starting point for the image and then directional devices, in this case a meandering stream that leads the viewer through the work. The **painting** is framed on either side by trees, and Constable uses the baroque tradition of alternating light and dark contrasts to build the space receding into the distance. In this way, the landscape does not have three distinct grounds, but instead a greater number of areas leading backward, for a more unified spatial development than the Renaissance landscape with its foreground, midground, and background areas. Finally, the back of Constable's image is anchored by the bell tower of a church that rises up above the horizon.

Constable's painting *The White Horse* (1819; New York, Frick Collection) depicts an early summer day after a storm has passed. The artist dabbed white paint onto the surface of this canvas to give the effect of glimmering light, as he does elsewhere. The idealized scene depicts a group of farmers ferrying a white horse across the Stour River, while behind the river the viewer enjoys an engaging image of a cluster of thatch-roofed rural homes. Constable's landscapes tend to focus on such nostalgic, agricultural scenes. He made sketches on site and then composed his paintings in his studio to reflect the most ideal aspects of a rural lifestyle that some people thought was disappearing with industrial encroachment. Constable's success at the 1824 Paris Salon inspired a group of French artists to explore landscape painting, and the subsequent **Barbizon school** reflects Constable's influence. *See also* HUDSON RIVER SCHOOL; MICHEL, GEORGES; NORWICH SCHOOL OF PAINTERS; ROUSSEAU, PIERRE-THÉODORE-ÉTIENNE.

CORDIER, CHARLES-HENRI-JOSEPH (1827–1905). French painter and sculptor Charles Cordier studied in Paris at the École des Beaux-Arts and went on to specialize in ethnographic subjects that were popular during this era when exoticism and **Orientalism** were in vogue. Born in Cambrai, Cordier spent most of his career in Paris, where he was the official sculptor at the National History Museum in Paris, given the task of creating portrait busts in both marble and bronze of different human races. He also exhibited regularly at the Paris Salon, where his first successful work, a plaster bust of *Said Abdullah of the Mayac, Kingdom of the Darfur* was displayed in 1848,

the same year that slavery was abolished across all French colonies. Cordier wrote that same year that his works illustrate the new field of anthropology in their creation of a sensational visual representation.

In 1856, Cordier traveled to Algeria where he found the onyx used in subsequent **sculptures**. His bronze sculpture which goes by the French name *La Capresse des Colonies* (1861; New York, Metropolitan Museum of Art) is a half-length bust of a young African woman done in a dark-patina bronze and covered in an onyx drape that he carved to fit around the bronze bust. These figures were meant to glorify the beauty of men and women of all races and lent an exotic interest in “the other” that is a hallmark of romanticism.

CORNELIUS, PETER VON (1784–1867). German painter Peter von Cornelius was born in Düsseldorf and went on to invigorate a national style of painting in Germany by looking back to Renaissance art and participating in the German school of art called the **Nazarene movement**. Cornelius had met a group of German artists in Rome, including **Johann Friedrich Overbeck** and **Ludwig Vogel**, among others, all of whom had the goal of infusing art with a moral and noble quality they found lacking in the current climate of late **neoclassicism** and romanticism. Accordingly, these artists took their cue from the early Renaissance **paintings** of Pietro Perugino (1446–1524) and Raphael (1483–1520).

While in Rome, Cornelius worked in the Villa Massimi, where he studied fresco painting and is credited with reviving mural painting in Germany. Cornelius then received a commission back in Düsseldorf to remodel the academy, and then he moved to Munich to oversee the decoration of the Glyptothek and the Pinakothek. In 1824, Cornelius was elected director of the Munich Academy.

In Munich, Cornelius received a commission for his best-known work, the creation of a series of frescoes in the **Gothic revival** Ludwigskirche, a painting cycle which remains the largest altar fresco in the world. The fresco, dated to 1836–1840, depicts the Last Judgment and measures 62 feet tall by 38 feet wide. Other scenes include an image of the Creator, a Nativity scene, and the Crucifixion. Although the king was originally displeased with the work, which may be why Cornelius left Munich in 1840, the work is widely recognized now as highly important in the history of German romantic painting. In the ensuing years, Cornelius completed a series of cartoons for frescoes of the Apocalypse commissioned by Frederick William IV for his royal mausoleum, but these final works by Cornelius were never finished.

COT, PIERRE AUGUSTE (1837–1883). French painter Pierre Cot was a classical-trained artist who painted in the academic style, called **academicism**.

He was born in Bédarieux and studied at the nearby École in Toulouse. He then moved to Paris, where he studied with the young academically trained artists **Adolphe-William Bouguereau** and **Alexandre Cabanel**, among others at the academy. Tremendously popular in his day and known specifically for his idealized and realistic portraiture, Cot frequently exhibited at the Salon in Paris and won an award from the Legion of Honor. His **painting** *Spring* (1873; New York, Metropolitan Museum of Art) reveals the sweetly sentimental style reminiscent of the rococo, which quickly lost favor with the emergence of impressionism and modernism, but these tightly painted works are again growing in popularity. Here we see a young couple, sharing a rope swing in the dense woods, while the young girl, dressed in a swirling pink gown, throws her arms flirtatiously around the young man's neck. Soft, golden light floods the scene.

A more romantically inspired work is his three-quarter-length figure *Ophelia* (1870; private collection), which reveals a darkly mysterious view of the beautiful tragic literary lover holding a book in the tenebristic light while gazing serenely at the viewer. The sharp contrast between light and dark creates a ghostlike quality to the figure in keeping with the romantic-era interest in this story. *The Storm* (1880; New York, Metropolitan Museum of Art) depicts a highly stylized image of two young lovers fleeing a suddenly approaching storm. They cover their heads with an elegantly flowing drape, while the translucent white robe worn by the young lady illuminates the shape of her body in a highly sensual image. This painting was commissioned by Catharine Wolfe, cousin of one of Cot's major patrons, John Wolfe. Exhibited at the Salon that year, the titillating scene was the source of literary speculation, which remains unresolved today.

COTMAN, JOHN SELL (1782–1842). The English romantic painter John Sell Cotman excelled in watercolor **paintings** of **landscapes** and architectural scenes. Rather than traveling to Italy, Cotman lived in London and traveled to Normandy and Yorkshire. Born in Norwich, he is considered a member of the **Norwich school of painters**, a regional art movement that began in the first years of the 19th century and focused on landscapes around the Norfolk area of England while maintaining a stylistic connection to Dutch painting of the baroque era, including that of Meindert Hobbema and Jakob van Ruisdael. The British Museum in London has the largest collection of Cotman paintings, including his watercolor and pencil landscape *The Drop Gate, Duncombe Park* (c. 1806), which shows a wooden cattle gate over a river, done in flat earth tones. Cotman was part of a circle of watercolorists who convened at the home of the physician Dr. Thomas Monro, a group that included **Thomas Girtin** and **J. M. W. Turner**.

COUTURE, THOMAS (1815–1879). Thomas Couture was born in Senlis, France, and at age 11 his family moved to Paris, where he studied at the *École des Beaux-Arts* and went on to win the *prix de Rome* in 1837. In 1840, he began to exhibit regularly at the Salon and received commissions for numerous murals in Paris. His painterly style influenced subsequent artists of the modern era, and his marriage of classicism and romanticism is part of the academic style of **painting** called **academicism**, most famously seen in the highly realistic paintings of **Adolphe-William Bouguereau**. Couture is regarded as an important transitional figure from the romantic era to the new positivist age of modern art.

The Decadent Romans (1847; Paris, Musée d’Orsay) is considered Thomas Couture’s masterpiece. In this large historical narrative, Couture does not reveal the heroic, moralizing classical narrative as typical of **neoclassicism**, but in a more romanticized vein, he presents the fascinating “underside” of ancient Roman life that was increasingly found to intrigue people of the mid-19th century. This work is set within a magnificent ancient Roman foyer lined with colossal, freestanding nude figures from antiquity, each flanked by tall fluted Corinthian columns. In the center is a dining area with a long row of reclining seats, upon which rest a crowded group of drinking, unconscious, sleeping, or otherwise debauched men and women, some clothed in classical garb, while others are nude. This image is reminiscent of the bacchanal scenes made popular by Titian (c. 1488–1576) and other Italian Renaissance artists, but here the focus on excess and extravagance is presented to the viewer with the subtext that this type of behavior is what ultimately led to the fall of the mighty Roman Empire.

COZENS, JOHN ROBERT (1752–1797). English proto-romantic **landscape painter** John Robert Cozens was the son of well-known **neoclassical** Russian painter Alexander Cozens. He was born in London and is credited with imbuing his 18th-century landscapes with an interesting atmosphere and moody quality that anticipated the romantic-era landscapes of such artists as **Thomas Girtin** and the later **J. M. W. Turner**. Cozens specialized in watercolors and began displaying his art at the Royal Academy beginning in 1776. After traveling to Italy and Switzerland, he focused his views on the jagged, mountainous region between the two countries as well as Neapolitan coastal views. His watercolor on paper, *Lake of Nemi* (1789; San Francisco Fine Arts Museum), shows a vast view of the landscape that anticipates the German romantic landscape **painting** tradition of such artists as **Caspar David Friedrich**, while his *View of the Gulf of Salerno near Vietri* (1780s; New York, Metropolitan Museum of Art) reveals a monumental view of the mountains angling sharply toward the water below that heightens the idea of

the power of nature, dominant over mankind, which is a highly romanticized way of viewing the land.

CROME, JOHN (1768–1821). English romantic **landscape** artist John Crome is known as the founder of the **Norwich school of painters**, also called the Norwich Society, of which **John Sell Cotman** was a founding member. Born in Norwich to a weaver, he was initially apprenticed to a local sign painter. Soon after, Crome made the acquaintance of local fellow painter Robert Ladbroke, and together they began to study landscape **painting** by sketching the area around Norfolk. This regional art movement brought the Norfolk area of England into the forefront of landscape painting, much like the **Barbizon school** painters did in France. The group met regularly to hold discussions and organize exhibitions, and by 1805 the society had 18 members showing at its annual exhibition. Like Cotman, Crome worked mainly in watercolor and oil and focused on landscape painting in the tradition of the Dutch baroque masters. His *The Way through the Wood* (19th century; Birmingham, England, Birmingham Museum) is an oil-on-canvas earth-toned landscape with lush trees curving to the left of the composition while a dirt lane opens up to the right, leading the viewer back through the canvas. Artists of the Norwich school worked in this style through the 1880s.

CROPSEY, JASPER FRANCIS (1823–1900). American painter Jasper Francis Cropsey is part of the **Hudson River school of landscape painting**. Born on his father's farm on Staten Island, Cropsey learned how to draw at an early age and was originally trained as an architect. In 1843, he established an architectural firm but continued to study watercolor painting and life drawing at the National Academy of Design in New York City. A year later, he was elected a member of the school and abandoned his architectural firm for a career in landscape **painting**. In 1847 to 1849, he married and traveled across Europe with his wife. A second trip to Europe resulted in a seven-year stay in London, where he exhibited at the Royal Academy. By the 1860s, Cropsey had returned home and opened a studio in New York City where he specialized in landscape views of the northern part of the East Coast. In 1866, he was one of the cofounders of the American Society of Painters in Watercolors.

Cropsey's landscapes are typically autumn scenes replete with earth tones and golden light, and his White Mountain paintings, done in New Hampshire from 1857 to 1897, are some of his best-known works. One such example is his *Autumn on the Hudson River* (1860; Washington, D.C., National Gallery of Art), a monumental oil-on-canvas painted from his existing sketches while Cropsey was living in London. The specific palette of autumn, unique to this region of the United States, was a curiosity in London, not accustomed to

such richly colored foliage, and it helped to promote the idea of American nationalism in Europe. Cropsey employs similar artistic principles in his English landscape views, as seen in *Warwick Castle, England*, an oil-on-canvas from 1857 (Washington, D.C., National Gallery of Art) that reveals a similar style of rich earth tones in a classically inspired view of the famous castle rising up in the background of a still pond where several swans swim about. The golden lighting and calm mood evident here is also related to **luminism**, a style of American landscape painting related to the Hudson River school that is focused on soft, hazy atmospheric views and reflective surfaces such as water.

CRUIKSHANK, GEORGE (1792–1878). Known for his political satire, the illustrator George Cruikshank worked in England in the tradition of William Hogarth (1697–1764). Born in London, his father Isaac Cruikshank was a well-known caricaturist with whom the younger Cruikshank trained, and he followed his father’s career path, moving into book illustrations as well. He made illustrations for Charles Dickens’ publications and focused on moralizing images related to the temperance movement in England. His illustrations range from humorous images such as *Man Seated by a Giant Frog* (19th century; London, Courtauld Institute of Art); to social satire found in his *Two Men Bowing, and Two Men Shaking Hands* (19th century; London, Courtauld Institute of Art); to political satire, as seen in *The Fete Napoleon at Chislehurst, August 1871* (1871; London, Courtauld Institute of Art), where we see the ex-emperor appearing in pajamas and a sleeping cap while warming his bare feet in a tub and awaiting various telegrams from rulers across Europe. All of these pen-and-ink with watercolor images highlight social and political issues during this era of Enlightenment.

D

DADD, RICHARD (1817–1886). Fascinated by the supernatural, the English artist Richard Dadd painted mythical figures such as fairies and unusual historical and exotic genre scenes. Born in Chatham in Kent to a chemist, he revealed an early skill in drawing and entered the Royal Academy when he was 20 years old. While there in the 1830s, Dadd formed a group called “the Clique,” which included a number of his friends, including William Powell Frith (1819–1909) and Augustus Egg (1816–1863) among others, who were known for their detailed and sometimes satirical scenes of contemporary social life, following in the mode of William Hogarth (1697–1764).

Many of the followers considered the academy to be outdated and not pertinent to contemporary art interests. Accordingly, the group met regularly to sketch genre scenes, and some of them criticized the **Pre-Raphaelites** for their artifice and primitivism. In 1842, Dadd was hired as a draftsman by Sir Thomas Phillips and accompanied him across Europe and the Middle East to Egypt to make sketches for Phillips. It was during this trip that Dadd’s behavior became more irrational, and when he returned to England, he was declared insane. His art group then disbanded in 1843 after Dadd killed his father and was hospitalized. He suffered from what is thought to be a form of schizophrenia and spent many years in various psychiatric hospitals, where he painted minutely detailed and fantastic images like his **painting** *The Fairy Feller’s Master-Stroke*, from the 1850s and 1860s (London, Tate Britain). This fascinating painting was commissioned by George Henry Hayden, the head steward of Bethlem Royal Hospital at the time Dadd was a patient there.

Dadd’s obsessive interest in detail and the repeated layering of paint to achieve a depth and luminosity unknown in painting of this time required an enormous amount of time, and this painting in particular took him nine years of work, yet he considered it unfinished. It depicts a wooded **landscape**, built upward on a hill, with “wee” fairies. Some have wings while others hold trumpets and wear **medieval**-inspired clothing, all milling about while some of the figures split open acorns the size of large melons with miniature axes. After this work, considered his life masterpiece, Dadd wrote a poem that gave a narrative context to the image and provided identifications for many of the figures depicted there. A mixture of Celtic folklore and Shakespearian

narrative, the resulting story, although never fully clarified, has remained the source of much interest throughout history. *See also* ACADEMICISM.

DAHL, JOHAN CHRISTIAN CLAUSEN (1788–1857). Born in Bergen, Norway, into a fisherman's family, Johan Christian Clausen Dahl first studied the decorative arts in Bergen. With funding from several wealthy Bergen citizens, he was able to move to Copenhagen to study at the Royal Danish Academy of Fine Arts. In 1818, he embarked on his Grand Tour, first to Dresden and then to Italy, before settling back in Dresden to establish his career. As a professor at the Dresden Academy of Fine Arts, Dahl used **landscape** scenes from his home country to help develop the romantic landscape tradition in Germany, led by **Caspar David Friedrich**. Dahl's Norwegian landscapes reveal nationalizing tendencies that helped him to promote an interest in Norway among his European patrons, and he later came to be called the father of Norwegian landscape **painting**. Despite living in Dresden, Dahl traveled frequently to Norway, where he made many sketches and helped to establish the National Gallery of Norway as well as the Oslo Art Society. His *Slinde Birch, Winter* (1838; Copenhagen, New Carlsberg Glyptotek) is a good example of a romanticized view of the shimmering winter beauty of the Norwegian landscape.

Dahl's painting *Copenhagen Harbor by Moonlight* (1846; New York, Metropolitan Museum of Art) typifies this artist's style of romanticized paintings. Many painters of this time were interested in such nighttime scenes, where moonlight was used to create a more emotionally involved image than the traditional evenly lit sunlight scenes. Here, the moonlight shines beautifully through the cloud silhouettes to reflect off the water. Men work in the darkness, seeing their way across the harbor with only the light of the moon to show the way. These works provided the Norwegian landscape an entrée into the European art world, accustomed to the Italianate and Germanic landscape traditions.

DANBY, FRANCIS (1793–1861). English romantic painter Francis Danby specialized in **landscape painting**. Born in Dublin, Ireland, to a small farm landowner near Wexford, Danby's mother was forced to move her young son and his twin brother to Dublin at the premature death of their father. The young Danby started sketching while in Dublin, where he met and worked with local landscape painters James Arthur O'Connor (1792–1841) and George Petrie (1790–1866). Aside from such professional friendships, O'Connor was essentially self-taught as a landscape painter. He later struck up a friendship with **Caspar David Friedrich**, the leading German romantic landscape painter of the 19th century. Meanwhile, Petrie, also from Dublin, had met the others at the Dublin Society's schools, but he returned to Ireland

after their trip to London, where he made a living illustrating travel books and championing the importance of ancient Irish antiquities. His position as head of the Topographical Department of the Irish Ordnance Survey and his studies of Irish history and culture led him to be called the “father of Irish archaeology.” Together, the three Irish landscape painters helped to cultivate an interest in the topography, culture, and history of Ireland at a time when the English countryside dominated British landscape painting.

Although their trip to London was cut short due to lack of funds, Danby, finding work in Bristol, settled there and eventually made himself a name with large oil-on-canvas paintings. He eventually returned to England and then fled to Switzerland and afterward to Paris as a result of personal and professional difficulties. His return to London in 1840 and the triumphant display of his most famous **painting**, a large canvas entitled *The Deluge* (1840; Tate Britain) helped him reestablish his career. Many equally dramatic works followed, including *Shipwreck against the Setting Sun* (c. 1850; Paul Mellon Collection). Both of these works link Danby in artistic stature to **John Martin** and **J. M. W. Turner**. Shipwreck scenes were popular in romantic landscape painting, and Turner, **John Sell Cotman**, and **Eugène Delacroix**, among many others, gave the subject a new sense of drama. Not only did it allow the artist to explore compositional issues involving dramatic movement, light, and color, but the subject can also be imbued with spiritual meaning. The shipwreck is traditionally interpreted in religious terms, with the ship a symbol of the church. The shipwreck is therefore used as a topos for divine punishment or as a spiritual test. Connected to the biblical stories of Jonah and the Flood, the theme was reinvigorated in romantic art with a greater variety of situations, some truthful while others were fictive, to include the depiction of terrified passengers clinging to the ship, images of the dead, castaways, views of a shipwreck in a storm, and ships shattering against a rocky cliff.

DANTAN, JEAN-PIERRE (1800–1869). Jean-Pierre Dantan was born in Paris and went on to develop a unique portrait **sculpture** style that involved the use of caricature in the depiction of famous contemporaries. Dantan and his brother Antoine Laurent Dantan (1798–1878), who was also a French sculptor but who worked in a more **academic** style and won the *prix de Rome*, were first trained by their father, a wood sculptor, before Dantan entered the École des Beaux-Arts in Paris where he studied under late **neoclassical** sculptor François-Joseph Bosio (1769–1845). Jean-Pierre made his Salon debut in 1827 and eventually became better known than his brother. His busts include those of Ludwig van Beethoven, **Horace Vernet**, **Victor Hugo**, Honoré de Balzac, Niccolò Paganini, and other great cultural figures, and the largest collection of Dantan sculpture is housed in the Carnavalet Museum in Paris.

Dantan's small plaster bust of the romantic author Victor Hugo (1802–1885) (17 cm, 1832; Paris, Musée Victor Hugo) reveals the playwright with exaggerated features to include a tight face and large nose. His caricatures relate him to his contemporary, the artist **Honoré Daumier**, who made numerous satirical lithographs commenting on contemporary 19th-century life in France, and Dantan is one of the few sculptors to work in this exaggerated, often humorous, informal style.

DAUMIER, HONORÉ (1808–1879). Honoré Daumier is best known for his defense of the working class, which led him to political protest and landed him in prison. Daumier was a painter and sculptor, but it was his lithographs that allowed him access to the broader public through the duplication of his images and their more modest cost. Daumier was born in Marseille, but his father, a glazier, moved the family to Paris in order to pursue a literary career. Through his father's scholarly connections, Daumier made the acquaintance of archaeologist Alexandre Lenoir (1761–1839), who helped him develop his burgeoning art career. He learned the technique of lithography in Paris while studying at the Académie Suisse.

Daumier's satirical lithographs were published in the progressive French journal *Caricature*, and this type of art harks back to the art of William Hogarth (1697–1764) in England, who is credited with inventing satire in the visual arts, while Daumier's caricatures provide the end point of the development of this theme prior to its reinvention in the modern world through the work of 20th-century artists. Daumier is also usually grouped with the generation of artists who, after the political violence of 1848, turned their attention to a naturalistic style of **painting**, much like the **Barbizon school** of artists from the 1830s and 1840s, but this new naturalism moved decisively away from any lingering aspects of romanticism. These artists are called realists and include the painter Gustave Courbet (1819–1877). Daumier's *The Third-Class Carriage* (c. 1862; Ottawa, National Gallery of Canada) shows a weary family seated in the back of a horse-drawn bus, turned away from the middle- and upper-class travelers appearing in top hats.

It was his lithographs, some 4,000 known today, that had the greatest impact on Parisian culture. Daumier first created satirical caricatures of King Louis-Philippe, but the censorship of his work in 1835 provided him with a less political, more humorous avenue for his career. One print entitled *A Literary Discussion at the Second Gallery* depicts an angry man with a grotesquely exaggerated facial expression lunging forward to choke another man while being restrained from behind. People try to move out of the way in horror at the violent attack, but the image is ultimately humorous in relation to the title of the work, which provides a satirical message about the

“intellectual” class in contemporary Paris. Daumier’s *Rue Transnonain* from 1834 is perhaps his best-known lithograph, now located in the Philadelphia Museum of Art. Here we see a scene from an event in Lyon on 15 April 1834, when a sniper, shooting from a public housing building, killed a member of the civil guard standing in the street, at which point the rest of the guards stormed the building, going from apartment to apartment killing people. This image shows a man torn from his bed and killed. He lies on the floor as if still asleep, while two other corpses lie dramatically foreshortened on the floor of the bedroom. Unique in their social realism, Daumier’s images are a product of the political turmoil of the era, but it is his modern sensibilities that allow for a realistic depiction rather than an idealized or romanticized view of current events. *See also* DANTAN, JEAN-PIERRE.

DAVID, JACQUES-LOUIS (1748–1825). Jacques-Louis David is considered the leading **neoclassical** artist of the late 18th century, whose style developed toward romanticism in the latter years of his life. David worked in Paris through the French Revolution and then forged a career in the early 19th century with the patronage of Napoleon. Stylistically, his early work depends on the “first generation” of neoclassicists in Rome and in England, but his **paintings** then evolved toward the depiction of progressive social ideals formed as didactic classical narratives.

David was born in Paris, and as his father was a metal tradesman and his mother came from a family of building contractors, his family members were primarily merchants. His father was killed in a duel when the young artist was nine years old, and David was then sent to a boarding school to study Latin and classical literature. His uncle, a prominent architect to the king, helped him receive an apprenticeship with the prominent rococo painter François Boucher (1703–1770), a distant cousin from David’s mother’s side, but Boucher, noting David’s interest in the newly forming classicism, helped him attain an apprenticeship with the neoclassical painter Joseph-Marie Vien, who was highly favored by the art critic Denis Diderot. David first studied with Vien in 1765 and then entered the French Academy in 1766. In 1774, after several attempts, he won the *prix de Rome*. That same year, King Louis XVI ascended the throne and became a generous patron of history painting. The following year, David went to Rome, and his classical education at the French Academy in Rome profoundly shaped his subsequent career. David then returned to Paris, married, and established his workshop of some 40 to 50 students. He exhibited paintings at the 1781 Salon and was highly regarded in the academy while many of his students, including **Jean-Auguste-Dominique Ingres**, went on to develop a late neoclassical style of highly linear painting, while others were important in the development of romanticism.

David's best-known neoclassical work is his *Oath of the Horatii*, from 1784 (Paris, Louvre Museum). In 1784, David left Paris for Rome to work on this painting, commissioned by the king in 1783. The context for the painting was the historical narrative of the ancient war declared between Rome and Alba. Here we see the three Horatii brothers of Rome preparing to fight the three Curatii brothers of Alba, in lieu of having both militias fight each other. However, these families had already been linked together by blood and marriage, as Sabina, the Alban sister, was the wife of Horatius, while Camilla, Horatius' sister, was married to Curiatius. This narrative was known to David through the play entitled *Les Horaces*, written by Corneille in 1639 and performed around 1783 in Paris.

What separates David's images of death and mourning from those of his predecessors was the powerful yet classicizing way in which he was able to depict emotion in a highly propagandistic but compelling manner that lacked overt sentimentality and artifice. The painting is very highly composed with three classical arches behind the group providing a classical setting as well as a classically inspired balance to the work. The men stand in groups of three, and the entire composition is painted in a linear style consistent with the rational approach to design espoused by classically trained **academic** artists of the era.

At the end of the decade, Napoleon dissolved the First Republic and established a new consul of three branches, with him as the first branch. David became a strong supporter of Napoleon, and in 1799 he exhibited the *Intervention of the Sabine Women* (Paris, Louvre Museum). Here, the republican Roman soldiers of Romulus held a meeting for the Sabines in order to abduct their women. Three years later, the Sabine king, Tatius, declared war, but the women, now married and with children by the Romans, intervened for peace. Here we see Romulus' wife Hersilia mediating between Tatius and Romulus. The female figure is now the intercessor for a new era in French politics, and romanticism is the style that begins to emerge in David's work.

In one of David's many portraits of Napoleon, his image of *Napoleon Crossing the Saint-Bernard* (1800–1801; Rueil-Malmaison, Musée National du Château de la Malmaison) is a romanticized portrayal of the general leading his men across the Alps during a stormy late afternoon. He appears on a white horse that rears up dramatically as Napoleon looks back to the viewer and points encouragingly forward to a far-off view of the stark mountain range. His robe swoops around his body and swirls behind him, framing the face of the horse and highlighting the bad weather. Seeing Napoleon as a man of courage and power, David likens the imperial figure to his predecessors Charlemagne and Hannibal, both of whom successfully crossed the Alps into Italy. In reality, Napoleon crossed the Alps on a donkey, an animal better suited to such mountainous terrain, but David's highly propagandistic image recalls baroque

diagonal movement and theatrical drama. David went on to document many achievements throughout Napoleon's life, but when the ruler fell from power in 1814, David moved to Brussels and remained there until his death in 1825.

DE WINT, PETER (1784–1849). English **landscape painter** Peter De Wint was born in Staffordshire to a physician originally from the Netherlands. De Wint moved to London in 1802 in order to study mezzotint engraving and portrait **painting** with English artist John Raphael Smith (1752–1812), who also taught **J. M. W. Turner** while making a living with his engravings. Four years later, in payment for Smith's instruction, De Wint painted 18 oil paintings over the following two years and thus established his own art career. He exhibited at the Royal Academy in 1807 and began his studies there in 1809. He was also involved in the Old Watercolor Society, becoming a full member in 1810. His *Children at Lunch by a Corn Stook* (1810; London, Tate Britain) reveals his interest in panoramic landscapes and rural genre scenes, many of which were done while touring Wales, Normandy, and his wife's hometown of Lincoln. His *Roman Canal, Lincolnshire* (1840; London, Tate Britain) demonstrates his loose brushstroke in watercolor that anticipates the oil paintings of impressionism.

DECADENCE MOVEMENT. *See* SYMBOLISM.

DELACROIX, EUGÈNE (1798–1863). Considered one of the leading figures of romantic **painting** in France, Eugène Delacroix was born in the Île-de-France outside Paris and first studied with the **neoclassical** painter Pierre-Narcisse Guérin (1774–1833) in Paris and then built a more romantic style upon that of his elder colleague, **Théodore Géricault**. Delacroix's father was a minister of foreign affairs, but it is thought that Delacroix's birth father may actually have been Charles Maurice de Talleyrand, a French diplomat and family friend who closely followed Delacroix's career.

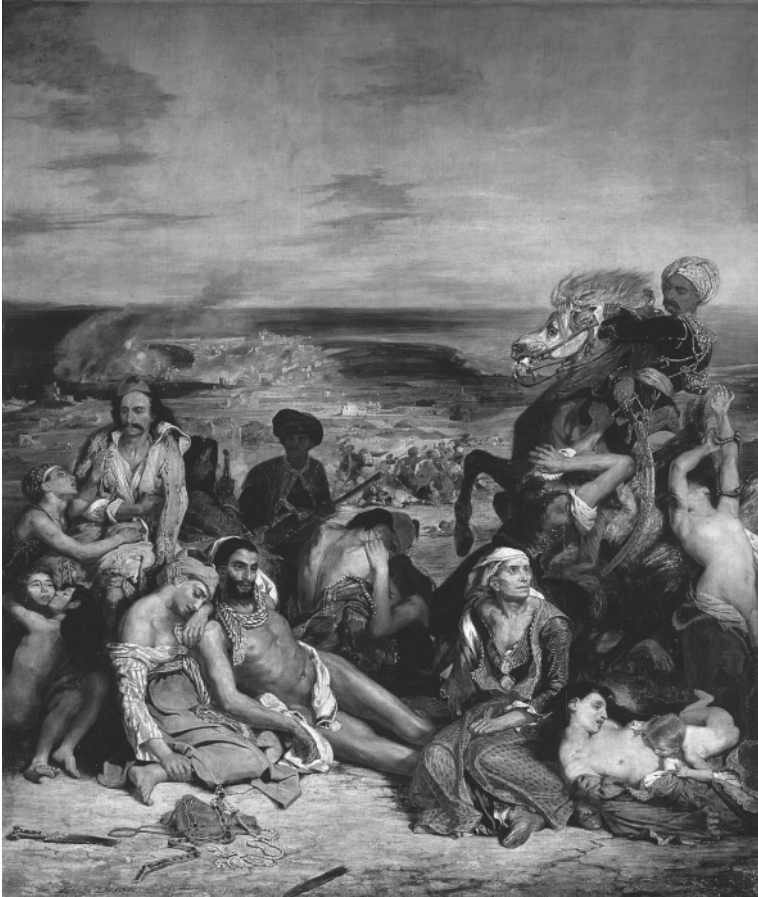
Delacroix was familiar with Géricault's work, having modeled for Géricault's *Raft of the Medusa* (1818; Paris, Louvre Museum) as a young man. When Géricault died in 1824, Delacroix became the leading painter in Paris, having successfully introduced his work to the public with his second Salon exhibition, the 1824 display of *Scenes from the Massacre at Chios* (1822; Paris, Louvre Museum). This painting details an event from 1822 that was as horrifying as the "Medusa" shipwreck, but this time the scandal was not Napoleon's but the Turks, who, seeking revenge on the Greeks for their quest for independence, stopped at the island of Chios, massacred one-fifth of the population, and sold the rest into slavery. This event was documented by eyewitness reports, and Delacroix then added his own studies of eastern European clothing

styles to create an exotic image of unfathomable fear and pain. Despite the evocation of such strong emotions, Delacroix chose a less horrific image than that of Géricault and instead depicts a scene of postbattle exhaustion where the survivors slump to the ground to await their fate. Figures of seminude young men and women dominate the scene, while Turkish guards lurk behind the group. Most figures appear too shell-shocked to express any form of dramatic emotion, which increases the poignancy of the narrative.

Many romantic artists like Delacroix traveled widely and thus were able to study different cultures firsthand. Always the “outsider,” however, these artists depicted such scenes with a genuine interest in, but only a partial understanding of, the cultural mores of a given society. Nonetheless, the sustained interest in Moorish, Arab, and other Eastern cultures spurred the development of **Orientalism**, a genre of painting popular in Europe during this time. Delacroix’s painting *Women of Algiers* (1834; Paris, Louvre Museum) is a good example of this type. Here we see the luxurious setting of a harem in Morocco, where richly dressed women sit upon rugs smoking opium. The implication of sexual servitude offered the viewer a titillating interpretation of this “exotic” culture at a time when women in France were increasingly demanding fairer laws of property ownership, entry into male-dominated institutions, and greater freedoms in general.

Delacroix’s painting *Death of Sardanapalus* (1827; Paris, Louvre Museum) is another example of the romantic appeal of Orientalism, together with the depiction of extreme emotion, such as violence. Here we see a scene based on a play written in 1821 by Lord Byron about King Sardanapalus, the last king of Assyria. Upon learning of the defeat of his great empire, he orders his palace burned and his concubines killed. In the painting, Sardanapalus lies in his bed watching the chaotic scene of carnage in which his guards are in the process of killing his concubines and dragging his horses, gold, and other riches into the bedroom to be set on fire. One seminude concubine lies dramatically across Sardanapalus’ bed, with her arms outstretched across the pink bedspread. Delacroix excels in his use of dazzling color and the attention given to such details as the elephant-head bedposts and the jeweled gold bracelets each of the concubines wears. While the concubines again reveal an almost passive acceptance of their fate, anger is evident in the faces of the guards, while real fear appears only in the eyes of the white horse being dragged into the room.

Delacroix’s best-known work is his *Liberty Leading the People* (1830; Paris, Louvre Museum). Here we see a group of Parisians taking up arms against King Charles X after he instituted the July Ordinances in 1830 that suspended the constitutional rights of the people of France as had been outlined in the French Charter of 1814. These rights included equality and religious freedom and are symbolized by the female allegorical figure of Liberty holding a tricolor banner of liberty, fraternity, and equality. Here the semi-



Eugène Delacroix, The Massacre at Scio, 1822, Paris, Louvre Museum (photo: Wikimedia Commons PD-Art).

nude figure harks back to traditional allegorical representations from classical and Renaissance art. She, together with the citizens of Paris, marches down the street upon the dead government soldiers, gruesomely depicted in the manner of Géricault's *Raft of the Medusa* figures. Purchased by the French government, the painting was displayed in public only after the revolution of 1848 ended the "July Monarchy" of King Louis Philippe I, who had replaced Charles X subsequent to the event seen in this painting.

Delacroix's prolific career continued in Paris until his death in 1863. Some 850 paintings are attributed to him, in addition to watercolors, prints, and sketchbooks from his travels to North Africa after the French conquered Algeria. Impressionist painters were later influenced by Delacroix's painterly style, his use of brilliant color, and his focus on subject matter outside of Paris.

DELAROCHE, PAUL (HIPPOLYTE) (1797–1856). This French painter was born in Paris and was initially trained by **Antoine-Jean Gros**. He was known for his dramatic images and interest in the exotic. Delaroche's facility with Old Testament scenes and history **painting** made him a popular painter in Paris, where he cultivated a style of theatrical romanticism also seen in the paintings of **Thomas Couture**. Delaroche's masterpiece, *The Execution of Lady Grey* (1833; London, National Gallery of Art) is a slick and beautifully idealized image based on the historical tale of her execution nine days after being proclaimed Queen of England in 1554. The shortest rule in the history of England captured the imagination of subsequent artists and historians, and here Delaroche memorializes this ill-fated queen as a young beauty wearing a white satin gown the color of her porcelain skin, kneeling, with only the fingers of one hand splayed slightly, to suggest just a bit of emotion more than her overwhelming sense of calm, the appropriate decorum for this virgin queen.

Another of Delaroche's works, *The Interrogation of Joan of Arc* (1824; Rouen, Musée des Beaux-Arts), is a similarly horrific narrative of Joan of Arc being interrogated by the Cardinal of Winchester in her prison. Both of these subjects reveal Delaroche's interest in the **sublime**, the dramatic emotion, and the horrific events of his era, but with a restrained beauty that is classical



Paul Delaroche, The Execution of Lady Jane Grey, 1833, oil on canvas, London, National Gallery (photo: Wikimedia Commons PD-Art).

in origin. This integration of romanticism with **neoclassicism** is the basis for Delaroche's academic style sometimes called **academicism**.

DEVEY, GEORGE (1820–1886). English architect George Devey was born in London and was one of the earliest British architects to develop the **Tudor revival** style. He was first employed in a firm that specialized in domestic **architecture**, and there Devey began to explore the use of timber, tiles, and stucco such as those found in more modest cottages and lodges from earlier eras, rather than the traditional stone and marble of English **neoclassical** country villas. This new style was initially inspired by the Tudor era of Renaissance England (1485–1603), and thus it favored regionalism and vernacularism over the international classical influence. Devey's focus on natural materials and handcraftsmanship influenced the foundation of the **arts and crafts movement**. His most enduring patrons were the Rothschilds, who commissioned from him a number of country homes, including the Ascott House that was expanded from a small timber farmhouse beginning in 1874 to include wings and extensions that appear to have been added over the centuries. The exterior features the dark timber set against white stucco walls and gabled roof, reminiscent of thatching, that are the main features of the Tudor revival style, and the overall historical context of the work underlines the idea of the Rothschild family's historical legitimacy. *See also* SHAW, RICHARD NORMAN; VOYSEY, CHARLES FRANCIS ANNESLEY.

DUPRÈ, GIOVANNI (1817–1882). Italian sculptor Giovanni Duprè was born in Siena to a woodcarver whose heritage originated in France, and Duprè initially trained with his father in creating counterfeit **sculpture** and copies of Renaissance sculpture for the enormous Grand Tour art market, the patrons of which sought to purchase classical and Renaissance marble originals and copies as souvenirs. His own mature work rivaled that of his Tuscan contemporary **Lorenzo Bartolini**. Duprè was familiar with the work of premier Italian **neoclassical** sculptor Antonio Canova (1757–1822) and sought in his own work a heightened realism with a more dramatic sentiment. Such is found in his *Cain* (1840; St. Petersburg, State Hermitage Museum), a full-length standing marble figure that strides forward with tensed muscles clearly evident and an arm thrown dramatically across his forehead. Gone is the subtle restraint and idealization of the neoclassical era, and instead it represents the next generation of classicism, the **classical revival** of the romantic era.

DUPRÉ, JULES (1811–1889). French **landscape painter** Jules Dupré was a member of the **Barbizon school**. His first Salon exhibit was in 1831, and

soon after he traveled to England, where he was introduced to the romantic-era landscape **paintings** of **John Constable**. This group of landscape painters sought to imbue their images of nature with poetic characteristics, but Dupré also focused on creating tragic landscapes with stormy skies, unsettled images of the power of nature. In his oil-on-canvas *Autumn Landscape* (1840s; St. Petersburg, State Hermitage Museum), we see a view of cows lingering in the late-afternoon sun while leaves in the stately trees beyond the pasture reveal a mixture of autumn colors. A single bird hovers in the sky above. Dupré's *Village Landscape* (1840–1844; St. Petersburg, State Hermitage Museum) depicts the tranquility of a rural village scene interrupted as a storm approaches, signified by the heavy clouds above. A peasant in an oxen-pulled cart hurries along the rutted path, painted in a thick impasto of earth tones. This style of landscapes went against the prevailing **neoclassical** landscape, which was imbued with Ovidian stillness and, at most, a late-afternoon melancholy. *See also* HUDSON RIVER SCHOOL; MICHEL, GEORGES; NORWICH SCHOOL OF PAINTERS; ROUSSEAU, PIERRE-THÉODORE-ÉTIENNE.

DURAND, ASHER BROWN (1796–1886). Asher Durand was a well-known American painter who worked in the **Hudson River school** of **landscape painting**. He was born into a large family in Maplewood, New Jersey, where he spent most of his life until his death there in 1886. Durand was first apprenticed to an engraver in 1812 and eventually was asked to oversee the owner's New York office. His engraving *The Declaration of Independence*, done in 1823 for John Trumbull, established him as an engraver of exceptional skill. In 1825, he helped to establish the New York Drawing Association, which later became the National Academy of Design, and served as its president from 1845 to 1861. Meanwhile, from the 1830s onward, Durand became increasingly interested in **painting**, and with the help of his patron, Luman Reed, in 1837 he went on a sketching trip with fellow landscape painter **Thomas Cole**, considered the founder of the Hudson River school. Together they made sketches in the Adirondacks, and soon after, Durand began to spend his summers regularly in the Adirondacks, Catskills, and the White Mountains in New Hampshire. His approach to painting included an interest in drawing directly from nature, and his finished paintings are characterized by a heightened sense of realism in the smallest details of the image. Durand's ideas about the land were consistent with romanticism in that he viewed nature as a physical manifestation of the divine.

Durand's most famous painting is *Kindred Spirits* (1849; Bentonville, Arkansas, Crystal Bridges Museum of American Art). This landscape view depicts his friends Thomas Cole, who had just died prior to this painting, and William Cullen Bryant (1794–1878), an editor of the *New York Evening*

Post and a poet. He was also an important early proponent of Central Park, designed by American landscape designer Frederick Law Olmstead (1822–1903) and architect Calvert Vaux (1824–1895) in 1857, and of the Metropolitan Museum of Art. Bryant’s interest in both nature and art led him to such close associations with artists of the Hudson River school. In this painting, we see the two men in the Catskill Mountains standing on a rocky ledge that juts out over a mountain stream, flowing in a small valley below them. The landscape here is enclosed, not open to a vast horizon, but the intimacy of the setting is appropriate for the quiet conversation held between the two men as they look out over the land in admiration.

DYCE, WILLIAM (1806–1864). Scottish painter William Dyce was born in Aberdeen and initially planned to follow his father’s career path in medicine, but his interest in art led him to enroll at the Royal Academy, from where he traveled to Rome in 1825 and again in 1827. In Rome, Dyce met **Johann Friedrich Overbeck**, a member of the **Nazarene movement** who influenced Dyce to take up fresco **painting** and to study the art of early Renaissance fresco painter Pinturicchio (1454–1513), whose frescoes are in the Piccolomini Library in Siena. Upon his return to Edinburgh, he directed the school of design and then moved to London to oversee the new school of design, which was later developed into the Royal College of Art. Dyce traveled to Germany, France, and Italy, this time to study the various design school curricula that he could model the new English system on. All the while continuing to study art, after a later visit to Italy in 1845 to 1847, Dyce was commissioned to paint frescoes in the Palace of Westminster, to include stories from the late **medieval** feudal-era narrative of King Arthur, still an unknown subject in the mid-19th century but one that would become very popular by the end of the century, particularly in England, and would find its way into the world of literature and art.

King Arthur was a legendary British ruler from the sixth century whose stories were known through the Renaissance and baroque eras, but it was not until the early 19th century, with the advent of the **Gothic revival** and romanticism, that England witnessed a resurging interest in the Arthurian legends. The chivalric ideals found in medieval knighthood were adapted into the various virtues found in Dyce’s frescoes, and Sir Thomas Malory’s *Le Morte d’Arthur*, first published in the early Renaissance, was published again in 1816, the first time since several small printings during the later Renaissance and baroque eras. The influence of these stories was widespread. Romantic-era poets from William Wordsworth (1770–1850) to Alfred Tennyson (1809–1892) used the Arthurian material, and Tennyson’s *Idylls of the King*, first published in 1859, was an immediate success in Britain. Arthurian

legends also profoundly influenced the visual arts, most specifically the **Pre-Raphaelite Brotherhood** in England. Dyce's attempts to integrate the late medieval chivalric virtues with contemporary mores were challenging given the stricter sexual morality of the **Victorian** era, but nonetheless, Dyce's frescoes are an important precursor to the Pre-Raphaelite movement and set a style and narrative direction that influenced later artists of this genre.

E

EASTLAKE, CHARLES LOCKE (1836–1906). English **architect** and designer Charles Eastlake was trained by late **neoclassical** architect Philip Hardwick (1792–1870), but Eastlake went on to design in the **arts and crafts** style espoused by **William Morris**. His spare, geometric furniture designs were later called the Eastlake style or **Victorian Gothic**. His 1868 interior design manual, *Hints on Household Taste in Furniture, Upholstery and Other Details*, was published in both Great Britain and the United States, and the book was so influential that it created a movement called the Eastlake movement, which offered furniture and textile designs for the middle-class home that were affordable yet handcrafted, and easy to clean. Thus his approach to domestic interior design was transformative both aesthetically and in terms of family life. *See also* GOTHIC REVIVAL; HAYDON, BENJAMIN ROBERT.

ECKERSBERG, CHRISTOFFER WILHELM (1783–1853). Christoffer Wilhelm Eckersberg is credited with establishing the era of **painting** in Denmark called the golden age of Danish art. Born to a painter in the small town of Blakrog in southern Denmark, he first studied art in the town of Blans near Alssund, where his family moved when he was a few years old. At the age of 17, Eckersberg began working for a local portrait painter and was able to save enough money to travel to Copenhagen, where he was accepted into the Royal Academy.

The Royal Danish Academy of Art in Copenhagen had already established an international reputation in the early 18th century with the success of the previous generation of artists, including Eckersberg's teacher **Nicolai Abraham Abildgaard** and his contemporaries, especially **Johan Ludwig Gebhard Lund** and **Bertel Thorvaldsen**, both of whom became well known during their studies in Rome. After his studies at the academy in Copenhagen, Eckersberg traveled to Paris to study in **Jacques-Louis David**'s large studio in Paris and then to Florence and Rome, where he stayed for several years living in the Danish community of expatriates and forming a close friendship with the Danish sculptor Bertel Thorvaldsen. Although Eckersberg focused primarily on history painting during these years, he also excelled in portraiture and **landscapes**. While in Rome, Eckersberg made a living primarily

with portraiture, and he painted his best-known portrait, that of Thorvaldsen, during these years (1814; Copenhagen, Royal Danish Academy of Art).

In 1816, Eckersberg returned to Denmark and was admitted to the academy with a painting from Norse mythology entitled *The Death of Baldur*. This pre-Christian god of light and beauty, the second son of Odin, was known in the 18th century through the late **medieval** Danish accounts and Icelandic versions of Norse mythology. It was through these subjects that Danish artists were able to link their studies of Greek and Roman classical mythology with the newly developing interest in northern European pagan religions. In 1827, Eckersberg attained the highly coveted position of director of the academy. He is best known today as an extraordinary instructor in new ways of looking at space, light, and color. During his many years teaching at the academy, Eckersberg instructed an entire generation of German and Danish artists how to paint directly from nature and how to develop their own areas of interest, in such ways as to include not just history painting but genre scenes of everyday life.

A good example of his ideas can be found in his painting *Woman Standing in Front of a Mirror* (1841; Copenhagen, Statens Museum for Kunst), a beautiful, softly rendered and intimate image of a woman, seen from behind, who stands in front of a mirror adjusting her hair. Around her waist she has tied a white cloth that reveals the supple flesh of her back and arms. The exquisite lighting and subdued, quiet tone expressed in this work recalls the Dutch baroque interiors by Johannes Vermeer, but Eckersberg's style is more smooth and slick, with a more modern, exaggerated realistic approach to the details of skin texture and coloring. It is this type of image that provided Danish artists an entry into the modern art world of the later 19th and 20th centuries.

ECLECTICISM. See SYNCRETISM.

EGYPTIAN REVIVAL. The Egyptian revival was an art and **architectural** style that referenced popular interest in the “exotic” aspects of Egyptian culture prevalent in the romantic era. Egyptian imagery first appears in ancient Rome, where Emperor Hadrian's villa in Tivoli, outside of Rome, is modeled in part in an Egyptian style informed during the Roman conquest of Egypt in 30 B.C., which initiated the propagandistic idea of Roman control over such far-flung areas of the world as well as a genuine interest in Egyptian culture. Renewed interest in Egyptian art then appeared again in the 18th century as part of the general **neoclassical** revival that swept across Europe and was fueled by Egyptian-inspired architectural prints published by Giovanni Battista Piranesi (1720–1788) in the mid-18th century. Neoclassical propo-

nents include sculptors Thomas Banks (1735–1805) and Antonio Canova (1757–1822).

Then, beginning in 1798, Napoleon's military expedition, called the Egyptian campaign, created a widespread interest in Egypt. Although Napoleon's goal of gaining control over the Turks and opening a trade route to the West Indies was unsuccessful, he brought with him over 150 scientists and historians to study and document Egyptian history and culture, which resulted in many discoveries such as the Rosetta stone, which laid the foundation for modern Egyptology. French architectural theorist Antoine-Chrysostome Quatremère de Quincy's (1755–1849) publication *De l'Architecture Égyptienne* from 1803, and then the publication of *Description de l'Égypte*, beginning in 1809, were the scholarly results of this campaign and helped spread interest in Egyptology.

In the romantic era, **Jean-Léon Gérôme's** *Bonaparte before the Sphinx* (1868; San Simeon, Calif., Hearst Castle) is a clear demonstration of the impact of Napoleon's expedition on artistic interests in the later years of the 19th century, when Egyptian subject matter intrigued artists as part of their overall interest in exoticism. This painting is done in the style of **academism**, a style that dominated the French Academy in Paris in the latter years of the 19th century. Other Egyptian-inspired painters include **Marc-Charles-Gabriel Gleyre** and **David Roberts**, while the Egyptian revival style was popular specifically in sculptural funerary monuments and in architecture, as represented in the work of **Joseph Bonomi the Younger** and **Sir Richard Westmacott**. *See also* ORIENTALISM.

EMPIRE STYLE. *See* CLASSICAL REVIVAL.

EXOTICISM. *See* ORIENTALISM.

F

FEUERBACH, ANSELM (1829–1880). German painter Anselm Feuerbach, who worked in a **classical revival** style in the 19th century, was born in Speyer and studied art in Düsseldorf, Munich, and then Antwerp before moving to Paris to study with **Thomas Couture**. It was in Couture's studio that Feuerbach began to focus on drawing in order to hone his formal technique, which is revealed in his linear style which emphasizes drapery technique. Feuerbach's father was an archaeologist whose interest in Greek antiquity was passed along to his son in the form of highly restrained, tightly painted figures in classical garb. Feuerbach moved to Rome in 1855 and stayed there most of his life, apart from a three-year teaching stint at the Vienna Academy (1873–1876). His stay in Vienna was marred by criticism of his first major work, *Plato's Symposium* (1869; Karlsruhe, Staatliche Kunsthalle), however, and his second version, completed four years later (1873; Berlin, Alte Nationalgalerie), appears to respond to the initial criticism with a wider variety of color. This event, however, is perhaps the reason Feuerbach moved back to Rome, where he spent most of his life, with the last several years spent in Venice, where he died.

It was in Italy that Feuerbach painted his famous image of the classical figure Iphigenia numerous times, the first one in 1862 (Darmstadt, Hessisches Landesmuseum), and the second, an oil **painting** entitled *Iphigenia*, in 1871 (Stuttgart, Staatsgalerie). Both of these works reveal a contemplative figure of the daughter of Agamemnon after she was rescued from her father's sacrificial altar by Diana, the goddess of the hunt, and taken to Iceland to become a priestess. Feuerbach's model for this second painting, thought to be the Italian Lucia Brunacci who appears in other paintings by Feuerbach, looks away from the viewer toward the distant, flat horizon. She is seated on a stone bench and wears a long white toga while her black hair is pulled back with a thin ribbon. She is traditionally considered to be contemplating her faraway Greek homeland in a tone of unfulfilled desire and nostalgia. It is this type of sentimentalized tone so characteristic of romanticism that sets 19th-century classical revivals apart from the **neoclassical** movement of the previous century.

Feuerbach's 1857 sketch *Woman Kneeling with a Mandolin and Crowned with a Laurel Wreath* in the Detroit Museum of Arts shows a similar idea, with a standing female figure in classical garb turned away from the viewer. By denying the viewer the traditional eye contact with the depicted figure, Feuerbach increases the viewer's interest with an unresolved or unclear sentiment that must be explored by the viewer. In this way, Feuerbach draws the viewer into his works with a subtle display of movement and sentiment. His *Self Portrait* (1854–1858; St. Petersburg, State Hermitage Museum) strikes the same pose, but in this case Feuerbach's loosely painted half-length figure turns slightly to peek sideways back at the viewer. This unfinished painting reveals Feuerbach's method of building color from reddish brown background tones to the black and gray colors of his spare professional outfit. Feuerbach's classical paintings were inspired by antiquity via the Italian Renaissance, where the concept of *riposo* was developed to express a noble character. Numerous letters written by Feuerbach to his stepmother in Germany express the artist's high-minded moralizing intentions.

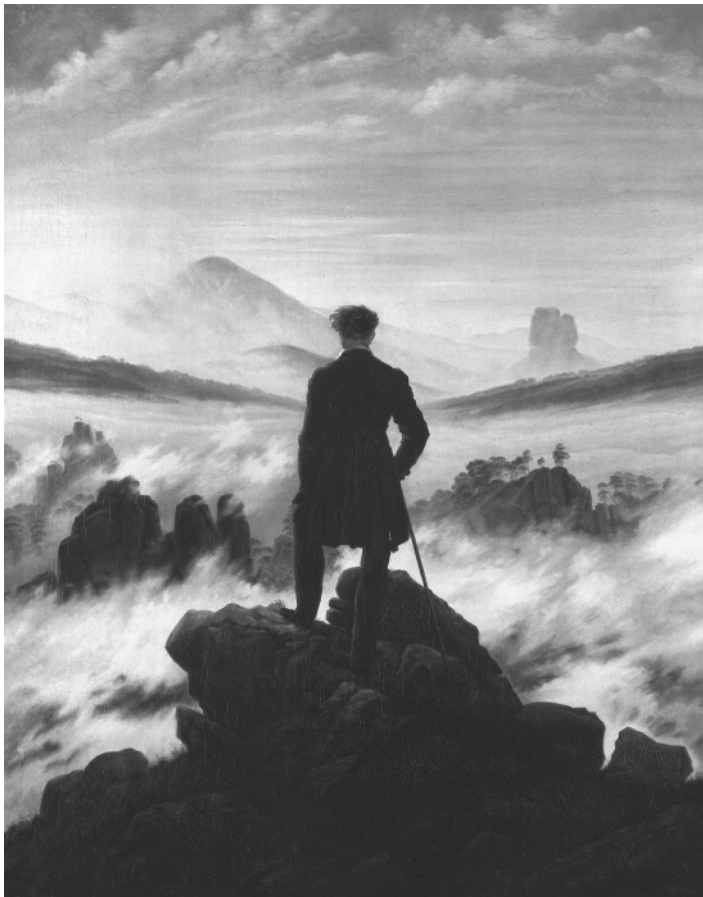
FLANDRIN, HIPPOLYTE-JEAN (1809–1864). The official French court portrait painter Hippolyte Flandrin was born in Lyon to a poor artisan family that initially sent Flandrin to be apprenticed in **sculpture**. In 1829, Flandrin and his brother, the **landscape painter** Jean-Paul, moved to Paris to study with **Jean-Auguste-Dominique Ingres**, and in 1832, Flandrin was awarded the *prix de Rome*. In 1834, Ingres was elected director of the French Academy, a fact that ensured Flandrin's successful career when he returned to Paris in 1838. While in Rome, Flandrin had likely made the acquaintance of artists of the **Nazarene movement**, since Ingres certainly knew the movement's **Johann Friedrich Overbeck**. Thus Flandrin was well poised to work on church murals and frescoes when there was a revival of religious **painting** in Paris after 1840. He worked at St. Séverin and St.-Germain-des-Prés in Paris through that decade, while his best work can be found in St.-Vincent-de-Paul, Paris, from the early 1850s.

FOLK VICTORIAN. See ARCHITECTURE; VICTORIAN.

FRIEDRICH, CASPAR DAVID (1774–1840). Caspar David Friedrich is perhaps the best-known German romantic **landscape painter**. He sought to imbue his works with either the dramatic, in order to heighten the viewer's emotions to a level called the **sublime**, or the symbolic, which reveals tranquility steeped in a sense of awe over God's creation. Friedrich studied in both Copenhagen and Dresden, two art communities invigorated by his focus on landscape as a subject. In Copenhagen, Friedrich was introduced to Dutch

baroque landscape **paintings** and studied with **Jens Juel**, known for his genre paintings. Friedrich then settled in Dresden in 1798 to study both painting and printmaking and to make frequent visits to the Baltic coast where he was born. With his growing interest in nature and its spiritual qualities, Friedrich went on to influence an entire generation of landscape painters across Europe and in America.

Friedrich considered the land to be steeped in religious ideals and the power of nature to reveal the higher power of God's will. For him, the study of nature was equivalent to its worship, as his painting *The Wanderer above the Sea of Fog* (c. 1818; Hamburg, Kunsthalle) well illustrates. Here we see a man from behind, standing on a rocky mountaintop gazing out over a



Caspar David Friedrich, *The Wanderer above the Sea of Fog*, 1818, oil on canvas, Hamburg, Kunsthalle (photo: Wikimedia Commons PD-Art)

heavy fog that envelops the land, leaving the craggy peaks to appear above the mist. Before this mature work, however, Friedrich's first painting of importance asserts the landscape as subject—his *Tetschen Altar* (*The Cross in the Mountains*) (1807; Dresden, Gemäldegalerie)—where a single cross, angled up high and away from the viewer, appears off in the distance, while the rocky mountain and evergreens dominate the composition of the painting. The viewpoint, foreshortened from below, is highly unusual for this subject, and when the painting was first viewed on Christmas Day in 1808, it was received with mixed reviews.

In 1831, Friedrich's student Carl Gustav Carus (1789–1869), a leading Dresden doctor interested in painting, wrote, among his many medical treatises, a number of essays on art, including his *Letters on Landscape Painting* (*Briefe über Landschaftsmalerei: Zuvor ein Brief von Goethe als Einleitung, 1819–1831*). There he states: “Stand on the peak of a mountain, contemplate the long ranges of hills. . . . You lose yourself in boundless space, your self disappears, you are nothing, God is everything.” Both Carus and Friedrich were friends with Johann Wolfgang von Goethe (1749–1832), the German romantic writer noted for his two literary styles, called Sturm und Drang and Weimar classicism. Friedrich, together with Goethe and Johann Christoph Friedrich von Schiller (1759–1805), frequented the villa of painter Franz Gerhard von Kügelgen (1772–1820), known for his portraits and historical paintings in the proto-romantic style. He was a professor at the Dresden Academy of Arts, where he taught Friedrich and undertook a portrait of him in the 1810s that shows the thin, blond-haired man with angular features staring wide-eyed out at the viewer (Dortmund, Museum am Ostwall).

Friedrich's contemplative moods suggest an emotional rather than an analytical response to nature and thus constitute a movement away from the prevailing **neoclassicism** of his era. These moods could certainly have been cultivated through his difficult life circumstances, having lived through the deaths, all at young ages, of his mother, two sisters, and a brother. His strict Lutheran upbringing gave stability to his childhood, however, and this religious foundation certainly inspired his artistic spirituality. Even a less melancholy image—his *Chalk Cliffs on Rügen* (1818; Winterthur, Switzerland, Museum Oskar Reinhart am Stadtgarten), painted while on his honeymoon—shows the couple turned away from the viewer and admiring the dramatic, sharply angled cliff that opens up to a harbor far below.

Philipp Otto Runge, Johann Christian Dahl, and Georg Friedrich Kersting were friends of Friedrich, and Kersting portrayed him in his spare studio in an image from 1819. By the 1830s, however, his reputation had waned, and he eventually died impoverished in 1840. Friedrich remains a key figure in the development of the romantic landscape, which differed from the calmer

classical landscape, to a more contemplative scene of nature that inspired a variety of emotions ranging from bliss and awe to love and even terror. The more fear-inducing images include *The Sea of Ice* (1824; Hamburg, Kunsthalle), which depicts a stark image of the Arctic with jagged shards of ice cut into pieces by a ship that has wrecked into the sea. Clearly, here nature is all-powerful over the workings of mankind. It is these more grim subjects that both intrigued and repelled Friedrich's viewers. Paintings such as this one, as well as his *The Abbey in the Oakwood* (1810; Berlin, Alte Nationalgalerie), are imbued with a sense of melancholy and pervasive loneliness. The ruins of an abbey façade appear here, set against jagged tree limbs in a stark winter landscape. In fact, this painting has been described as similar to the setting of a gothic horror story.

Throughout his life, Friedrich suffered from bouts of depression that certainly helped him to cultivate the powerful sentiments found in such paintings. Nevertheless, despite the lack of critical acclaim during his lifetime, Friedrich's paintings later came to be interpreted as consistent with the fin de siècle melancholic **symbolism**, such as that expressed by the Norwegian Edvard Munch (1863–1944). Later, they inspired a sense of German nationalism when they gained new acclaim under the Nazi regime. Today, Friedrich is internationally known as a founder of the romantic landscape. *See also* LUND, JOHAN LUDWIG GEBHARD.

FÜHRICH, JOSEPH VON (1800–1876). Austrian painter Joseph von Führich was born in Bohemia and first trained with his father, a painter, before he began his art training in Prague, where he exhibited his first two public works at the academy in 1819. In 1826, Führich traveled to Rome, where he met **Friedrich Overbeck** and **Anton Koch**, members of the **Nazarene movement**, an art movement that had been formed in 1809 by six Vienna Academy students who wanted to revive the kind of religious fervor they found in early Renaissance Italian **painting**. They called themselves the *Lukasbrüder* (Brotherhood of St. Luke), and in 1810 this group had moved to Rome where they settled into an abandoned monastery. Führich, then, was a late follower of this nostalgic style. In Rome, he completed several frescoes in the Palazzo Massimi and numerous religious works.

Führich eventually moved back north and began to teach drawing at the Vienna Academy in 1841, where he spent the majority of his career. There he completed a series of large paintings in St. Johann Nepomuk, and then a larger series of paintings in the Lerchenfeld Church in Vienna. Führich's painting *Road to Emmaus* (1837; Bremen, Kunsthalle) is a good example of his style. Here we see a very linear and lyrical work, with the three figures in the foreground of a Raphaellesque **landscape** painted in deeper and more

monochromatic tones. Führich has clearly studied the early Renaissance Umbrian painter Perugino's hand gestures and poses to imbue his works with a sense of grace and restrained elegance.

FUSELI, JOHANN HEINRICH (FÜSSLI) (1741–1825). Johann Heinrich Füssli, known as John Henry Fuseli, is best known as a romantic artist working in England during the time of the Industrial Revolution. Born in Zurich, Switzerland, into a large and highly intellectual household, Fuseli was taught by his father, the painter Johann Caspar Füssli, to question the elitist rococo era as well as French rational thought, and instead to explore the sensory experiences that bordered on the irrational, powerful, and original, in other words, on nascent romanticism.

Destined for the church, Fuseli received a religious education and then traveled to England in 1765, where he met Sir Joshua Reynolds (1723–1792) and began to establish his career as an artist. He moved to Rome in 1770 to study classicism and focus on the work of Michelangelo, but in 1778 he made his home in London and established a career illustrating and translating books into French, German, Italian, and English. After the American



Johann Heinrich Fuseli, The Nightmare, 1781, oil on canvas, Detroit, Institute of Fine Arts (photo: Wikimedia Commons PD-Art).

War of Independence concluded in the 1770s, widespread discontent grew among the working class in Europe. Revolts in Ireland in the 1780s acted to focus England's attention on its various colonies, and specifically on its slave trade. Whigs and Tories both supported abolition of the slave trade, and from 1789 to 1793, parliamentary debates resulted in the abolition of slavery in 1807. Fuseli, together with **neoclassicist** Josiah Wedgwood (1730–1795), was adamantly opposed to slavery and sought to question many traditional institutions in his art.

One such work from 1786, his **painting** *Oedipus Cursing His Son Polynices* (Washington, D.C., National Gallery of Art), reveals this focus on powerful emotion and an unusual visual interpretation of a classical subject. Here we see a darkly theatrical image of Polynices, who had expelled his father Oedipus from Thebes to live as a beggar, returning to ask his father's help in overthrowing his rival brother. At the bottom left of the painting, Polynices kneels away from his father, shielding himself from his father's wrath. Oedipus points accusingly toward his son, creating a dramatic diagonal link between the two figures that suggests Oedipus' subsequent filial curse. This movement is compositionally and emotionally balanced by Oedipus' two daughters—Ismene, who sobs at her father's knee, and Antigone, who stands above her father and mediates pleadingly between her father and brother. The dark background of this painting highlights the dramatic scene and provides a theatrical setting for the complex figure group. This was the type of classical narrative favored by romantic artists, who sought to highlight the complexity and raw power of conflicting emotions—moods that had been denied in the rational thinking of the classical Enlightenment.

Fuseli's most famous work is his painting entitled *The Nightmare*, from 1781 (Detroit Institute of Arts). This large oil-on-canvas painting reveals an image of a young woman, tormented in her restless sleep by an incubus, a Swiss legendary creature that causes erotic dreams. An eerily rendered horse, which the incubus travels on, peers through the red curtains of the woman's bed, heightening the nightmarish qualities of the image and revealing a pun on the word "nightmare." This painting, exhibited at the Salon in 1782, provoked a mixture of responses. Interestingly, **Horace Walpole**, a proto-romantic writer in England, considered Fuseli's later work to be that of a madman, while other critics thought some of his work should be destroyed. Nonetheless, his acceptance in the Royal Academy in London, his academic lectures, and his training of such subsequently well-known artists as **John Constable**, testifies to the interest such a style and subject matter could broadly engender in England in the later 18th century.

G

GARNIER, J. L. CHARLES (1825–1898). French architect Charles Garnier is best known for his use of new technology in historically referenced structures. Garnier was born in Paris to a blacksmith and studied at the *École des Beaux-Arts* beginning in 1842, and in 1848, after winning the *prix de Rome*, he moved to Rome to continue his studies. From there, Garnier traveled to Greece and Constantinople, where he learned a variety of styles that informed his eclectic approach to **architecture**.

The Opéra, or Opera House, in Paris, is his most famous work done in the **Beaux-Arts** style, which is the architectural term used for this later 19th-century French academic art style, or **academicism**. Begun in 1861, the Opera House is a massive building constructed as the centerpiece of a new urban plan created under Napoleon III by the urban planner Georges-Eugène Haussmann (1809–1891), who is credited with designing the Bois de Boulogne as well as revitalizing many smaller parks throughout the city, but his more controversial work includes the cutting of wide boulevards through other parks as well as through populated neighborhoods, a practice that destroyed much of the **medieval** city center.

The boulevards leading to the Arc de Triomphe as well as the wide streets that formed triangular-shaped city blocks around the Opéra are Haussmann's signature works, and the Opéra was at the center of this development. This massive building, constructed to be seen from a great distance and a variety of different angles, was designed by Garnier to showcase a conflation of classical, Renaissance, baroque, and **neoclassical** styles—all in order to create what Garnier called the new style of Napoleon III. The façade recalls the Louvre Palace, while its massive scale is on a par with Versailles Palace. The luxurious ornamentation of the building references its role as a richly decorated place of high-class entertainment where citizens of Paris go to see, and to be seen, by posing upon the sweeping stairs and across the balconies of the grand foyer and theater.

This building, constructed at a time when architects had access to new materials and technologies that allowed them to push their buildings into new stylistic directions, is unlike the more modern midcentury constructions by architects such as Joseph Paxton (1801–1865) and Henri Labrouste

(1801–1875), whose use of cast iron, mass-produced glass, and prefabricated materials blends a sparser use of historical elements with a newer, more simplified modern approach to architecture. In these structures, the newer materials are made visible and are celebrated, while in Garnier's building, they are hidden behind such traditional materials as stone and marble and simply act to reinforce the exterior walls from within the structure.

GENOD, MICHEL-PHILIBERT (1795–1862). French painter Michel-Philibert Genod studied with **troubadour-style** painter **Pierre-Henri Révoil** in his hometown of Lyon, which was the epicenter of this movement. The troubadour style was one of the many **historicist** movements of the romantic era, this one named after the troubadour tradition of late **medieval** France. Thus the style celebrated the ideas of chivalry, beauty, and love found in French medieval literature and history. Nationalism and bravery are also important themes, found in the **painting** *Pharamond Raised on a Shield by the Franks* (1841–1845; Versailles, Musée National du Château), begun by Révoil and completed by Genod. The historical narrative focuses on Pharamond, the legendary first king of the Franks, at the moment that he is elevated to his reign. Pharamond was popularized in various late medieval Arthurian romances and again in William Shakespeare's *Henry V*, and he reappears in romantic images of early French history. *See also* RICHARD, FLEURY-FRANÇOIS; VAFFLARD, PIERRE-ANTOINE-AUGUSTE.

GÉRICAUT, THÉODORE (1791–1824). Théodore Géricault trained in the early romantic style of **Antoine-Jean Gros** in Paris. Born in Rouen, Géricault first studied with the hunting and sporting painter Carle Vernet (1758–1835) and then with **neoclassical** painter Pierre-Narcisse Guérin (1774–1833) in Paris. Géricault favored the more dramatic art of Peter Paul Rubens (1577–1640), whose paintings he studied at the Louvre Museum, and after spending a year of study in Rome in 1816, he returned to Paris with new ideas on how to infuse history **painting** with drama, inspiration, and social criticism. Thus his works are described as revealing a form of romanticism that had its origins during the reign of Napoleon but had become fully developed during the Restoration of 1818 to 1848.

One of Géricault's first paintings done in this style, right after his return from Italy, was his famous *Raft of the Medusa* (1818–1819; Paris, Louvre Museum), which he exhibited at the Salon of 1819 with the title *Shipwreck Scene*. This story details a scandalous event from two years prior, when in 1816 a French ship sailing to Senegal ran aground near its final destination. The captain and his men sailed off on the lifeboats while the remaining passengers were left to fend for themselves on a hastily built wooden raft. When

the raft was discovered 13 days later, only one tenth of the approximately 150 passengers were still alive. These passengers told the horrific story of how the others had died, one by one, some having slipped into the sea to be consumed by sharks while others succumbed to dehydration and desperation. The remaining people survived by eating the flesh of the dead. This scandalous event was used by liberals to highlight the incompetence of the royalist government. The captain of the ship, for example, was known for his aristocratic incompetence at sea and had been given his position as a political appointment.

Géricault traveled with this painting for the next several years, exhibiting it in England and Ireland, where it became famous for its scathing condemnation of the French government. In looking at the painting, one can also see that, narrative aside, the composition and style reveal a masterful work of art. Here is a group of semiclad men and women, lying across each other on the brink of death. The diagonal lines of the overlapping bodies create dramatically crisscrossed lines across the canvas. The wooden raft floats against the green and frothy churning ocean water, while a wave begins to form behind the sail at the left of the painting, and the right background reveals a set of dark clouds and reddish sky. Two men lean upward to wave their shirts against an empty sky in an almost useless attempt to attract the attention of other ships. In fact, the one man at the top of the pyramid of figures, seen waving most dramatically toward the sea, has been identified as Jean Charles, a black man who survived the voyage. Often interpreted as an image of the human struggle against the powerful elements of nature, this painting can also be seen as the ultimate triumph of the oppressed.

Géricault's interest in social commentary became more pronounced while he traveled through England and began to work in the less-expensive printmaking format to produce a series of images that showed the lives of the poor. His lithograph *Pity the Sorrows of a Poor Old Man* (1821; New Haven, Conn., Yale University Art Gallery) is from a series of 13 prints entitled *Various Subjects Drawn from Life and on Stone*. In this image, we see an old beggar slumped down on the curb in front of the window of a bakery. Inside the bakery, we see a customer buying a loaf of bread, unaware of the hungry man outside who leans toward the window as if trying to catch the scent of the freshly baked bread. Lithography had just been invented in the late 1700s, and it allowed Géricault, as well as artists **Francisco Goya** and **Honoré Daumier**, to create prints that were highly expressive because they were drawn freely onto a stone rather than scratched into the surface. This style and subject both anticipated the romantic art of the next decade, and Géricault in particular strongly influenced the art of **Eugène Delacroix**.

GÉRÔME, JEAN-LÉON (1824–1904). A leader of the academic style of painting called **academicism**, Jean-Léon Gérôme was born in the small town of Vesoul in eastern France to a goldsmith. Although his father initially discouraged his interest in art, he finally sent Gérôme to Paris in 1840 to study **painting** in the studio of **Paul Delaroche**, known for his highly realistic and linear painting of romantic art, a style found also in Gérôme's work. Gérôme is known for his lushly painted, sensually depicted historical narratives, mythological stories, and **Orientalist** imagery, and he was also a sculptor, although he is best known today for his paintings. In 1843, Gérôme traveled through Italy with Delaroche, but he returned to Paris after one year due to illness and began to study with **Charles Gleyre**, known for his neo-Grec, **classical revival** style of painting. Despite never having won the *prix de Rome*, Gérôme enjoyed early success in Paris after winning numerous medals at the annual Salon exhibits and receiving praise from the leading art critic, Théophile Gautier. Soon after, Gérôme began receiving commissions, mainly for large historical paintings.

One such work, a commission received in 1852 from Alfred Emilien, Count of Nieuwerkerke and member of the court of Napoleon III, was for an oil painting *The Age of Augustus* (Los Angeles, Calif., J. Paul Getty Museum). Here Augustus is found seated, enthroned in front of the Temple of Janus in the center of the painting, creating a triangular format to the overall composition. Around him are a group of figures that include an allegory of Rome and various classical statesmen. In the foreground of the painting is a scene of the birth of Christ, which shows that Christ was born in the era of Augustus, but most importantly, the image reinforces the idea that the Christian world follows the pagan world in one historical progression and asserts the importance of antiquity as the foundation for Christianity. In preparation for this work, Gérôme traveled widely in order to study different ethnic features and people types, and in this way he developed a deep interest in the exoticism that was very popular in the romantic era. In 1855, the large mural was displayed at the Universal Exposition held in Paris, and it set the tone for Gérôme's future successes. In 1854, Gérôme went on a second trip to Turkey, and in 1856, he traveled to Egypt to study Islamic and northern African culture, making studies during his travels which he later used in **sculptures**, prints, and paintings.

Gérôme's *Pollice Verso* from 1872 (Phoenix Art Gallery) is one of his most famous works, depicting a gladiatorial scene where ancient Roman spectators and vestal virgins, seated above the arena, turn their thumbs down, which Gérôme interpreted to mean that the opponent was to be condemned to death. In actuality, only the emperor could give such a command, and the gesture was slightly different from what is depicted here. Nonetheless, this

gesture helped to fuel the romanticized accounts of ancient Roman gladiatorial violence and death.

Gérôme was also intrigued by slavery, the power structure involved, and the exploitation of women, especially white women, often shown nude, on display in very sensually depicted images. His *Slave Market in Ancient Rome* (c. 1884; St. Petersburg, State Hermitage Museum) is one such work. Here we see a nude woman, shown standing and on display on a slave market platform. She covers her face in shame while Roman clients bid on her. To her left is another nude woman, seated on the ground and grimly awaiting her fate. Behind her is a mother dressed in a veil, together with three nude children. So, despite the sensual appeal of Gérôme's work, he also depicts the horror of slavery. His *Pool in a Harem* (c. 1876; St. Petersburg State Hermitage Museum) is considered a more "ethnographic" work in its romanticized depiction of Islamic culture. Here we see a Turkish bath, very precisely detailed and tightly painted, with a group of white women lounging around, two of whom are attended to by a dark-skinned black male slave. Light comes into the room via holes in the roof rather than windows, which highlights the privacy of the work. The details of the bath, the Turkish rug, and the clothing are highly naturalistically rendered.

Very interested in religious beliefs so different from Christianity, Gérôme also explored such rituals as *The Snake Charmer* (c. 1870; Williamstown, Mass., Sterling and Francine Clark Art Institute), where we see a young, nude boy with a python wrapped around his body. An old man plays a wooden flute in order to "charm" the snake into submission. A group of men, likely merchants and soldiers visiting the area, sit on the ground enjoying the performance. They are carefully depicted in a variety of tribal clothing, revealing how Gérôme incorporated in his highly realistic work a pastiche of imagery from Egypt, Turkey, and other Eastern locations he visited. Therefore, such works do not represent a conscious desire to understand such cultures in an anthropological manner, but instead to view them voyeuristically in order to celebrate their differences from Western, European conventions.

Gérôme received numerous honors throughout his life, from the Legion of Honor to membership in the Institute of France and the Royal Academy in London. Best known for his sensationalized Orientalizing works, he also completed highly veristic portraits and animal images. *See also* CHAS-SÉRIAU, THÉODORE; DELACROIX, EUGÈNE; GROS, ANTOINE-JEAN; HUNT, WILLIAM HOLMAN; INGRES, JEAN-AUGUSTE-DOMINIQUE; LEWIS, JOHN FREDERICK.

GIFFORD, SANFORD ROBINSON (1823–1880). American **landscape painter** Sanford Gifford was one of the main **Hudson River school** artists.

Born in Greenfield, New York, to an iron foundry owner, Gifford spent his youth in the Hudson valley area that was to be the source of inspiration for his later landscape **paintings**. He then went to Brown University for two years but left before graduation to pursue a career in art in New York City. There he began to study drawing at the National Academy of Design, and in 1847, he held his first exhibition at the National Academy, where he was later elected as an associate in 1851 and then an academician in 1854. Gifford's paintings focus on the landscape of upstate New York and New Jersey, but he also traveled to Europe in 1855 to 1857, where he met **Albert Bierstadt** and **Worthington Whittredge**.

In 1858, Gifford traveled to Vermont, where he painted *Mount Mansfield, Vermont* (1859; New York, National Academy of Design). This work is one of around 20 paintings created by Gifford at the Mount Mansfield and White Mountains areas during the summer, and it was the painting he submitted to the academy that year. Here we see irregular contours in the landscape and a focus on its Native American past, with a sense of spirituality emphasized by the hazy atmosphere and luminous light effects. His later painting *October in the Catskills* (1880; Los Angeles County Museum of Art) reveals a dramatically golden-lit scene where the viewer stands on the edge of a mountain drop-off, dramatically rendered with a cluster of rocks that fall away to a tree-filled valley far below. Beyond the valley, rolling hills create a series of undulating lines that stretch far into the background. There, the hazy sky with clouds covering the sun, which rests low in the sky, is an excellent example of Gifford's interest in light effects and seasonal changes, in a style called **luminism**, which is considered a branch of Hudson River school painting.

Like Gifford's close friend **James Augustus Suydam**, Gifford sought to use coloristic effects to lend a poetic sense of longing to his romanticized landscapes. In the summer of 1867, Gifford traveled along the New Jersey coastline, where he began to focus on coastal images. A year later, he traveled again to Europe, but this time he visited the Middle East and Egypt, and the following year, after his return home, he traveled through the western part of the United States. Gifford died in New York City in 1880 from malaria. *See also* HEADE, MARTIN JOHNSON.

GILLRAY, JAMES (1757–1815). English artist James Gillray is best known for his caricatures, following in the tradition of satire made popular by his predecessor William Hogarth (1697–1764). Gillray was born in Chelsea, where his father lived at the Chelsea Hospital due to having lost an arm in the War of the Austrian Succession. Gillray first studied letter engraving; then, after a period of self-exploration, he entered the Royal Academy while working in engraving. Most of his caricatures are etchings, although some

are in aquatint. During Gillray's career, he lived in the London house of his publisher, Hannah Humphrey, whom it is thought he considered marrying at various points throughout their professional relationship. Gillray initially created political satires, a number of which were directed against King George III until they were censored. Nonetheless, his humorously negative portrayal of aristocratic life, presented as buffoonery, was enormously popular.

His print *The National Assembly* from 1804, the plate of which was purchased by the Prince of Wales for its destruction, reveals a careful balance between likeness and exaggeration, making figures recognizable despite their robust features, symbolic of greed, and their vacuous expressions, a sign of ineptitude. In any case, his political leanings never favored one party over the other; rather, he considered the government itself to be a corrupt institution. His social satires are equally scathing and spare no one in their quest to poke fun at illnesses, doctors, married couples, leeches, fools, and members of the poor and middle class. Such works represent an important example of new developments in caricature in the early 19th century and reveal aspects of the vernacular not found in **academic painting** of the age.

GILPIN, WILLIAM (1724–1804). William Gilpin is known as one of the originators of the **picturesque**, which he defined as a kind of beauty that makes a picture agreeable. Gilpin was born in Cumberland and graduated from Queen's College in Oxford, after which he entered the church. He was also a writer and later was employed as the headmaster at Cheam School outside of London. Gilpin was also interested in art, and while his brother Sawrey Gilpin became a painter, Gilpin began to write about **aesthetics**, mainly focusing on **landscape painting** and the idea of the picturesque, which became popular among romantic painters and architects such as **Horace Walpole**, a leader of the **Gothic revival**. Gilpin's work *Essay on Prints*, published in 1768, is where we find the original definition of this term. To Gilpin, the picturesque often dealt with textures in an image that focused on a rough or broken building surface, or an intricate line of the land rather than a smoothly polished appearance. His definition was well suited to the ruined **medieval** monasteries and churches found around England, Wales, and Scotland, such as the famous Tintern Abbey, immortalized in a poem by William Wordsworth. This focus on such British monuments coincided with a growth in domestic tourism in Britain in the 1780s and 1790s.

GIRODET-TRIOSON, ANNE-LOUIS (1767–1824). Anne-Louis Girodet-Trioson initially trained with the French **neoclassical** painter **Jacques-Louis David** but went on to establish a career working in the newly developed romantic style. This romanticism can be seen in the finely detailed pencil *Self-Portrait*

(1824; Orléans, Musée des Beaux-Arts) that depicts the artist tilting his head toward the viewer and gazing out with a probing stare set against a wild mass of hair that frames his face.

Girodet was born in Montargis in north-central France, and after the death of his parents, the young boy was raised by a guardian whose name he adopted later in life.

After his studies in Paris, Girodet won the *prix de Rome* and moved to Rome to study from 1789 to 1793. His classically inspired **painting** of *The Story of Joseph and His Brethren* was the work with which he won the Rome prize, and the earliest work for which he is known. In Italy, Girodet began to infuse his classically inspired works with a heightened sense of emotion and drama, and back in France he focused on creating very precisely depicted portraits and dramatic narrative. His *Deluge*, from 1806 (Paris, Louvre Museum), reveals a dramatic image of a young man with his family fleeing the Flood of Noah. While he carries an elderly man on his shoulders with drapery swirling around in the wind, he reaches down from his rocky cliff step to grab the arm of a woman, seen with her body wrenched backward awkwardly as another young man desperately clings to her long hair to pull himself up the cliff. The woman clings to her baby while attempting to regain her foothold, yet another woman's face can be seen in the lower left corner of the painting, floating dead in the quickly rising deluge. The close-up view of the wild-eyed terror seen in the faces of these figures creates a heightened level of horror unseen in earlier art styles. Tightly painted in a linear approach similar to the work of his teacher, David, Girodet created beautiful figures in the style of **neoclassicism** but infused them with an entirely romanticized tone. The impact of this piece can be seen in a later painting of *The Deluge* by **Théodore Géricault** (1818; Paris, Louvre Museum), but while Girodet focused on the figures straining to reach high ground, Géricault reduces the scale of his figures in his foreground and includes an expansive stormy seascape, thus allowing the dark clouds and vast watery setting to heighten the expressive qualities of the narrative.

Girodet's *Burial of Atala* (1808; Paris, Louvre Museum) is perhaps his best-known work. Based on the story by François-René de Chateaubriand (1768–1848), here we see the beautiful young girl Atala dressed in a white gown that symbolizes her Christian purity being placed into her grave by a hermetic priest and her young Natchez Indian lover who clings to her legs in despair. According to the novella, since Atala saw no way to resolve her religious vow of chastity with her love of this Native American man, she poisoned herself. In this image, her sensual body rests gently in the priest's arms, which frame her sweet, sleeplike face while her lover's sorrow spills through his dark black hair onto her thighs. He sits on the edge of her shallow



Anne-Louis Girodet-Trioson, *The Entombment of Atala*, 1808, Paris, Louvre Museum (photo: Wikimedia Commons PD-Art).

grave with his feet resting in the freshly dug hole. A cross can be found in the background, set against the sky beyond the cavelike setting of her burial. Light emanates from the cross to her body, creating a spiritual link with the divine. Chateaubriand, considered the founder of romanticism in French literature, conceived of this story while traveling through the southern part of North America during the French Revolution.

Girodet's *Portrait of Chateaubriand Meditating on the Ruins of Rome* dates to 1808 (Saint-Malo, Musée du Château de Saint-Malo). Here we see the young military man and writer leaning against a brick wall, overgrown with ivy. In the background are the remains of an ancient arena. Chateaubriand leans with his elbow resting on the wall and his hips shifting outward. His right hand rests inside his jacket flap in the manner, for example, of Napoleon, while his dark hair swirls around his head. A similar pose can be seen in Girodet-Trioson's *Portrait of Jean-Baptiste Belley* (1797; Versailles, Musée National du Château de Versailles). Belley was a former slave sent to represent the island of Haiti, then the French province of Saint-Dominique, in the newly formed French Republican Assembly in Paris. Belley was an important figure in the movement to abolish slavery in the French colonies

in 1794. In this portrait, we see Belley leaning to the viewer's left with his elbow resting on a pedestal that supports a marble portrait bust of the abbot Guillaume Raynal (1713–1796), who wrote a treatise condemning slavery. Thus, for a brief time period, slaves enjoyed the same rights as freemen in the colonies, until Napoleon reversed the law in 1801. Thus the paintings of Girodet can be seen as demonstrative of the turbulent times of early 18th-century France after the French Revolution, a time often characterized by romanticized art and literature.

GIRTIN, THOMAS (1775–1802). English romantic painter Thomas Girtin was born in London and is best known for his watercolors, a technique he learned as a young man employed in a printmaking studio where he was hired to add color to prints. His contemporary and good friend **J. M. W. Turner** was also employed in the same studio. As Girtin became known for his architectural watercolor sketches, he helped to elevate watercolor **painting** to a higher level of acceptance in Europe. Girtin's watercolors typically reveal a broader, more varied palette than traditional watercolor images of the time, and he sometimes added pen, ink, or varnish to enrich the texture and tone of his images. Many of his paintings depict **medieval** monasteries and Gothic churches seen during visits to northern England and Wales. One example is his graphite and watercolor *Tintern Abbey* (c. 1792; London, Courtauld Institute of Art), a dreamlike pastel image of the ruined Welsh abbey that was popularized with the publication of the romantic poem by William Wordsworth in 1798.

GLEYSRE, MARC-CHARLES-GABRIEL (1806–1874). Swiss painter Charles Gleyre was born in the small town of Chevilly outside of Lausanne, but upon the early death of his parents, he transferred to Lyon to be raised by his uncle. He moved to Paris to study for several years, and later he inherited the studio of **Paul Delaroche** and trained some of the impressionist artists of the late 19th century, including Claude Monet and Pierre Auguste Renoir. After his own studies in Paris and his travels to Italy, Gleyre spent six years traveling throughout the Near East and northern Africa. Gleyre fell ill while abroad and returned to his home in Lyon, and then back to Paris to set up a studio and paint genre scenes of his travels. These include *Egyptian Temple* (1840; Lausanne, Musée Cantonal des Beaux-Arts) and such watercolor and pencil images as his *Albanian Peasant, Athens* (1834; Boston, Museum of Fine Arts).

In addition to this exotic subject matter popular in mid-19th-century romanticism, Gleyre was also interested in images of human emotion. His **painting** *Evening (Lost Illusions)* (1843; Basel, Kunstmuseum), which was

well received at the Salon of 1843, depicts a sad poet seated by a river's edge holding a lyre while gazing at a group of young maidens departing in a boat. This subject recalls *The Return from Cythera* (1717; Paris, Louvre Museum) by the rococo painter Antoine Watteau (1684–1721), one of the first artists to tease out the subtle distinctions between different types of romantic love in the form of his new genre called the *fêtes galantes*. Both paintings depict the melancholy image of a festive day's end as an allegory of the brevity of love and life. The complex and often complicated emotions expressed in the paintings of Watteau, unlike the more straightforward and playful scenes of love depicted by subsequent rococo artists, can be seen to anticipate the subtle emotional interplay found in later romantic paintings such as Gleyre's work.

GOTHIC REVIVAL. The Gothic revival is a style found predominantly in **architecture** but relates to the **medieval** revivalist movements in **painting** and **sculpture** found in the **Nazarene movement** and the **Pre-Raphaelite Brotherhood**. These medievalists favored the secular narratives of the feudal era where courtly romance and bravery in battle were two central themes of interest, as found in the widespread renewal of interest in the stories of Tristan and Iseult, Roland, and Arthur and his knights. The writing of the English poet Alfred Tennyson (1809–1892) illustrates this type of romanticism. However, in the Gothic novel of the 19th century, the sentiments that came out of these narratives are more **sublime**. That is, they escalate into more powerful emotions of passionate love, fear, and horror, and they are very often set within the **picturesque** surroundings of the isolated, forgotten medieval castle or the haunted rural baronial estate. Such Gothic revival, or neo-Gothic, narratives include Mary Shelley's *Frankenstein* from 1818 and Edgar Allan Poe's *The Fall of the House of Usher* from 1843. Sometimes the Gothic revival is found in conjunction with more exotic styles of **Orientalism** or the **Egyptian revival**, and this style was part of the general trend of romanticism that reached its high point from 1830 to 1870. Revivalist movements were not new in architecture, but prior to this time, they had mainly centered on the revival of classicism. The Gothic revival, however, originated in England and was fueled by a nostalgic view of the Middle Ages in northern Europe.

By the early 19th century, the Gothic revival came to be seen as the national style of England, one that was historically native to northern Europe and was therefore more appropriate to English architecture than the **neoclassical** style of southern Europe. In England, the Gothic revival developed its own philosophical foundations that made it socially and politically relevant to **Victorian** times. One of the best-known examples of the Gothic revival is the Houses of Parliament, built in London from 1836 to 1880 by **Charles**

Barry and Augustus Welby Northmore Pugin after fire destroyed Parliament's earlier Westminster Palace in 1834. The Gothic style matched the Gothic style of Westminster Abbey, located to the west of the new Parliament buildings, which symbolizes the history of English monarchic power. For the new buildings, Barry devised a symmetrical plan to suggest a balance of that power with democratic rule, while Pugin was responsible for their Gothic decorative detailing.

The Gothic revival also found favor in the United States, where it was used most frequently in the construction of Roman Catholic and Episcopalian churches and university buildings. College campus buildings were often constructed in the Gothic revival in order to provide a visual reminder not only of the late medieval origins of the university institution but also as reminders of the high level of quality represented by the famous English colleges of Oxford and Cambridge, symbolically transferred to the "Ivy League" colleges found along the East Coast of the United States. These were some of the first institutions in the United States to represent the Gothic revival style. Church architecture that best represents the Gothic revival style includes **Richard Upjohn's** Trinity Church in New York City, 1839–1846, which is a stone building that features two levels of pointed-arched, stained-glass windows that run along the nave and are topped by pinnacles, while a tall spire forms the bell tower at the front of the church. In the interior, stained glass over the choir area floods the high altar with colored light, while the vaulted ceiling, made of plaster rather than masonry, recalls the soaring interiors of the original Gothic constructions.

Interest in the Gothic continued through the 19th century, with **Charles Locke Eastlake's** publication of *A History of the Gothic Revival*, followed in the 20th century by Kenneth Clark's influential *The Gothic Revival: An Essay*, published in 1928. As a professor of design, Eastlake focused on creating Gothic-styled interior designs, a style that can be traced to the Tudor homes in England that have medieval tracery and other whimsical Gothic interior designs. His approach, however, was more in keeping with the **arts and crafts movement** of **William Morris** and the **Pre-Raphaelite Brotherhood** and came to be called the Eastlake style. *See also* BARRY, SIR CHARLES; BUTTERFIELD, WILLIAM; MILLER, SANDERSON; PUGIN, AUGUSTUS WELBY NORTHMORE; RICKMAN, THOMAS; SALVIN, ANTHONY; SCOTT, GEORGE GILBERT; UPJOHN, RICHARD; VIOLLET-LE-DUC, EUGÈNE EMMANUEL; WALPOLE, HORACE; WYATT, JAMES.

GOYA Y LUCIENTES, FRANCISCO JOSÉ DE (1746–1828). Francisco Goya is the best-known romantic painter to work in Spain from the latter

1700s through the Spanish Revolution in the early 1800s. Goya was born in the town of Fuendetodos in Aragon, where a museum is located today devoted to his career. His father was a gilder, and later the family moved to Zaragoza in order to expand their business. There, at age 14, Goya was apprenticed to a little-known painter named José Luzán. Goya then moved to Madrid to study with neoclassicist Anton Raphael Mengs (1728–1779), whose portraiture and rococo-styled **painting** was influenced by his Spanish baroque predecessor Diego Velázquez (1599–1660). However, difficulties with his instructor likely prevented Goya's acceptance into the Royal Academy in Madrid on two separate occasions.

Soon afterward, Goya traveled to Rome, winning a painting competition on Parma in 1771 before returning to establish his career in Zaragoza. His first commissions were for religious work in Zaragoza, but he soon received a commission to make designs for a series of royal tapestries, some of which were used at the Escorial in Madrid. It was this commission that brought him to the attention of the royal family. He was then appointed a member of the Royal Academy of Fine Art in Madrid and received his first portrait commission in 1783 from the Conde de Floridablanca, an enormously powerful secretary of state from 1777 to 1792. This painting, now located in the Banco Urquijo in Madrid, owes much to the influence of Mengs.

In 1788, Goya painted *The Family of the Duques du Osuna* (Madrid, Prado Museum), depicting the family of Goya's most loyal patrons. The Duke of Osuna was a member of the Spanish Royal Academy, his children made the family library a public institution, and the Osuna palace was a meeting place for intellectuals in Madrid. Velázquez belonged to this group of intellectuals, who followed the progressive ideals of the French philosophers, but at the beginning of the French Revolution, King Carlos IV of Spain sought to prevent these ideas from entering Spain. Instead, he reintroduced the Inquisition and ended the more liberal social policies that had gradually been brought into Spain during the 18th century. In 1808, Napoleon conquered Spain and established his brother Joseph Bonaparte as ruler. Many progressive Spaniards were initially pleased with the establishment of a more liberal constitution in Spain, one based on the French model, and with the cessation of the Inquisition. But soon afterward, with threats made to the royal family and Spanish blood spilled in the streets of Madrid, the French quickly became viewed as the aggressors in Spain. The Spanish Revolution ensued, and the monarchy was restored in 1808 with King Ferdinand VII, who reversed some of the tenuous social advances made during the brief French occupation. Goya, increasingly disillusioned with such flawed political systems, ended his career in despair, working at home near Madrid on a series of dark images of human foibles and shortcomings.

The Spanish Revolution had begun at the death of the Spanish King Carlos III in 1788 during a time when Spain, with its colonies, was a great economic power. Despite having lost its holdings in North America during the Seven Years' War between France and England (1756–1763), when Spain ceded Florida to England, its newer wealth came from trade routes to the Indies and, beginning in 1783, to Asia. By the second half of the 18th century, however, industrial development in Spain was similar to that of England, and power began to shift away from the monarchy. In addition, when news of the French Revolution arrived, Carlos IV, the son of Carlos III, feared the same would happen in Spain. When France's Louis XVI accepted the French Constitution, Carlos IV, with his minister Floridablanca, rejected the announcement as coerced, but nonetheless, in 1792, Carlos IV replaced Floridablanca with a new, more liberal minister, the Conde de Aranda, with the hope of building a relationship with the French revolutionary leaders. The execution of the French monarch in early 1793, however, only destabilized Spain further—sufficiently so that Spanish revolutionaries soon declared war on the Spanish government. During this time, civil unrest led to violence in the cities as well as in the countryside of Spain. It was also during this time, in 1787, that the Duquesa de Osuna commissioned Goya to undertake a series of seven paintings of country scenes for her summer house outside Madrid. Instead of idyllic images of an idealized land, in one image Goya chose to portray *Highwaymen Attacking a Coach* (private collection). This violent crime scene reveals a horrifying image of bloodshed for which Goya became well known later in his life.

Goya's art fits into this era with a form of romanticism that does not idealize his culture or demonstrate a yearning for past styles or other cultures but instead portrays the **sublime**, the dark and terrible, that he witnessed in his life and sought to give a visual context for in his art. In 1792, Goya also got cholera, which left him deaf. During his recovery, as he studied French Enlightenment philosophy, his works became more progressive in their message. Such can be found in his series of 80 etchings entitled *Los Caprichos*, in, for example, a print called *The Sleep of Reason Produces Monsters* (1796–1798; New York, Hispanic Society of America), which suggests the overall theme of these etchings: the lack of reason in Spanish society. In this example we see the male allegorical figure of Reason slumped over and sleeping, while various monstrous, batlike demons and dark cats lurk behind him. The remaining prints detail disturbing events from Spanish life that frustrated Goya. By creating these mass-produced prints, Goya hoped to awaken reason in his country.

His portrait of the royal family, *Family of Charles IV* (1800; Madrid, Prado Museum), is puzzling in its representation. Commissioned by the royal family, who approved of Goya's portrait sketches made for the painting, the large group portrait echoes Velazquez' famous royal portrait *Las Meniñas* (1656;

Madrid, Prado Museum) in its inclusion of the artist, who appears at the left peering out from behind a large canvas. In front of Goya stand 13 members of the royal family, from a young infant to the patriarch, standing in the middle of the work with his wife. Dressed in gilt-trimmed clothing in a royal room with large paintings hung on the wall behind them, the family members are revealed to be in various states of attention. While some gaze out of the painting without much expression, others look off, distracted, behind them, or out from partially obscured positions behind the taller members of the family. Considered satirical, the painting shows the family as not powerful or intelligent and thus is a subtle comment on the royal entitlements beginning to be questioned during this era. How did the family accept this painting? Likely, its sense of spontaneity and its advanced compositional approach allowed for its acceptance by the royal family. This commission was given to Goya at a time when he was a well-known royal portrait painter.

Goya's most famous painting, however, is his historical scene *Third of May, 1808*, painted in 1814 (Madrid, Prado Museum) as a warning to civilized society that Goya saw crumbling around him. This powerful work focuses on the horrific massacre of innocent Spanish citizens by the French



Francisco José de Goya y Lucientes, *Third of May, 1808*, 1814, oil on canvas, Madrid, Prado (photo: The Yorck Project—GNU Free Documentation License).

army afraid of a mass uprising after rumors of planned assassinations of the royal family enflamed anger and fear among the people. In the center of this gruesome work, a man dressed in a luminous white shirt and light-colored yellow pants holds his arms out in the manner of Christ crucified. Here was the martyr to the cause of Spanish freedom. The whites of his eyes do not show passive acceptance of his fate, but Goya instead paints a palpable fear into the faces of these innocent victims, in sharp contrast to the invisible visages of the French military, lined up and hunched over their firing weapons. These are now the monsters, a faceless group of killing machines turned away from the viewer. Blood spills across the foreground of the work, providing a focus to the painting's heroes, the Spanish civilians.

Goya's later work was very dark and introspective, with all hope for the restoration of humanity and civility removed. His final paintings include a series of 14 called his "Black Paintings," done from 1819 until his death in 1828, and these reveal the life of a bitter artist, unable to ascertain any hope in humanity. The best known of this group, done inside his house, is *Saturn Devouring His Son* (1819–1823; Madrid, Prado Museum, transferred onto canvas), which reveals a gruesome interpretation of the Greek mythological tragedy of Cronus/Saturn, who, afraid his children would overthrow him, ate them at their birth.

GRANDVILLE (JEAN-IGNACE GÉRARD) (1803–1847). French caricature artist Jean-Ignace Gérard, known by his family's theater stage name, "Grandville," was first trained in his hometown of Nancy by his father in miniature **painting** but later became known in Paris for his comical book illustrations. Some of his early lithographs depict human figures with animal heads, published in 1829 in a book series called *Les Métamorphoses du jour*. Satire, made popular in the 18th-century works of William Hogarth (1697–1764) in England, was alternatively censored through the French Revolution but enjoyed popularity again after 1835. Grandville went on to provide illustrations for Jonathan Swift's *Gulliver's Travels*, first published in 1726, and Daniel Defoe's *Robinson Crusoe*, published in 1719. Both books, novelistic in format, focus on adventure travel created through a fictive documentation modeled on factual travel journals but with an exaggeration of figures to the point of exoticism and, sometimes, parody and satire. His conflation of human and animal forms is sometimes linked to later **symbolism** and surrealist imagery, and certainly Grandville can be seen to have inspired, much later, the work of Walt Disney.

GREEK REVIVAL. See CLASSICAL REVIVAL.

GREENOUGH, HORATIO (1805–1852). Horatio Greenough is a **classical revival** American sculptor from Boston. Greenough enrolled at Har-

vard University in 1821 and studied art and classical antiquity. At Harvard, Greenough took as a mentor the romantic American painter **Washington Allston**, and before graduating, Greenough sailed to Rome to study classical and Renaissance art as well as anatomy and model **sculptures**. He quickly became known for his portrait busts, and upon his return to Boston in 1827, he began to establish a group of patrons, including the wealthy merchants Samuel Appleton and John Jacob Astor. His first sculpture of international importance was his portrait bust of John Quincy Adams.

After some work in Boston, Greenough returned to Italy, where he had already established a career in Florence and where he spent most of his life working on commissions for the U.S. government. These include a sculpture group called *The Rescue* (1837–1840) for the east façade of the Capitol and a colossal seated figure of *George Washington* (1840) for the Capitol rotunda. The figure of Washington appears like a classical image of Zeus, seated with his feet ready to jump up, while he points up to the sky with his right hand and holds in his left hand a sword with the hilt offered outward toward the viewer. Wearing a classical robe that falls away from his chest, the half-nude figure of Washington was immediately the source of controversy when it arrived in Washington, D.C., from Italy in 1841, and two years later, the sculpture was moved to the Capitol lawn. In 1908, it was moved to the Smithsonian and then to the National Museum of American History, where it remains today.

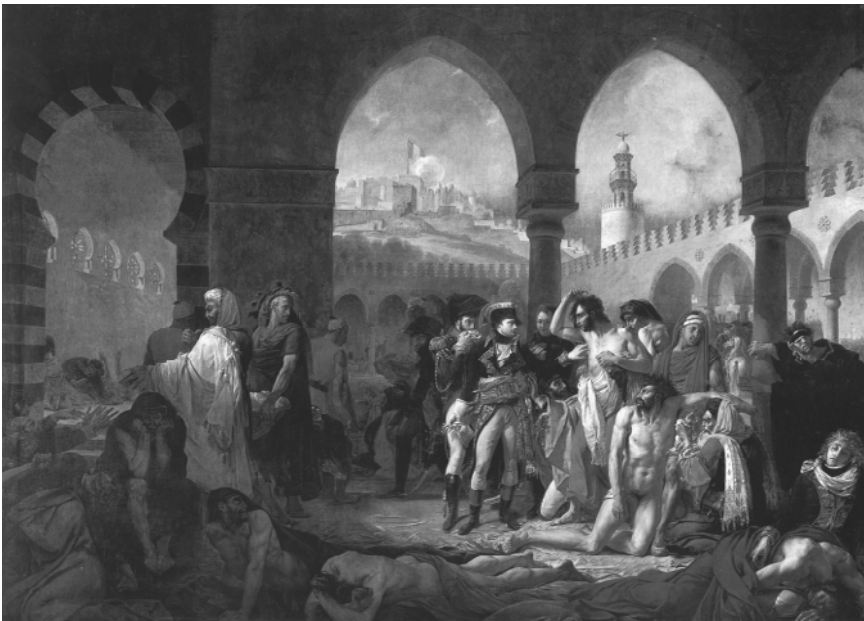
While the earliest sculptures in America were created by European expatriates, by the 19th century, American artists working in Italy began to take over the market. Most of them worked in the style of **neoclassicism**. Greenough was one of the earliest of these expatriates in Italy and was soon followed by Thomas Gibson Crawford (1814–1857), **Hiram Powers**, **Harriet Hosmer**, and **Edmonia Lewis**. The last American sculptor to work in the classical style is considered to be William Henry Rinehart (1825–1874), while later American sculptors such as Augustus Saint-Gaudens (1848–1907) studied in Paris in the **Beaux-Arts** style.

GROS, BARON ANTOINE-JEAN (1771–1835). Antoine-Jean Gros initially studied in the atelier of the **neoclassical** painter **Jacques-Louis David** and is best known for his romanticized **paintings** that chronicle Napoleon's military campaigns. Indeed, he is sometimes credited with introducing this new style, also seen in the later works of his teacher David.

Antoine-Jean Gros was born in Paris into the family of a miniature painter, and after first studying with his father he entered the studio of David. In 1793, after the French Revolution, Gros was accused of loyalty to the royalist cause and moved to Italy. It was in Milan in 1796 that Gros first met Napoleon and was hired to paint a portrait of the new ruler. After one brief sitting, Gros

painted a large oil-on-canvas entitled *Napoleon at Arcola* (1796–1797; St. Petersburg, State Hermitage Museum). In this work we see the young ruler in the midst of battle. He holds a banner in one hand and a sword in the other. His wide sash attests to his high status, and his free-flowing hair helps to complete his bold look. Napoleon looks backward to urge his men into battle while the loosely painted clouds and smoke swirl together in the background of the painting. This active portrait is one of the rare images of the young ruler, yet in the painting Napoleon already seems to understand the power of the visual image to help shape his persona.

In 1799, Gros returned to France, and in that same year, Napoleon found himself in the Palestinian town of Jaffa, where his army stopped to recover from the bubonic plague. Housed in a mosque that was converted to a hospital, the sick and dying were visited by Napoleon himself, who sought to comfort his troops, impervious to the fear of infection himself. Gros was commissioned by Napoleon to illustrate this event in a painting entitled *Napoleon in the Plague House at Jaffa* (1804; Paris, Louvre Museum). Here one sees a confident figure of Napoleon reaching out to inspect the skin boils of a plague victim. Standing heroically among the sick, Napoleon appears as almost divine in the implication that he could perhaps avoid sickness while healing the sick by his touch. This highly romanticized form of propaganda



Antoine-Jean Gros, *Napoleon in the Plague House at Jaffa*, 1804, Paris, Louvre Museum (photo: Wikimedia Commons PD-Art).

was commissioned to improve Napoleon's image in France; however, news began to circulate of how he sought to poison and then abandon his troops in the Near East.

Gros continued to show his works at the regular Salon exhibits in Paris, and in 1816 he succeeded David at the *École des Beaux-Arts*. With that, the transformation from the neoclassical style to the romantic was complete. Instead of the highly sculptural, tightly painted images formulated from a strong tradition of *disegno*, or drawing, as the basis for the composition, Gros' paintings are more loosely assembled, with a greater focus on building the composition through the layering of color. His romantic works were more openly emotional than the restrained drama of David's neoclassical images and thus provided an excellent venue for the more emotional and less intellectualized paintings commissioned by Napoleon that were widely popular in the early years of the 19th century.

GUDIN, JEAN ANTOINE THÉODORE (1802–1880). French romantic painter Théodore Gudin is best known for his seascapes and battle scenes. Unlike the Dutch baroque versions of this genre, however, Gudin infused his images with bold light, dark, and coloristic effects more akin to the work of **J. M. W. Turner**. Gudin was born in Paris, where he studied with **Anne-Louis Girodet-Trioson**.

A good example of his style is his lithograph *Fishing Vessels Putting to Sea at Twilight* (19th century; San Francisco, Fine Arts Museum), which depicts a scene of subdued movement where a group of men push a boat out across the waves on a beach. The rocky hill behind them features a palm tree, suggesting a place outside of Europe. Clouds provide a thin veil of cover across the moon, just beginning to appear in the early evening sky. His *View on the Coast of Scotland* (19th century; County Durham, Scotland, Bowes Museum) reveals a coastal scene of Scotland, considered more “untamed” than that of France and therefore more exotic to such romantic **landscape painters**, who favored the rough, angular land rather than the gentle curves of the Italianate style of coastal depiction.

H

HAYDON, BENJAMIN ROBERT (1786–1846). Benjamin Robert Haydon was an English romantic painter born to a prosperous family in Plymouth, near the coastal town of Devon, where his father was a printer and publisher. Haydon was interested in both writing and art, and at a young age he was acquainted with the **paintings** of Sir Joshua Reynolds (1723–1792), who, as a young boy, had attended the same grammar school as Haydon. In 1804, Haydon entered the Royal Academy of London to pursue an interest in anatomical drawing, history painting, and portraiture. In order to supplement his allowance, he started teaching, beginning in 1809 with his first student, Sir **Charles Locke Eastlake**. Soon after, due to several commission disputes and the cessation of his family allowance, Haydon left London with his friend, artist David Wilkie (1785–1841), to study at the Louvre in Paris.

Upon returning to London, he married and received several commissions, but financial problems continued to plague him to the point of imprisonment on several occasions. Nonetheless, he worked tirelessly to improve the popularity of history painting at a time when more varied subject matter was increasingly introduced into the artistic repertoire. His main goal was to have the most important government buildings across Britain covered in murals glorifying Britain's history. He was a well-known art lecturer who published lectures, his autobiography, and essays on painting that provided an impassioned plea for the support of "high" art. Haydon's portrait of *Napoleon Bonaparte Musing after Sunset* (1830; London, National Portrait Gallery) reveals an image of the French ruler standing on a hilltop, turned away from the viewer, and, with arms crossed, appearing to be contemplating the vast horizon beyond. The dark colors provide an introspective image of the ruler, very often glorified in frontally posed portraits set in grand interiors.

Haydon's more romanticized view of Napoleon was so popular that he eventually painted around 23 versions of the work. He also did several other portraits in this format, including *Arthur Wellesley, First Duke of Wellington* (1839; London, National Portrait Gallery), where the subject appears again turned away from the viewer with his arms crossed as he contemplates the **landscape** at the Battle at Waterloo. The painting, done 15 years after the battle, depicts the field marshal and later prime minister in civilian clothing,

creating a mood of nostalgia and pathos rather than the more traditionally allegorical image of heroic glory.

Haydon's *Anti-Slavery Society Convention* (1841; London, National Portrait Gallery) depicts in a large group portrait the 1840 convention of the international Anti-Slavery Society, which included over 500 delegates, many of whom are identifiable in Haydon's careful organization of figures. Informed by the Dutch portrait painter Frans Hals in his ability to organize his sitters into recognizable groups while providing a contemporary narrative, Haydon shows the spirited address given by the elderly Quaker Thomas Clarkson, who initially established the group. In 1833, slaves were emancipated in the British colonies, but this group sought to promote a worldwide cessation of slavery. *See also* LANDSEER, SIR EDWIN.

HAYEZ, FRANCESCO (1791–1882). Italian painter Francesco Hayez was a Venetian-born painter whose impoverished parents gave their youngest son Francesco to be raised by his wealthy merchant uncle. This uncle had an art collection that inspired the young Hayez, who was eventually placed in an apprenticeship with an art restorer. At this time in Venice, Venetian artists enjoyed the favor of European patrons whose travel itineraries brought them to Venice in addition to Florence and Rome, and thus the Grand Tour art market of the 18th century was still flourishing. Hayez then won an award that provided funding for a year of study at the Accademia di San Luca in Rome, where he stayed until moving to Naples in 1814. By the 1830s, Hayez was working in Milan in the **classical revival** style, while some of his **paintings** reveal an interest in theater, literature, **Orientalism**, and revivalism. Such is found in *The Kiss* (1859; Milan, Italy, Pinacoteca di Brera), which reveals the kind of theatrical interest found in the early 18th-century rococo, a style that remained important in Venice through the 19th century, but the heightened realism of the work and the dramatic posing of the kiss is more romanticized and less stylized than the rococo. The rich colors of the young woman's satin dress are in keeping with the tactile emphasis found in the **academic** art of late 19th-century Paris.

HEADE, MARTIN JOHNSON (1819–1904). Although sometimes associated with the **Hudson River school**, Martin Johnson Heade's **landscape paintings** were less topographically correct and more focused on the effects of light, shadow, and mood. His landscapes often depicted moonlit marsh scenes or tropical subjects, revealing an interest in the exotic.

Heade was an American painter born in Lumberville, in Bucks County, Pennsylvania, where his family ran the town's general store and post office. Perhaps Heade first studied with **Edward Hicks**, known for his folk art. In

1839, Heade traveled to Europe and settled in Rome to study for two years. He then returned home to exhibit at the Pennsylvania Academy of Fine Arts. Eventually, Heade settled in New York and became interested in landscape painting after meeting several of the Hudson River school artists there, in particular, **Frederic Edwin Church**.

Heade then traveled to Brazil in 1863, as had the baroque landscape painter Franz Post a century earlier. Post's *Brazilian Landscape* (1650; New York, Metropolitan Museum of Art) illustrates a panoramic, macrocosmic view of this exotic land, painted in a European landscape tradition but with tropical foliage unknown in Europe. Heade took these observations a step further with more detailed, microcosmic paintings, as seen in his series of hummingbirds, which he intended to publish in a book called *The Gems of Brazil*, a project that never came to fruition. Other destinations included Nicaragua, Colombia, Jamaica, and Panama.

One of Heade's favorite subjects in the United States was the salt marsh. In the painting *Sunlight and Shadow: The Newbury Marshes* (1871; Washington, D.C., National Gallery of Art), we see a flat, coastal land with one tree to the left and pinkish purple clouds lining the horizon. Unlike the monumentalized images of the Hudson River school artists, Heade's landscapes are typically of more "modest" views, devoid of grand mountains and dramatic waterfalls. His landscapes, such as this one, are focused on a more subdued, "ordinary" subject. The unique cloud covering is more typical of **luminism**. Rather than making painterly images of a turbulent scene, luminist artists revealed a subdued, often hazy light upon a tranquil land. Smooth brushstrokes also characterize this style, seen too in the works of Frederic Edwin Church and **George Caleb Bingham**. Other paintings by Heade do show weather patterns, however, such as his *Thunderstorm on Narragansett Bay* (1868; Fort Worth, Amon Carter Museum) and his *Approaching Thunderstorm* (1859; New York, Metropolitan Museum of Art). Heade's later painting *Orchids, Passion Flower, and Hummingbirds* (c. 1880; New York, Metropolitan Museum of Art) still reveals the artist's interest in tropical plants as he became one of the most important still-life painters in 19th-century America.

HEGEL, GEORG WILHELM FRIEDRICH (1770–1831). German philosopher Georg Wilhelm Friedrich Hegel was one of the founders of the German idealism movement that grew out of the philosophy of Immanuel Kant (1724–1804). He first discussed issues related to art and beauty in his early *Phenomenology* (1807) and in his later *Encyclopedia*, published while a professor of philosophy at Heidelberg from 1816 to 1818, but his ideas are most fully developed in his *Lectures on Aesthetics*, published after his death as *The Philosophy of Fine Art* (1835–1838). In these lectures, Hegel further develops

the aesthetic ideas of Johann Christoph Friedrich von Schiller (1712–1778), arguing that beauty is not just the mediator between the sensible and the rational, but that beauty is the rational made sensible, so the rational content results in a sensible appearance. For Hegel, symbolic art, classical art, and romantic art are the three avenues for the sensible embodiment of the rational. While classical art epitomizes a quiet, balanced beauty, romantic art has greater freedom of expression and is thus more subjective. To Hegel, **architecture**—the first art practiced by humans—was primarily symbolic, while **sculpture** was mainly classical, and **painting**, music, and poetry were more appropriate expressions of romanticism. Thus, although this organization is primarily conceptual, Hegel nonetheless relies on a historical progression of art in his aesthetic theory. *See also* HISTORICISM.

HERBERT, JOHN ROGERS (1810–1890). English painter John Rogers Herbert is considered an early influence on the **Pre-Raphaelite Brotherhood**. His highly realistic religious images were steeped in an idealized morality found in many of the Pre-Raphaelite works such as the early paintings of **James Collinson**.

Born in Essex, Herbert studied at the Royal Academy in London beginning in 1826, and he started to receive portrait commissions and book illustration jobs very early on to help support himself after the death of his father. By the 1830s, however, he was increasingly interested in historical images and melodramatic narratives. The **painting** *The Appointed Hour* (1835; London, British Institute) shows a man who has been murdered by a romantic adversary while he was awaiting the arrival of his lover. Such works reveal his interest in Italian romantic tales. Later on, Herbert's works became more religious, and by 1842 he was hired by **William Dyce** to illustrate a set of children's tales. These later works were also influenced by the German **Nazarene movement** artists, who favored a hard, linear approach to painting and jewellike colors.

HICKS, EDWARD (1780–1849). American romantic artist Edward Hicks painted in a folk style, which was also called a primitive style. Hicks was born in Bucks County, Pennsylvania, to a prosperous British Loyalist family left without any money after the American Revolution. Hicks' mother died when he was an infant, so he was raised by a family friend as a Quaker. He first trained as a coach painter, where the popular, decorative style found in his **paintings** likely originated. He also worked as a Quaker minister, and this religious background clearly influenced his art. In 1816, after Hicks' failed attempts at farming, a friend convinced him to try easel painting. He ultimately painted numerous versions of the *Peaceable Kingdom*, with the hope

that these paintings could aid the viewer in seeking out salvation through personal means of finding the “inner light,” a Quaker doctrine that signifies “Christ within one’s self.”

His famous painting *The Peaceable Kingdom* (c. 1834; Washington, D.C., National Gallery of Art) is considered a symbol of Quaker ideology and history. This painting depicts the theme of Noah’s Ark, with animals and people seated together in a painting that harks back to the early colonial American tradition of painting with a highly linear, flat style and geometric blocks of color rather than the current European art values and aesthetics. The **landscape** opens up at the viewer’s left to reveal a quotation from Benjamin West’s painting *William Penn’s Treaty with the Indians* (1771; Philadelphia, Pennsylvania Academy of Fine Arts). This work was certainly known to Edward Hicks, who was born in Bucks County, Pennsylvania, in the area founded by William Penn in 1682.

Other paintings by Hicks are done in the same manner and focus on farm scenes, such as his *The Cornell Farm* (1848; Washington, D.C., National Gallery of Art), which shows cows grouped in a row in front of a pasture, farmland sprawling into the distance, and a neat row of houses to the side. Pairs of men dot the pastureland, gesturing in various conversational poses. A prosperous farm community appears in his *The Residence of David Twining* (1846; New York, American Folk Museum), where some people are working in the bucolic setting filled with animals, tilled fields, a stone farmhouse, and various other neatly displayed buildings, while other people chat and rest. Unique in American art of the 19th century, Edward Hicks’ style of painting represents a revivalist style and an idealized setting, imbued with religious sentiment, certainly characteristics of the romantic era. *See also* HEADE, MARTIN JOHNSON.

HISTORICISM. Historicism is a philosophical construction whereby a conscious reference to the historical context of an idea or theme is made. Historicism is also central to numerous revivalist art movements found in 19th-century romanticism. In 19th-century philosophy, **Georg Wilhelm Friedrich Hegel** asserted that a society is defined by its history, and thus a person, belonging to a society with a shared history either builds upon or reacts against this historical past. From Hegel’s historicism, German philosopher Johann Gottfried von Herder (1744–1803) coined the term and concept “zeitgeist,” with reference to the idea that each era has its own spirit, to include its cultural, spiritual, political, and social construction. Such ideas laid the foundation for diverse theories on history and culture, as expressed in the scientific advances in anthropology initiated by Franz Boas (1858–1942), in the socioeconomic theories found in the historical materialism of Karl Marx

(1818–1883), and ultimately in the new historicism of the later 20th century. See also ACADEMICISM; ARTS AND CRAFTS MOVEMENT; CLASSICAL REVIVAL; EGYPTIAN REVIVAL; GOTHIC REVIVAL; NAZARENNE MOVEMENT; PRE-RAPHAELITE BROTHERHOOD; TROUBADOUR STYLE; TUDOR REVIVAL.

HODGES, WILLIAM (1744–1797). English painter William Hodges was born in London and first studied theater scenery before being hired to travel with James Cook's second expedition to the Pacific Ocean (1772–1775), where Hodges made numerous sketches that informed his later **paintings** of such exotic **landscapes** as Tahiti, Easter Island, and the Antarctic. Some of these sketches and paintings were made into engravings and were published together with Cook's travel narrative. Hodges' use of dramatic light and shadow, as seen in many of his maritime images, reveal elements of romanticism, as does the exotic theme of many of his paintings.

One such painting, *A Cascade in the Tuauru Valley, Tahiti* (1773; London, Maritime Museum), demonstrates this dramatic image of nature, while his painting *HMS Resolution and HMS Adventure in Matavai Bay, Tahiti* (1776; London, Maritime Museum) provides a topographical record and history of British exploration in this part of the world. Most Europeans, unfamiliar with the unique geography of the South Sea islands, saw in these paintings their first views of this part of the world. Around 1780, Hodges was the first landscape painter to travel to India, where he stayed for several years in the English colony of Lucknow and published a series of 47 aquatints called *Select Views in India between 1785–1788*. His *Tomb and Distant View of Rajmahal Hills* (1782; London, Tate Britain) gave many English citizens their first glimpses of images of India.

HOMER, WINSLOW (1836–1910). American **landscape painter** Winslow Homer is known as a post-Civil War **realist** painter with a strong background in the romantic landscape traditions found in the United States. Homer was born in Boston and inherited his mother's interest in art, studying watercolor painting with her before he began his art career as a commercial artist apprenticed to a Boston lithographer. There he began to experiment with oil paints and watercolors, and his early work, exemplified by his *Artists Sketching in the White Mountains* (1868; Portland, Maine, Portland Museum of Art), demonstrates his painterly style. Many artists during this era, just after the Civil War, congregated in the White Mountains area of New Hampshire to depict idealized images of the peaceful land. Homer's images can consequently be compared with the White Mountains views by **Frederic Edwin Church**, **Albert Bierstadt**, **Thomas Cole**, and **Jasper Francis Cropsey**. Many of

these artists worked in the **Hudson River school**, but unlike these “luminist” painters, Homer’s more painterly images, done in a more spontaneous, plein air style, anticipated impressionism. After settling in France, Homer’s landscapes suggested the **Barbizon school** in their depiction of **picturesque**, rural life, but his subjects were overwhelmingly American and included *Snap-the-Whip* (1872; Youngstown, N.Y., Butler Institute of American Art) and *Breezing Up* (1876; Washington, D.C., National Gallery of Art). *See also* CASILEAR, JOHN WILLIAM; LUMINISM.

HOSMER, HARRIET (1830–1908). American sculptor Harriet Hosmer studied **sculpture** within the European **neoclassical** context, where women were increasingly gaining entry into the previously male-oriented profession of marble carving. Born in Watertown, Massachusetts, Hosmer first studied anatomy with her father, a doctor, and then she moved to Boston. From there, she and a female friend moved to Rome in 1853, where she studied sculpture with Welsh sculptor John Gibson (1790–1866). Many American sculptors worked in Rome and Florence during this time period, including a number of other women artists such as **Edmonia Lewis**, and this group formed a vibrant art culture of American and British writers, philosophers, and artists, including Americans Nathaniel Hawthorne and Henry James, and the English George Eliot and Robert Browning.

Hosmer’s four-foot-tall freestanding figure of *Zenobia in Chains* (1859; Hartford, Conn., Wadsworth Athenaeum) well illustrates her characteristic romanticized classicism. This sculpture was exhibited in London in 1862 and then toured the United States. Much like **Hiram Powers’** chained female entitled *The Greek Slave* (1843; New Haven, Yale University Art Gallery), Hosmer presents the queen of Palmyra, captured by the Romans in the third century and marched down the streets of Rome in chains. Hosmer depicts the imprisoned queen as dignified and calm, and thus powerful, in the face of defeat. Although women had long been accepted in small numbers and with various restrictions and challenges into the **academic** art world from the Renaissance onward, it was not until the middle of the 19th century that women in large numbers populated the art world in various communities across Europe. *See also* WOMEN ARTISTS.

HOTTINGER, JOHANN KONRAD (1788–1828). Swiss **painter** Johann Konrad Hottinger was born in Vienna and is one of the four founding members of the **Nazarene movement**, along with **Franz Pforr**, **Ludwig Vogel**, and **Johann Friedrich Overbeck**. In 1809, six Vienna Academy students established their own organization called the *Lukasbrüder*, or Brotherhood of St. Luke, and a year later they moved to Rome where they lived in the

abandoned monastery of San Isidoro and adopted a monastic lifestyle, for which they were derided, and were called the Nazarenes, a name that continues to be used today. These artists sought to break down the rigid hierarchy of academic training and its strong emphasis on classicism. Instead, they looked back to late **medieval** and early Renaissance religious art as a source of inspiration for their revivalist style. Their interest in imbuing art with a moralizing tone was adopted soon afterward by the **Pre-Raphaelites**. *See also* DYCE, WILLIAM.

HUDSON RIVER SCHOOL. The Hudson River school is one of the best-known art movements in the United States and dates to around 1835 through 1870. It is also considered one of the first **landscape painting** movements in the United States. Influenced by romanticism, Hudson River school artists sought to adapt European art principles to the American landscape. Accordingly, they focused their subjects on the area around the Hudson River valley, but they also worked in the Catskills, the Adirondacks, and the White Mountains. Many of their aesthetic principles were shared by other contemporary landscape painting schools, including the **Barbizon school** outside Paris and the **Norwich school of painters** of watercolorists. All of these movements sought to imbue the image of the land with a more **picturesque** or emotional tenor than found in previous **neoclassical** landscapes, but the Hudson River school artists adapted these ideals to more specific aspects of American culture. Thus, they imbued their images not just with the idea of a pastoral landscape but also the implication of great discovery, exploration, and cultivation of the land. Images of the rugged and vast beauty of the American landscape were alternatively exoticized for the East Coast American as well as the European audience, or were framed around nationalistic concerns in the United States. Early American painters such as **Albert Bierstadt**, who depicted the western United States in monumental canvas paintings, and **George Caleb Bingham**, who worked in the midwestern United States, dealt with similar issues of exoticism and nationalism, albeit with a different geographical focus and a stronger assertion of the idea of “manifest destiny” and its biblical associations.

Thomas Cole is considered the founder of the Hudson River school, and his painting *The Oxbow* (1836; New York, Metropolitan Museum of Art) is the quintessential example of this movement. Here the dramatic weather; the awe-inspiring, vast view; and a rugged versus cultivated land all reveal a few of the basic tenets of the Hudson River school. After Cole’s early death, a new generation of artists emerged in the mid-19th century. The best-known artists of this era were **Frederic Edwin Church**, **Sanford Robinson Gifford**, and **John Frederick Kensett**. Kensett studied painting in Europe, where he

was introduced to a romantic style of landscape painting which he combined with his interest in Dutch baroque landscapes to create vast views of the expansive American land as well as more intimate close-up views of nature. One such example is his *The Old Pine, Darien, Connecticut* (1870s; New York, Metropolitan Museum of Art), where we see a single small pine tree struggling to grow out from a fissure in the rocky outcrop that meets the still waters of Long Island Sound. The pine leans into the center of the painting, almost languidly, which imbues the work with a still and isolated melancholy. Other Hudson River artists include **Jasper Francis Cropsey**, **John William Casilear**, **Martin Johnson Heade**, **David Johnson**, **Thomas Moran**, **Asher Durand**, and **James Augustus Suydam**. See also LUMINISM.

HUET, PAUL (1803–1869). French painter and printmaker Paul Huet displayed in his landscapes the traditional themes of a transitory moment, varied light effects, and dramatic weather patterns popular in romantic **landscape painting** of the 19th century. Born in Paris, Huet studied with **neoclassical** painter Pierre-Narcisse Guerin (1774–1833) and then with romantic artist **Antoine-Jean Gros**. In the area around Paris, Huet developed a plein air method of sketching that produced interesting lighting techniques and made his cityscapes and landscapes unique.

Huet's *Autumn Evening in the Park of Saint-Cloud* and his *Forest at Fontainebleau* (both mid-19th century; Paris, Louvre Museum) both reveal the influence of **John Constable** in the irregularity of the landscape and a painterly, almost impressionistic, yet rugged view of nature. The land is not smoothed over and balanced in the manner of neoclassical landscapes. Rather, Huet's images, which at first glance do not appear tightly balanced, nonetheless reveal a carefully composed view of nature, devoid of human contact but still employing gently undulating lines and a more **picturesque** outcome. Paul Huet's drawings, prints, and paintings illustrate the development of the romantic landscape tradition in France, which anticipated the development of the **Barbizon school**. The Barbizon school was established in the town of Barbizon, just outside of Fontainebleau, where a number of painters, including **Pierre-Théodore-Étienne Rousseau**, lived. Many of Huet's images depict landscapes from this same region of France, where the heavily forested land inspired a view of nature far different from the previous Italianate images of the neoclassical era.

HUGHES, ARTHUR (1832–1915). The English **Pre-Raphaelite** painter Arthur Hughes was born in London and was most closely associated with the painter **John Everett Millais**, for both artists focused on **paintings** of love and beauty. *The Long Engagement* (1854–1859; Birmingham, England,

Birmingham Museum and Art Gallery) is Hughes' best-known painting. Originally titled *Orlando*, this work shows a young couple holding hands within a mossy, wooded **landscape**. Flowers grow in vines that twine along the trees beyond the heads of the couple. The young man, dressed as a parish priest, gazes upward toward the heavens, while his young lover, with striking red hair smoothed against her face and a purple velvet shawl, looks intently at the tree upon which the young man has carved her name—a long time ago, apparently, given that the ivy is beginning to cover the carving. The painting reveals the predicament of many middle-class families in the **Victorian** era, when marriage had to wait for the economic stability of the man.

Such emotional love scenes were favored by the Pre-Raphaelites, who sought to show the more poignant aspects of human emotion. Hughes' *April Love* (c. 1855; London, Tate Britain) is a similar image of a beautiful young woman, seen here dressed in a modest, long blue gown and shawl and modeled on the woman Hughes married that same year. The young woman looks away from her lover, who appears kneeling in the shadows behind her, and instead fixes her gaze downward, outside the picture frame. Hughes related this image to a poem written by Alfred Tennyson (1809–1892), which describes the end of springtime, or youthful, love.

HUGO, VICTOR (1802–1885). Although best known as a romantic-era French author, Victor Hugo was also a very prolific artist who worked in the medium of drawing throughout his life. Hugo was born in Besançon, and his father, an officer in Napoleon's army, moved the family to Italy and Spain for his career, and the young Hugo was influenced by both this political era and the diverse cultures in which he lived.

Hugo was interested in social issues such as inequality and human suffering, for which he is best known for his novel *Les Misérables*, which was written in the 1830s and published in 1862. Hugo's sketches were of a similar subject area, and he used brown or black pen-and-ink on paper, sometimes with added color, which he would often rub with charcoal, puddle or blot the ink, or even add different materials such as dirt or various liquids to experiment with differing effects. Much of his visual work anticipated **symbolism** and surrealism, and many of his images were inspired by séances he organized to study the subconscious mind.

Much of Hugo's work was private, but he did show his drawings to his friend **Eugène Delacroix**, among others. In addition to his volumes of poetry, Victor Hugo's novel *The Hunchback of Notre-Dame* was very much a reflection of the turbulent political situation and social inequalities in France under the reign of Napoleon Bonaparte, and they also reflect the moods of the premier romantic French author, François-René de Chateaubriand. Hugo eventu-

ally lived outside France, where he published pamphlets against Napoleon III, but he returned to France in 1870 when the Third Republic was established.

HUNT, RICHARD MORRIS (1827–1895). One of America’s **architectural** leaders of the mid-19th century, Richard Morris Hunt worked during the Gilded Age. After the Reconstruction era following the Civil War, the United States enjoyed an age of dramatic industrial expansion that created great amounts of wealth held by a number of families who sought to consolidate their high position in society through monumental architectural construction. This rich architectural market came about along with the **Beaux-Arts** style, which dominated the era with its flexibility in moving between a Renaissance, baroque, and **neoclassical** idiom, all the while creating a historical link to the more financially established, aristocratic families of Europe.

Richard Morris Hunt was born in Brattleboro, Vermont, to a prominent politician and a wealthy family on his mother’s side. After his father’s premature death, Hunt’s mother took the children to Europe, where they remained for more than 10 years. Hunt’s initial education at the Boston Latin School then continued with an art education in Europe, and he was the first American to enroll at the *École des Beaux-Arts* in Paris. In 1855, Hunt returned to the United States and established an architectural studio in New York City. The current architectural market was a good match for Hunt’s monumental style of historical architecture. Hunt, important in this milieu for his unwavering desire to elevate the status of the architect to a higher level of prominence, went on to work toward establishing legal precedents that protected the architect in contract disputes. He was incredibly well connected and therefore attracted extensive commissions.

Hunt’s commissions included the Tribune Building in New York; various university buildings at Princeton, Harvard, and Yale universities; the façade of the Metropolitan Museum of Art; and many houses in New York, Chicago, and Newport, Rhode Island. His work includes the “Marble House” for William Kissam Vanderbilt (1888–1892); the Oliver Belmont House, known as the “Belcourt Castle” (1891); and the Cornelius Vanderbilt II house, called “the Breakers” (1892–1895), all in Newport. He also built the largest private house in the United States, the George Washington Vanderbilt House, called the “Biltmore Estate,” in Asheville, North Carolina (1890s). While the Marble House is done in the style of neoclassicism, with a colossal Corinthian portico spanning the two-story structure topped by a flat roof and balustrade, the Belcourt Castle and Biltmore Estate are both done in the style of a French Renaissance château, and the Breakers is an ornate Italian Renaissance, or “Italianate,” home, but built on a scale unknown in the Renaissance. The architecture of Richard Morris Hunt, which rivaled the great buildings of Europe,

helped to bring American architecture to a higher level of prominence than in prior eras of American history.

HUNT, WILLIAM HOLMAN (1827–1910). English romantic painter William Holman Hunt was one of the original founders of the **Pre-Raphaelite Brotherhood**. Born in Cheapside, London, little is known of his early life prior to his enrollment at the Royal Academy, where he was little interested in the prevailing **neoclassical** style that had endured since the founding of the academy by “grand manner” painter Sir Joshua Reynolds (1723–1792). In 1848, Hunt, together with **Dante Gabriel Rossetti** and **John Everett Millais**, founded this new artistic organization dedicated to a heightened form of realism and interest in **medieval** and early Renaissance art. The religious/spiritual component to the Pre-Raphaelite movement was inspired by the ideas of **John Ruskin**, but these sentiments were conflated with sensuality in many of Hunt’s works, such as his famous **painting**, *The Awakening Conscience* (1853; London, Tate Britain). This painting shows a young woman seated on the lap of her husband at the piano of a typical upper-middle class **Victorian** home, rising up from his lap as if suddenly remorseful about her behavior and “awakened” in her desire to reform her life toward greater spirituality. Thus, the moral conflict seen here became a prominent theme of Pre-Raphaelite painting.

Hunt’s painting *The Hireling Shepherd* (1851; Manchester, England, City Art Gallery) also reveals a moral lesson. Here, a young shepherd neglects his flock to flirt with a young peasant girl, who reclines languidly on his shoulder. The beautiful **landscape** behind the seated couple reveals the shepherd’s flock, wandering off to eat green corn, which will eventually make them sick. Hunt explained that this tale referred to religious leaders who neglected their congregation. The young girl feeds an apple to the little sheep seated on her lap, underlining the idea of Eve’s temptation. Hunt was perhaps the most overtly moralizing of the Pre-Raphaelites, all of whom sought to address conflicting moral issues relevant to Victorian-era England.

HUTCHINSON, HENRY (1800–1831). *See* RICKMAN, THOMAS.



INGRES, JEAN-AUGUSTE-DOMINIQUE (1780–1867). Jean-Auguste-Dominique Ingres, best known as a student of **Jacques-Louis David**, trained in the **neoclassical** style of David but then developed his own incredibly realistic and engaging style of portraiture that anticipated romanticism. Today he remains one of the most important portrait painters of the early 19th century.

Ingres was born in Montauban, 50 kilometers north of Toulouse, and studied at a local school before it was disrupted by the French Revolution. Ingres initially trained under his father, the miniaturist Joseph Ingres (1755–1814), but in 1791 he entered the academy in Toulouse, where he continued his **painting** career while also studying music. In 1797, Ingres moved to Paris and began his studies with David. Ingres won the *prix de Rome* in 1801 with his historical painting the *Ambassadors of Agamemnon*, but rather than going to Rome, he continued to work in Paris until 1806. That year, he moved to Italy and lived there from 1806 to 1824. In 1824, Ingres returned to France for 10 years and then returned again to Italy to serve as the director of the French Academy in Rome.

Early in Ingres' career, he began to receive commissions from Napoleon, and his large oil-on-canvas *Portrait of Napoleon on the Imperial Throne* (Paris, Musée de l'Armée) from 1806 is one of his most enduring images of the ruler. Here we see a fully frontal portrait. Although Napoleon is shown seated, his right hand is raised in the air to support a tall scepter, intended to increase the overall scale of the ruler. Napoleon's throne is also elevated, and his feet rest on a velvet pillow. Behind Napoleon's head, the back of the golden throne is shown rounded into a semicircle, suggesting a halo behind the head of the ruler, and thus divine status. The golden laurel branches that crown his head provide a link to classical Roman imperial rule, while the white ermine and red velvet robes, all trimmed in shimmering gold, provide a rich and very tactile image of power. Despite Ingres' close associations with the neoclassical style, this tightly painted work, full of minute details and a clear distinction between the physical properties of the rich fabrics, recalls the work of the early Renaissance painter Jan van Eyck. In van Eyck's *Ghent Altarpiece* from the 1430s (Ghent, St. Bavo Cathedral), the figure of God in the

uppermost register, appearing with a golden-haloed throne behind his head, is similar in composition and style to the image of Napoleon.

Ingres reveals an interest in the exotic in his painting *Grande Odalisque*, from 1814 (Paris, Louvre Museum), which is a departure from his rigid classicism. In this work, we see a tightly painted, highly linear work following the tradition of *disegno*, but in this case Ingres' subject, although harking back to the reclining nude figures of the Venetian Renaissance painter Titian, is a female member of a Turkish harem, with her hair wrapped in an Eastern-styled scarf, while she holds a peacock-feathered fan and is surrounded by rich velvet and satin bed linens and dark blue curtains. Her long torso is rather mannerist in proportion, but it was Ingres' interest in the exotic that ultimately proved a transition for him from neoclassicism to romanticism.

INNESS, GEORGE (1825–1894). In his development of a monochromatic style of **painting** called **tonalism**, American **landscape painter** George Inness was influenced by artists of the American **Hudson River school** and the French **Barbizon school** of landscape painting. Inness was born in Newburgh, New York, but his family moved to Newark, New Jersey, when he was still a boy. After studying with a traveling painter, when he was in his late teens he began studies at the National Academy of Design in New York City, where he discovered the Hudson River school paintings of **Thomas Cole** and **Asher Durand**. While Inness' earlier works, such as *In the Roman Campagna* (1873; St. Louis, Mo., St. Louis Art Museum), reflect the more naturalistically rendered style of the Hudson River school, his later works such as *Sunset on the Passaic* (1891; Honolulu, Honolulu Academy of Arts) reveals his move toward a more tonal, impressionistic style. In 1885, Inness settled in Montclair, New Jersey, and began to experiment with an abstract, modern style of landscape painting.

ITALIANATE. *See* ARCHITECTURE; VICTORIAN.

J

JOHNSON, DAVID (1827–1908). American **landscape painter** David Johnson was a second-generation member of the **Hudson River school**. Born in New York City, the epicenter of this art movement, Johnson first studied at the National Academy of Design and then with **Jasper Francis Cropsey**. Johnson was connected with the White Mountains artists, a group of New Yorkers who took sketching trips to New Hampshire during the summers to study the more rugged landscape that was in contrast to the cultivated beauty of the Hudson River valley.

Johnson's *White Mountains from North Conway, New Hampshire* (1851–1852; Boston, Museum of Fine Arts) is a good example of this subject. Johnson, along with other **luminist** painters such as **John Frederick Kensett** and **Sanford Robinson Gifford**, popularized this area of New England, which eventually became a tourist destination. His view reveals a rustic landscape with an artist seated in the foreground gazing out toward the majestic snow-peaked mountain range in the distance. A cluster of white painted farmhouses are located in the midground, and a path, beginning in the left foreground, moves diagonally right across the **painting** and then curves back to the small village, providing a narrative to the work. This work corresponded with Johnson's first exhibitions at the National Academy. Johnson's landscape *Near Squam Lake, New Hampshire* (1856; New York, Metropolitan Museum of Art) is a more golden-lit rustic landscape similar in style to the French landscape painters of the **Barbizon school**.

JONES, THOMAS (1743–1803). The Welsh painter Thomas Jones is one of the earliest **landscape painters** to receive international acclaim for his monumentalized landscape views of his native country. Jones was raised in a large family of landed gentry in Cefnlllys, a medieval town in central Wales, and was sent to Christ College, Brecon, and then to Jesus College at Oxford in order to attain a position in the church. Jones dropped out of school two years later and moved to London to study art with the landscape painter Richard Wilson (1714–1782), his fellow countryman from Wales and one of the founding members of the Royal Academy in London. Jones initially began to paint classicizing landscapes in the Italianate manner, but soon after

he began to work in a style that anticipated the French **Barbizon school** of landscape **painting**.

Jones went to Italy in 1776 and began painting a series of small images on paper that were more realistically rendered than his “grand manner” commissions. His small painting *House in Naples* (1782; Cardiff, National Museum of Cardiff) is a good example of this new style. Here we see a detail of a house pushed to the right side and cropped. We see the direct sunlight fall on the surface of the house, illuminating some of the small holes and peeling plaster on the building’s surface. Although some of these small paintings are done in oil, others are watercolor images utilizing different tones of blue and gray. While in Italy, Jones lived in Naples and Rome, where he had a house in the artist’s neighborhood around the Spanish Steps and where he became acquainted with the English landscape painter **John Robert Cozens**. After the death of his father, Jones and his mistress and two children moved back to London until he inherited his family estate in Wales, where he retired, completely divorced from his career in art.

JUEL, JENS JØRGENSEN (1745–1802). Jens Juel was a Danish **neoclassical** portrait painter born in the town of Balslev on the island of Funen. His mother later married a schoolmaster in the nearby town of Gamborg, where Juel grew up. Juel first studied art as a young boy apprenticed to a little-known artist in Hamburg, Germany, and then he moved to Copenhagen to study at the Royal Danish Academy of Art. After a number of years there, he made the almost mandatory trip to Rome and met fellow Dane **Nicolai Abildgaard**. After visits to Paris and Geneva, Juel moved back to Copenhagen to set up his own studio and join the Royal Danish Academy. In 1795, he was elected director of the academy.

Juel is best known today as the teacher of the leading German romantic painters of the era, **Caspar David Friedrich** and **Philipp Otto Runge**. Juel was an excellent portrait painter and received many commissions from the Danish royal family. His portraits reveal lingering rococo characteristics, yet with the enlightened sensibilities found in the 18th-century portraits by Thomas Gainsborough (1727–1788) and Sir Joshua Reynolds (1723–1792), as seen in his *Portrait of the Ryberg Family* (1797; Copenhagen, Statens Museum for Kunst). Juel was also the first Danish artist to cultivate an interest in **landscape painting**, and it was this interest that was most influential to subsequent painters. His *View of the Little Belt near Middelfart* (1800; Copenhagen, Thorvaldsens Museum) depicts a still land in the classical tradition but with long shadows and a deeper sky tone that anticipates the heightened emotional quality found in romantic landscapes. His *Storm Brewing behind a Farmhouse in Zealand* (1793; Copenhagen, Statens Museum for Kunst) is even more romantic in its dramatic weather pattern, a favorite subject among romantic artists.

K

KENSETT, JOHN FREDERICK (1816–1872). American **landscape painter** John Frederick Kensett is considered a second-generation **Hudson River school** painter, although his landscapes transcend this geographical region. Kensett was born in Cheshire, Connecticut, to an artist family and first studied at the Cheshire Academy. He then began to work in engraving, his father's specialization, first in New Haven and then in New York City, where he was a bank note engraver. By 1840, Kensett was deeply involved in the New York art scene, and he traveled to Europe with **Asher Durand** and **John William Casilear** to study. It was in Europe that Kensett was introduced to Dutch baroque landscape **painting**, which fueled his interest in the landscape genre.

When Kensett returned home in 1847, he opened an art studio in New York and began to travel across the United States. His artistic focus is found in New England, however, where he painted along the coast of Connecticut, Long Island, and New Jersey. His 1851 painting *Mount Washington from the Valley of Conway* (Wellesley, Mass., Wellesley College Museum) is his best-known work, depicting the White Mountains area in New Hampshire. This painting was copied widely and printed by the American Art Union. Here we see a rustic view of the land, much like the French landscape artists of the **Barbizon school**. A rocky path leads toward a white farmhouse nestled in a valley surrounded by a dramatic mountain range. The tallest mountain in the background rises up to snowy peaks that blend with the sky.

The White Mountains region was a popular sketching destination favored by over 400 artists during the 19th century who sought to imbue the landscape tradition with a rich spirituality and a sense of purpose found in romanticized art. The White Mountains were particularly alluring because they were viewed as more wild and untamed than the Hudson River valley, and thus they represented the idea of untamed nature as opposed to the cultivated regions around upstate New York.

Kensett also favored coastal scenes, as found in his *Eaton's Neck, Long Island* (1872; New York, Metropolitan Museum of Art), which is a more somber and spare luminist view of this stretch of beach, devoid of people, animals, or any form of habitation. Human existence is implied by the small

dirt path that undulates up the hill toward the brush. The gray-toned water is matched by the steel gray skyline that hangs low in the composition, anticipating the later **tonalism** of the next generation of landscape painters.

KERSTING, GEORG FRIEDRICH (1785–1847). German painter Georg Friedrich Kersting is known for his realistic portraiture and interior scenes in the Dutch baroque style. Born in the region of Mecklenburg, Germany, Kersting moved to Copenhagen to study at the Academy of Art, and there he developed a luminous style of **painting** characteristic of the Danish school. His portrait *Caspar David Friedrich in His Studio* (1819; Berlin, Alte Nationalgalerie), for example, depicts the well-known German artist in his spare studio, reflecting upon a canvas that rests on his easel. Because the painting is turned away from the viewer, one can see the face of the artist bathed in the soft light coming from the window behind. The image clearly recalls Rembrandt's *Artist in His Studio* (1629; Boston, Museum of Fine Arts) in both palette and composition, but while Rembrandt's artist is overpowered by the large canvas, Friedrich seems to be visually balanced with his work. Many of the interiors featured in his paintings also reveal the Biedermeier style of interior decoration, which uses clean lines and a simple harmony of parts.

Kersting first studied at the Copenhagen Academy from 1805 to 1808 and specialized in drawing. His draftsmanship is evident in his finely detailed and tightly painted scenes such as his *Young Woman at the Mirror* (1827; Hamburg, Kunsthalle), which depicts a woman, seen from behind, braiding her long hair while looking into a mirror. The interior clearly reflects the middle-class Biedermeier style, with its spare, classical elegance. A pile of clothing sits on a table next to the woman, while a window stands open to reveal a distant city view. In 1808, Kersting moved to Dresden, volunteered for the Prussian army, and worked for a while in Poland before settling in Meissen 10 years later to work as chief artist at a Biedermeier porcelain factory. He spent the rest of his career in Meissen painting Dutch-inspired genre scenes, often with a quiet mood and a sitter unaware of the viewer's presence. His everyday images of contemporary 19th-century life in Germany are often considered romantic in their mood and lighting, although the influence of romanticism is minimal. *See also* FRIEDRICH, CASPAR DAVID.

KØBKE, CHRISTEN SCHIELLERUP (1810–1848). One of the best-known artists of the golden age of Danish **painting**, Christen Schiellerup Købke was born in Copenhagen and began his art studies at the Royal Danish Academy of Art at age 12, where he studied with several artists, including **Christoffer Wilhelm Eckersberg**. Købke was influenced by the Danish historian Niels Lauritz Høyen, who encouraged Danish artists to look toward

their own national **landscape** and history for artistic inspiration rather than relying on Italy and other countries for art styles and themes. Thus Høyen promoted a form of nationalism that resonated in the Danish art of the era and can be seen in Købke's painting *Frederiksborg Palace in the Evening Light* (1835; Copenhagen, Statens Museum for Kunst), a beautifully rendered, monumentalized depiction of the palace, as seen from across the water. The still water, with several boats filled with passengers, reflects the building so that one sees its mirror image within the bottom third of the painting. Above the eight-story building, corner spires reach up into the sky, pointing toward the purplish clouds of the late afternoon. The sun has gone for the day, and evening is beginning to set, leaving long clouds and a gray tonal palette.

Købke traveled to Germany and Italy, making many sketches for future paintings. It was his own landscape, however, that inspired him most. Unable to enter the academy because of his Italianate landscapes, Købke never received many commissions but instead painted architectural scenes, portraits, and landscapes that are only today becoming internationally known.

KOCH, JOSEPH ANTON (1768–1839). The Austrian romantic **landscape painter** Joseph Anton Koch, known for the heroic mood of his images, became a leader of the **Nazarene movement** in Rome. Koch was born in the county of Tyrol and enrolled in the Karlsschule, known as a strict military academy, in Stuttgart. He then traveled through Switzerland and France before ending up in Rome in 1795, where he met painter **Asmus Jacob Carstens**. In Rome, Koch also began to focus on landscape **painting**, reworking the quintessential classical landscape as seen through the baroque era in the works of Nicolas Poussin (1594–1665) and Claude Lorrain (1600–1682). Koch's romantic emphasis, however, included jagged mountains and more pronounced angular lines than in classical landscapes. In 1812, Koch left Rome for Vienna and stayed there three years, adding to his style a nationalistic, Germanic approach that influenced subsequent German landscape artists who increasingly chose Alpine landscapes and densely forested views consistent with the northern European topography.

Koch's *Monastery of San Francesco di Civitella in the Sabine Mountains* (1812; St. Petersburg, State Hermitage Museum) is a good example of this style. Here we have a view of an early Renaissance architectural compound set within the craggy, jagged countryside with a view of mountains beyond. Despite its Italian setting, this view is not reminiscent of Ovidian views of the land but instead recalls the early Renaissance Flemish landscape tradition. This tradition began with the works of Petrus Christus (c. 1410–c. 1475) and Gerard David (1460–1523) and then moved into the more angular, less idealized views of the next generation of German artists, including Lucas Cranach the Elder

(1472–1553). Koch's views, one can see, assert a more northern European tradition that moves away from the **neoclassical** views of the 18th century.

KRAFFT, JOHANN PETER (1780–1856). German-Austrian painter Johann Peter Krafft was born in Hanau, in Hesse, Germany, and studied art there beginning at the age of 10 before moving to Vienna to study at the Vienna Academy. He then moved to Paris to work in the large neoclassical studios of **Jacques-Louis David** and François Gérard (1770–1837). Krafft was influenced by the realism of late **neoclassicism**, and upon his return to Vienna, he developed his own style based on this training. Krafft went on to become highly successful in his portraiture and was known for creating realistic images with a romanticized sense of self-absorption, cool colors, and restrained expressions.

One such example is his battle portrait *Archduke Karl with His Staff at the Battle of Sperrn* (1819; Vienna, Liechtenstein Museum). This large mural was commissioned by the legislature of Lower Austria for the Hall of Honor in the Invalidenhaus. Here we see Archduke Karl and Prince Liechtenstein on horseback, leading their men into battle. Each man is rendered in detail, with uniforms showing all of their military honors. Despite such idealization, however, men lay scattered, wounded, and dying on the ground throughout the **painting**. Here the classical idealization required of the portraiture genre was mitigated by a secondary aspect of the work that depicts a romanticized sense of horror.

KÜGELGEN, GERHARD VON (1772–1820). German portrait **painter** Gerhard von Kügelgen was a history and portrait painter as well as professor of painting at the Dresden Academy. Born in the German Rhineland, Kügelgen first studied in Koblenz and then in Bonn, where he began to specialize in portraiture. He then moved to Dresden, where his villa outside the city became a meeting place for early romantic artists and scholars, most notably **Caspar David Friedrich**, whom Kügelgen depicted in a bust-length painted portrait in which Friedrich appears gazing with furrowed brow out toward the viewer (c. 1815; Hamburg, Kunsthalle). The power and directness of the portrait is demonstrative of the romantic style of portraiture.

L

LANDSCAPE PAINTING. The romantic era is characterized by a new examination of traditional subjects as well as the introduction of new subject matter, and landscape painting in particular enjoyed a prominent role in this expanding art market. Common landscape subjects include dramatic views of natural occurrences such as avalanches (**Philip James de Louthembourg**) and volcanic eruptions (**Joseph Wright of Derby, Michael Wutky, Karl Pavlovich Briullov, and Frederic Edwin Church**); a heightened interest in nature, to include animal studies and animals in their natural settings (**Jacques-Laurent Agasse, John James Audubon, Edwin Landseer, and Philip Reinagle**); and man-made disasters such as shipwrecks (**J. M. W. Turner, Horace Émile Jean Vernet, Francis Danby, Eugène Delacroix, and Wijnard Jan Josephus Nuyen**). Landscape painting branched out across Europe and in the United States into several different schools, including the **Barbizon school** outside of Paris, inspired by **John Constable** and founded by a number of artists including **Pierre-Théodore-Étienne Rousseau**. German romantic landscape painting led the way in the development of the idea of mankind's diminished role in the vast natural world as expressed in the paintings of the famous **Caspar David Friedrich**. The **Norwich school of painters**, led by **John Crome** and then **John Sell Cotman**, was one of the first regional art movements in landscape painting in England, while the **Hudson River school** in the United States, which included a large group of New York-based artists such as **Thomas Cole**, grew to dominate the art market in the United States. Cole, who was the first artist to focus on the Hudson River valley, heightened the spiritual drama of his works with the inclusion of looming mountains, dark clouds, craggy dead tree trunks, and the minute suggestion of human habitation. Thus romantic landscapes usually lacked the golden, idealized light and classical composition of earlier views, and instead they intimated suggestions of such ideas as the conflict of life and death, beauty and terror, and cultivated versus wild nature. Landscapes therefore often expressed the idea of the **sublime**, which brought new meaning to this traditional genre. Meaning was not limited to one interpretation either, but landscapes could be viewed a multitude of different ways, including with both a

scientific and a spiritual eye. Thus **American transcendentalism** reveals a spiritual focus found in the **luminist** painting of American artists such as **Fitz Hugh Lane**, while in Europe the crisis of the Industrial Revolution provoked other artists to depict dramatic scenes of soot-filled country villages. Thus, romantic-era landscape painters responded to an increasingly diverse set of interests and ultimately expanded the genre to the point where it eclipsed history and religious painting in the early 19th century. *See also* ALLSTON, WASHINGTON; BARKER, ROBERT; BIARD, AUGUSTE-FRANÇOIS; BIERSTADT, ALBERT; BINGHAM, GEORGE CALEB; BLECHEN, CARL; BONINGTON, RICHARD PARKES; BRETT, JOHN; CASILEAR, JOHN WILLIAM; COZENS, JOHN ROBERT; CROUSEY, JASPER FRANCIS; DAHL, JOHAN CHRISTIAN CLAUSEN; DANBY, FRANCIS; DE WINT, PETER; DUPRÉ, JULES; DURAND, ASHER BROWN; ECKERSBERG, CHRISTOFFER WILHELM; GIFFORD, SANFORD ROBINSON; GILPIN, WILLIAM; HEADE, MARTIN JOHNSON; HICKS, EDWARD; HODGES, WILLIAM; HOMER, WINSLOW; HUET, PAUL; INNESS, GEORGE; JOHNSON, DAVID; JONES, THOMAS; JUEL, JENS JØRGENSEN; KENSETT, JOHN FREDERICK; KØBKE, CHRISTEN SCHIELLERUP; KOCH, JOSEPH ANTON; LEFEBVRE, JULES JOSEPH; LESSING, CARL FRIEDRICH; LINNELL, JOHN; MARTIN, JOHN; MÉRYON, CHARLES; MICHEL, GEORGES; MORAN, THOMAS; MULREADY, WILLIAM; PALMER, SAMUEL; RICHTER, ADRIAN LUDWIG; ROBERT, HUBERT; RUNGE, PHILIPPE OTTO; RYDER, ALBERT PINKHAM; STANFIELD, CLARKSON; SUYDAM, JAMES AUGUSTUS; TONALISM; WARD, JAMES; WHISTLER, JAMES ABBOTT MCNEILL; WHITTREDGE, THOMAS WORTHINGTON; WOLF, CASPAR.

LANDSEER, SIR EDWIN (1802–1873). Sir Edwin Landseer is best known today as an animal painter and sculptor famous in 19th-century England, popular among the growing middle class and the aristocracy. Born in London, his father, an engraver, noticed his son's talent and encouraged him to exhibit at the Royal Academy at age 13. Landseer later studied with the history painter **Benjamin Robert Haydon**, who taught the young artist how to dissect animals in order to understand their anatomy better. Typical of his humorous work is *Laying Down the Law* (1840; Derbyshire, Chatsworth House), which pokes fun at the legal profession by revealing a group of dogs presiding over a desk filled with papers. At the center of the work is a poodle playing the role of judge, and was actually owned by a known socialite of the era. The poodle looks out of the **painting** with a thoughtful, anthropomorphized expression. Known at the time for their elegant coat, small proportions, and as the wisest of dogs, poodles were favored by the aristocracy. Thus the painting, widely

considered a satirical image of the legal profession, could also well be an aggrandizement of the dog.

Landseer's widely popular dog paintings often show a more serious situation, a noble act of loyalty or courage, as seen in his image entitled *Saved* (1856; London, Royal Academy), which depicts a Newfoundland dog having saved a young girl from the rough water below. The small girl rests gently on the front paws of the dog, while the dog, panting after his hard effort, awaits human help. The black-and-white version of the Newfoundland dog that appears here was made so popular after appearing in numerous Landseer paintings that "Landseer" later became the official name of the breed. Another serious painting that elevates a member of the animal kingdom even higher is *Monarch of the Glen* (1851; private collection), which depicts a monumental stag, seen from a lower viewpoint so that the antlers stand above the mountain peaks in the background of the painting. The stag poses majestically, as a ruler of the land. *See also* AGASSE, JACQUES-LAURENT; AUDUBON, JOHN JAMES; BARYE, ANTOINE-LOUIS; REINAGLE, PHILIP; STUBBS, GEORGE.

LANE, FITZ HUGH (1804–1865). American **landscape painter** Fitz Hugh Lane is known for seaport and ship **paintings** imbued with a luminous lighting called **luminism**. Born in Gloucester, Massachusetts, Lane was initially apprenticed to a lithographer. This was a traditional way of gaining art instruction for students unable to pay for the more expensive art academies or travel programs, and thus Lane was one of the few successful American painters who did not study in Europe but instead sought to create genre paintings specific to the coastal areas of the United States from Maine all the way to Puerto Rico. Lane's father made sails, and because of the family's connection to the harbor, Lane learned to carefully observe the reflective and textural aspects of water and later focused on nautical themes in both his paintings and engravings. By the 1840s, Lane was an established marine painter as well as lithographer, and his harbor scenes became popular among wealthy East Coast merchants.

The painting *Brace's Rock, Eastern Point, Gloucester* (c. 1864; collection of John Wilmerding), done late in his life, focuses on this geographical area. The small size of the painting invites a private interpretation, and the beautifully still water reveals only very gentle rolls toward the shoreline. A boat sits out from the water, but the land is devoid of people. A lingering golden light provides an early evening setting and perhaps a melancholy mood for the painting. His *View of Coffin's Beach* (1862; Boston, Museum of Fine Arts) depicts a similar mood to a morning scene. The painting features a sailboat off in the distance. The scene of his *Stage Fort across Gloucester Harbor* (1862; New York, Metropolitan Museum of Art) reveals light shifting from

early evening to night, as a rather dark blue creeps diagonally across the sky into the upper left of the painting and changes in sections to a lighter blue, then a green, and then an orange and yellow. The still harbor in the foreground reveals a few figures and boats, painted with incredible detail at the sandy and rocky water's edge. Lane's highly detailed images, combined with a smooth brushstroke and a focus on soft light and dark qualities, connect his works to the philosophy of **American transcendentalism** espoused by Ralph Waldo Emerson (1803–1882). *See also* HUDSON RIVER SCHOOL.

LAWRENCE, SIR THOMAS (1769–1830). English portrait painter Sir Thomas Lawrence studied at the Royal Academy of London and went on to paint in the styles of both Sir Joshua Reynolds (1723–1792) and Sir Thomas Gainsborough (1727–1788), both of whom worked in the **neoclassical** era but looked to baroque portraiture, mainly to the work of Flemish painter Peter Paul Rubens (1577–1640), for their painterly approach to aristocratic portraiture.

Lawrence was born in Bristol to an innkeeper who moved the family to Devizes in Wiltshire, England, and at the age of six he became known locally for his realistic sketches and literary quotations. Lawrence early on helped to support his family with his pastel portraits, and in 1782 the family moved to the wealthy vacation town of Bath to capitalize on the generous art patronage there. In 1787, Lawrence moved to London to enroll at the Royal Academy, where he became a student of Reynolds. At Reynolds' death in 1792, Lawrence became the principal court painter to King George III, and the aristocracy of Europe was his primary source of patronage. After returning from a Grand Tour of Europe in 1820, he was elected president of the academy on the death of Benjamin West (1738–1820).

Lawrence's most famous **painting** is *Pinkie* (1794; San Marino, Calif., Huntington Collection). This full-length portrait of the young girl Sarah Barrett Moulton is often compared to *The Blue Boy* (c. 1770; San Marino, Calif., Huntington Collection), by Thomas Gainsborough, a comparison made stronger by the fact that they hang opposite each other in the same museum. "Pinkie" is shown standing in a beautiful pink gown tied together at her waist by a wide pink satin ribbon. A pink satin bonnet is perched on her head, unable to hold down the mass of dark brown curls that swirl around her face. The bonnet strings are not tied, but instead they fly away in the breezy sea wind. The loose brushstroke and the informal pose of this young girl, seen gazing directly out at the viewer, is considered a romanticized type of portraiture, fashionable in England during this era.

LEFEBVRE, JULES JOSEPH (1836–1911). French painter Jules Lefebvre worked in the late 19th century in the academic style called **aca-**

demicism. Born in Tournaan-en-Brie, Lefebvre enrolled at the *École des Beaux-Arts* in 1852 as a student of **Orientalist** Léon Cogniet (1794–1880) and began to specialize in portraiture. In 1861, Lefebvre won the *prix de Rome* and returned to Paris to become a well-respected teacher at the *Académie Julian* and at the *École des Beaux-Arts*. His **paintings** include figures draped in Japanese-style clothing, images of mythological figures, literary figures such as Ophelia, and contemporary portraits. *Le Vérité*, or *Truth* (1870; Paris, Musée d’Orsay), reveals Lefebvre’s penchant for beautiful, nude young women, sensually displayed in a linear realism. Truth is indeed traditionally depicted as naked, and this full-length female stands in a dark **landscape** holding a circular light high above her head. This pose is thought to perhaps have influenced the same gesture found in the Statue of Liberty, designed by French sculptor Frédéric Auguste Bartholdi (1834–1904) and located in the harbor of New York City. Such allegorical figures were common in the romantic era.

Lefebvre’s *Odalisque* (1874; Art Institute of Chicago) is a highly veristic image of a reclining nude female in the tradition of the classical figures of Venus in repose, but in this case, Lefebvre turns the woman away from the viewer’s gaze and shows her absorbed in her relaxation. Even Lefebvre’s religious works, such as his *Mary Magdalen in a Grotto* (1876; St. Petersburg, State Hermitage Museum), which depicts the entirely nude saint lying on the ground in the wilderness in front of a grotto, is clearly an excuse to reveal the female form in sensuous detail. The Magdalen holds her arm across her face as if writhing in spiritual agony while her reddish brown hair flows on the rock upon which she reclines.

Lefebvre’s male portraits, such as the *Portrait of Monsieur Fitzgerald* (c. 1855; Paris, Musée d’Orsay), reveal a similar high degree of verism. In this case, the artist provides a subtle lushness to the wool fabrics of Fitzgerald’s clothing and the velvet upholstery of the chair in which he sits sideways while staring directly out at the viewer. Such heightened realism was also found in the works of other academic artists such as **Thomas Couture** and **William-Auguste Bouguereau**.

LESSING, CARL FRIEDRICH (1808–1880). German romantic painter Carl Friedrich Lessing is best known for his **landscape paintings**. Lessing was born in Breslau, in modern-day Poland, and first studied **architecture** at the Berlin Academy before enrolling at the *Kunstakademie* in Berlin to study with **Friedrich Wilhelm Schadow**. At the age of 18, his landscape painting *Cemetery in Ruins* (1826; Paris, Louvre Museum) won a prize and garnered him entry into the art world of Düsseldorf, where he moved in order to follow Schadow, who received a teaching position at the Düsseldorf

Academy. There Lessing began work on historical paintings and became prominent in the Düsseldorf school of painting.

Cemetery in Ruins, a darkly dramatic painting, is in the tradition of the baroque artist Jacob van Ruisdael, whose painting *The Jewish Cemetery* (1655–1660; Detroit Institute of Arts) made the genre, which refers to the passing of time and the abandonment of worldly goods, a popular moralizing subject. Lessing's painting *Landscape with Crows* (c. 1830; Los Angeles, Los Angeles County Museum of Art) offers a similar reflection on life and death. This autumn landscape reveals an undulating set of two rocky hills that spring from a pasture of brownish grasses. Through the seasonal change in two trees, one without leaves and the other with golden autumn leaves that have not yet fallen, Lessing suggests the melancholy passing of time. Crows circle each other in the sky above, heightening the melancholy by introducing the possibility of something dead on the ground.

Lessing's painting *Royal Couple Mourning Their Dead Daughter* (c. 1830; St. Petersburg, State Hermitage Museum) was completed while he was in Italy. In this work, we see a stern, almost angry ruler gazing out of the painting while his wife turns her head downward in despair. Both are seated upon a stone step leading into a side chapel, rendered with a tight brushstroke and realistic detail balanced with a powerful emotional character. In 1837, Lessing received a gold medal in Paris and became a member of the Berlin Academy.

LEUTZE, EMANUEL (1816–1868). German-American painter Emanuel Leutze first studied in Philadelphia, where his parents moved from Schwäbische Gmünd, and in 1840, he returned to Germany to study at the Düsseldorf school under **Carl Friedrich Lessing**. Leutze's most famous **painting** is *Washington Crossing the Delaware* (1850; New York, Metropolitan Museum of Art), which depicts Washington's Battle of Trenton in 1776. Painted in Germany, the scene propagandizes the American Revolution as a model for Europe during the European revolutions of 1848. The painting was sent to an exhibition in New York and was purchased by Marshall Roberts for a large amount of money. The painting has gone on to hold iconic value in the history of the United States. Leutze eventually moved back to America where he specialized in portraiture in addition to patriotic historical narratives, and he died in Washington, D.C. Although works such as this fall into the category of romantic nationalism, such historical narratives originated in the **neoclassical** era of the 18th century, found in the works of Benjamin West (1738–1820) and John Trumbull (1756–1843), among others. *See also* BINGHAM, GEORGE CALEB.

LEWIS, EDMONIA (c. 1845–c. 1910). Female sculptor Edmonia Lewis was a Chippewa and African-American born in New York State who at-

tended Oberlin College, the first college to grant degrees to women in the United States. Afterward, she moved to Boston, where she made a name for herself creating medallions and portrait busts of Civil War heroes, politicians, and abolitionist leaders. Soon she was able to finance her own trip to Rome, where she met **Harriet Hosmer** and received her support. Like Hosmer, Lewis became part of the American expatriate artist community in Italy, which provided an entire generation of painters and sculptors a European-style education in **neoclassical** and romantic art.

The theme of most of her work was human freedom, and her approximately four-foot-tall standing marble **sculpture** of *Hagar in the Wilderness* (1875; Washington, D.C., Smithsonian American Art Museum) depicts the young concubine of Abraham, who was left wandering in the wilderness with their son after Abraham's wife Sarah gave birth to her own son Isaac. In the biblical story, an angel leads Hagar and her son to a well and explains that her descendants will form a strong nation. For Lewis, this biblical story is one of suffering and hope for future generations, a sentiment shared by Lewis herself. *See also* WOMEN ARTISTS.

LEWIS, JOHN FREDERICK (1804–1876). English painter John Frederick Lewis was initially trained by his father, the English engraver Frederick Christian Lewis (1779–1856), and was initially interested in animal **painting**, perhaps inspired by childhood companion **Edwin Landseer**. Lewis is best known for his exotic subject matter inspired by visits to Moorish Spain, where he lived for two years, and then Cairo, from 1841 to 1850. Upon his return to England, he used his collection of sketches for **Orientalist** paintings completed through the rest of his career. Lewis' beautifully lush works include harem scenes, images of the bazaar in Cairo and Istanbul, and other such vernacular scenes of Eastern lives found so intriguing to western Europeans in the 19th century.

An early lithograph from Spain is his *Spanish Peasants Dancing the Bolero* (1836; Art Institute of Chicago), which reveals his early interest in clothing styles and people different from those in his native England. Here we see a sentimental image of a young girl dancing around a group of peasants who sing and play instruments beneath a grape arbor in a style not yet fully developed. Later works include *The Harem* (1876; Birmingham, England, Birmingham Museum of Art), which depicts a concubine reclining languidly in a sunny bedroom, surrounded by her servants, one of whom kneels on the ground and holds a mirror for the young woman to admire herself. This image reveals a more fully formed interest in exoticism. Lewis' portrait *A Syrian Sheik, Egypt* (1856; Cambridge, Fitzwilliam Museum) reveals a similar interest in the sunlit surface of his scenes that makes his paintings appear to shimmer, and in this

case the three-quarter-length portrait of a sheik in his traditional garb is carefully painted to also reveal the nobility of the subject's character.

While in Cairo, Lewis adopted the local clothing and customs, and his large Ottoman home hosted numerous visitors from England, including the writer William Makepeace Thackeray, who described Lewis' lifestyle in Egypt. His painting *A Door of a Café in Cairo* (1865; London, Royal Academy of Arts Collection), an Orientalizing vernacular market scene, was his diploma piece for the Royal Academy in London, which he painted back in Surrey from the collection of sketches he made during his voyages. Lewis became a member of the Royal Academy of London in 1865 and spent the rest of his successful career working in England. *See also* CHASSÉRIAU, THÉODORE; GÉRÔME, JEAN-LEÓN; GROS, ANTOINE-JEAN; INGRES, JEAN-AUGUSTE-DOMINIQUE.

LINNELL, JOHN (1792–1882). English romantic **landscape painter** John Linnell sought to develop a landscape view separate from the prevailing classical, Ovidian, and Italianate views popular during the era of **neoclassicism**. Linnell was born in Bloomsbury, London, to a wood carver, and he began drawing at an early age. With the help of neoclassical-era history painter Benjamin West (1738–1820), Linnell was introduced to watercolorist John Varley (1778–1842), with whom he studied for a year. It was through Varley that Linnell was first introduced to **William Blake**, among others. In 1805, Linnell was accepted into the Royal Academy and began to exhibit in a variety of media including **sculpture**, but he soon settled on engraving as his main artistic output.

Linnell, like his rival **John Constable**, was instead interested in the northern European landscape tradition, as developed from the early Renaissance in the works of Petrus Christus (c. 1410–1476) and Gerard David (c. 1460–1523). He was also intrigued by the craggy, angular views of the land evident in the **paintings** of Lucas Cranach the Elder (1472–1553). Linnell's watercolor *Benton Castle* (British Columbia, Art Gallery of Greater Victoria) reveals a nervous line and northern setting rather than a calm classical view. Despite the fact that the river below, seen with a pair of sailboats beyond, is still and smooth, the water's edge shifts and curves around, creating a subtle movement that follows through in the angle of the trees. His *Autumn Woods* (University of Cambridge, Fitzwilliam Museum) reveals a densely forested scene, with the dark blue, late-afternoon sky opening up through the middle of the image to illuminate the darker orange and brown palette of autumn. Landscapes such as these helped to redirect the viewer from the dominant neoclassical views of the land to a romantic image of northern European topography.

LOUTHERBOURG, PHILIP JAMES DE (1740–1812). Philip James de Louthembourg is known for his dramatic **landscape paintings** of natural disasters such as avalanches and volcanic eruptions, as well as man-made interventions such as fiery sea battles and industrial development in the countryside. His interests are based on late 18th-century scientific and industrial advances found primarily in England in this era. Louthembourg was born in Strasburg, France, where his father was a miniature painter, but he had settled in London in 1771, where he spent most of his life. By the 1780s, Louthembourg was **painting** highly dramatic images of volcanic eruptions and other dramatic natural phenomena, similar in their scientific referencing to the work of **Joseph Wright of Derby** and in their theatrical presentation to the volcanic landscape views of **Michael Wutky**.

Louthembourg's *Avalanche in the Alps* (1803; London, Tate Gallery) is a good example of the idea of tragedy set in motion as a small traveling party rushes out of the way of a huge falling boulder. Numerous travelers had experienced the difficulties of Alpine travel in this era and knew of the dangers along the elevated, narrow dirt paths. The Alps were a source of awe and fear described in pictorial detail by numerous artists from the Renaissance onward, but romantic-era artists focused on the dangerous aspects of this mountain range.

Louthembourg's painting *Coalbrookdale by Night* (1801; London, Science Museum) then reveals the negative impact of the Industrial Revolution in the English countryside, where entire towns were transformed into coal-mining and iron-foundry ventures, filled with smoke, ash, and soot. Thus, such works, which at times reveal the power of nature, also reveal the power of mankind in manipulating his environment. Thus, in such works, the highly romanticized view of the effects of the Industrial Revolution constantly negotiates between its positive and negative implications.

LUMINISM. Luminism is a style of **painting** related to the **Hudson River school**, but it focuses specifically on creating a hazy atmosphere with a very still **landscape**. The term, coined in the mid-20th century by art historian John Bauer, refers to American paintings from the 1850s through the 1870s that feature various soft light effects that create stillness and a mood of contemplation. Aerial perspective is used to great effect in order to soften the background of such works, while the foreground might feature a still pond, devoid of movement or human intervention. Luminist paintings have very tight, concealed brushstrokes, in contrast to the light effects achieved by the later impressionist painters that give the effect of spontaneity or movement through looser brushstrokes.

Fitz Hugh Lane was one of the leading luminist painters in the United States. His painting *Salem Harbor* (1853; Boston, Museum of Fine Arts)

reveals a Dutch baroque composition with a low horizon, large clouded blue sky, and a **tonalism** focused around various shades of grayish blue. The ship sails cut through the horizon, rising up in a majestic manner. The tranquil tone of such works may be considered classicizing as well, and they certainly affirm in a nationalistic way the wealth of the families who purchased such works. In addition, Lane's paintings have been related by art historian Barbara Novak to **American transcendentalism** as found in the work of Ralph Waldo Emerson, among others.

David Johnson was a second-generation Hudson River school painter who had studied with **Jasper Francis Cropsey**. Both were members of the National Academy of Design in New York City and focused on autumn landscapes set in the Northeast, with Cropsey painting in Pennsylvania and upstate New York, while Johnson's paintings were often set in the White Mountains of New Hampshire. Similarly, **John Frederick Kensett** established a studio in New York but traveled to the Colorado Rockies, and like most of the other "luminist" painters, he made several trips to Europe. His best-known paintings, however, were set in upstate New York, New Jersey, and Long Island. The White Mountains of New Hampshire also inspired many of these American landscape artists, and Kensett's *Mount Washington from the Valley of Conway* (1851; Wellesley, Mass., Wellesley College Museum) is the best-known example of this topography. The painting, done in the **picturesque** style, depicts an idealized American village, set in a valley with the mountain range beyond. Other luminist painters include **James Augustus Suydam**, who maintained a studio in New York and also depicted the White Mountains in North Conway, New Hampshire, and was friends with **Sanford Robinson Gifford**. Gifford's painting *The Wilderness* (1861; Toledo, Ohio, Museum of Art) depicts a group of Indians at the shore of a lake, perhaps in Maine, with a tall mountain in the background. His painting *A Passing Storm in the Adirondacks* (1866; Hartford, Conn., Wadsworth Atheneum) depicts a similarly peaceful view of the land, with smooth water and a glistening, still day after a storm has passed.

The tone of these luminist paintings, often in direct contrast to the chaos of the American Civil War of the 1860s, provided viewers with an image of America at peace. More generally, moving away from the Italianate landscapes that dominated the art world through the 18th century, the American picturesque, luminist images popularized the genre of landscape painting in the United States. *See also* BINGHAM, GEORGE CALEB; CASILEAR, JOHN WILLIAM; CHURCH, FREDERIC EDWIN; HEADE, MARTIN JOHNSON.

LUND, JOHAN LUDWIG GEBHARD (1777–1867). Johan Ludwig Gebhard Lund (J. L. Lund) was a German-born Danish romantic history painter

born in Kiel in Holstein, Germany, and who first trained with his father, a painter. At the age of 22, Lund enrolled in the Royal Danish Academy of Art in Copenhagen to study with the early romantic artist **Nicolai Abraham Abildgaard**. During this time, the Danish Academy was well known in Europe, and several German **landscape painters** trained there, including **Caspar David Friedrich**, with whom Lund became friends. Together the two traveled to Germany and studied at the Dresden Academy in 1799, and then Lund continued on to Paris, where he studied with the **neoclassical** artist **Jacques-Louis David** for two years before going to Italy to live in Rome with a small colony of German and Danish artists. The Danish Academy supported his travels with a small pension, and he also received commissions from the Danish aristocracy during these years.

While in Rome, Lund was introduced to a group of German painters called the **Nazarenes** and began to experiment with their ideas. This group of artists sought to imbue the prevailing neoclassical style with a spirituality and “honesty” akin to late **medieval** and Renaissance religious **painting**, and Lund was particularly interested in early Renaissance painting, from before the time of Raphael (1483–1520). While in Italy, Lund painted several works, including the companion pieces *Andromache, Powerless at the Sight of Hector’s Corpse* (1804; Rome, Danish Ambassador’s House) and *Pyrrhus and Andromache at Hector’s Grave* (1807; Copenhagen, Statens Museum for Kunst). The first painting, incidentally, was stolen by English pirates from a Danish ship, a fact that underlines the political difficulties in this era of the Napoleonic Wars.

Back in Denmark, Lund was accepted into the academy in 1814 with a painting entitled *Hagbard and Signy*. His inability to be accepted as a history painter, however, prevented him from teaching at the academy, and therefore Lund returned to Rome in 1816 and became a member of the Nazarenes. This second trip to Italy was also short-lived, as two years later, he and his rival, the painter **Christoffer Wilhelm Eckersberg**, were jointly named to professorships at the Danish Academy. While Eckersberg taught neoclassical art, Lund instead introduced his students to landscape painting and the art of the northern baroque painters. Together, these two instructors, though rivals, brought a richness to the academy that led to what is considered the golden age of Danish painting. Lund’s most famous commissions include five large Danish history paintings in the Christiansborg Castle. One of these, *Nordic Sacrificial Scene from the Period of Odin* (1831), depicts images of the establishment of Christianity in Denmark and scenes of Catholic and Lutheran services. Lund’s diverse interests and strong teaching skills made him a popular professor at the Danish Academy, where he continued his career for around 40 years, living in Copenhagen until his death at age 90.

M

MAROCHETTI, CARLO (1805–1867). French-Italian sculptor Carlo Marochetti was born in Turin but raised in Paris. He first studied in Paris with neoclassical sculptor François-Joseph Bosio (1768–1845), whose best-known student was romantic sculptor **Antoine-Louis Barye**. Marochetti then studied in Rome during most of the 1820s and returned to France to live from 1832 until the July Monarchy ended in 1848. At that point he followed King Louis-Philippe into exile in England. In Paris, Marochetti worked on the Arc de Triomphe and created numerous funerary monuments and public **sculptures**. He made the equestrian figure of Emmanuel Philibert, the Duke of Savoy, for Piazza San Carlo in Turin. His multifigure marble sculpture group *Mary Magdalen Exalted by Angels*, from 1841 and located in the Church of the Madeleine in Paris, is his best-known work from this era. Here we see the Magdalen elevated above the altar and held aloft by a group of adult angels with massive wings. Two of the angels flank the Magdalen, their wings framing the entire composition and thus unifying the figures into a balanced group. This work reveals Marochetti's ability to carve a dramatic, religious narrative, yet in an emotionally restrained and balanced manner through the crisp lines typical of late **neoclassicism**.

During this second phase of his career, Marochetti lived and worked in London until his death in 1867. In London, he made important contributions to monumental public sculpture, including his bronze equestrian of Richard the Lionhearted, located in the square outside Westminster Palace in London. Richard the Lionhearted was king of England during the Romanesque era of the 12th century. His origins were French, but his kingdom grew to include England, and he became an important symbol of the late **medieval** feudal era, with its chivalric and aristocratic courtly culture a source of great interest to artists in romantic-era England.

MARTIN, JOHN (1789–1854). English romantic painter John Martin was fascinated with biblical scenes and created dramatic images of God's wrath. Martin was born in a small village in Northumberland to a fencing master who apprenticed his son to an Italian artist in Newcastle to study enamel **painting**.

From there, Martin and his instructor moved to London in 1806, and there Martin earned a living by teaching art while he continued his studies.

Examples of his paintings include *The Destruction of Sodom and Gomorrah* (1852; Newcastle upon Tyne, Laing Art Gallery); *The Seventh Plague of Egypt* (c. 1850s; Newcastle upon Tyne, Laing Art Gallery); and *The Great Day of His Wrath* (c. 1853; London, Tate Britain), all of which demonstrate what has been called the cinematic epic narrative tradition. These paintings are thought to have been inspired by contemporary dioramas and panoramas made popular by such earlier artists working in London as **Philip James de Loutherbourg**. The last painting above depicts a tempestuous scene of either the end of the world or the destruction of Babylon.

Works like these are sometimes considered a response to the negative impact of the Industrial Revolution in England, where rural **landscapes** were increasingly being polluted by smoke-belching factories that covered villages with dark soot and acrid-smelling air. Industrialization was also blamed for the sin and immorality as well as the lust for power and wealth found in English society during this time. These social issues were a concern for many 18th-century artists, as seen in a series of satirical prints by the artist William Hogarth (1697–1764), who dealt in his caricatures with such issues as alcoholism, greed, and the breakdown of the family. Thus, Martin's paintings can be interpreted as offering a similar dire warning about the social ills of his era with the use of dramatic, awesome biblical narratives meant to shock and inspire the viewer.

MEDIEVALISM. While the art of the neoclassical era of the 18th century was dominated by an interest in classical antiquity and its ability to provide a rational approach to learning, romantic artists were instead motivated by a broader array of historical styles, including numerous medieval revivalist movements. An interest in medieval art, **architecture**, history, literature, philosophy, and culture is called medievalism, or sometimes neomedievalism. These 19th-century movements include the **Gothic revival**, the **Nazarene movement**, the **troubadour style**, the **arts and crafts movement**, and the **Pre-Raphaelite** movement. Such movements developed as a counterpart to the prevailing classicism found in academic circles, and artists interested in the medieval era often sought to return to what they considered moral and pure in art. Beginning in the Renaissance, medievalism was at times derided as a period of decline, ignorance, and suffering. However, when medievalism was revived in the 19th century, it came to be viewed as a powerful release from such rigorous thinking. Medievalism was a way of exploring things beyond rational thought, and therefore it can be interpreted as a counterpart to the **neoclassicism** of the 18th century, although numerous artists alternated between styles throughout their careers.

MEISSONIER, JEAN-LOUIS-ERNEST (1815–1891). French artist Ernest Meissonier is known today for his historical and genre scenes. Meissonier was born in Lyon and moved to Paris to study with **academic** painter Léon Cogniet (1794–1880). Meissonier traveled to Italy and Switzerland and then settled in Paris where he exhibited regularly at the Salon. One of his most successful **paintings** is *Napoleon and His Staff Returning from Soissons (The French Campaign)* (1864; Paris, Musée d'Orsay), a scene that depicts Napoleon's return from the Battle of Laon in 1814. The men appear tired and are wrapped in woolen cloaks to protect them from the harsh weather. The ground beneath them is loosely painted to reveal a deeply rutted muddy road, hardened in the winter weather.

Another painting, this one entitled *The Barricade, Rue de la Mortellerie, June 1848* (1848; Paris, Louvre Museum), is a realistic image, made without idealization or propaganda, of a horrible event in recent Parisian history. In this work, we see a close view of a worker's barricade taken over by the National Guard during a riot in June 1848. Its symbolism is unlike that of **Eugène Delacroix's** painting of the same subject, *Liberty Leading the People* (1830; Paris, Louvre Museum), which commemorates the July 1830 revolution. While Delacroix painted a highly idealized depiction of an allegorical female figure of Liberty walking over the bodies of the fallen, Meissonier's work is very detailed and realistic, with a careful observation of the cobblestone rocks used to block the road mingled together with the dead bodies of the workers. Meissonier had hoped to exhibit this work at the Salon of 1849 but decided against it given the freshness of the events. At the 1850 exhibition, the work still received sharp criticism for the disturbing way the event was depicted, with a focus on the dead bodies and the postbattle stillness of the scene, yet a few critics acknowledged that Meissonier's work depicted a truthfulness that others dared not dwell upon.

MENZEL, ADOLPH FRIEDRICH ERDMANN VON (1815–1905). German artist Adolph Menzel is known for his propagandistic **paintings** of German nationalism. Menzel was born in Breslau and intended to continue in the same profession as his father, who was the headmaster of a girls' school. In 1818, Menzel's father established a lithography workshop, and in 1830 the family moved to Berlin where the younger Menzel established his art career after studying at the Berlin Academy of Art. Despite his training in drawing and printmaking, his smaller vernacular scenes are painted so loosely that they are thought to anticipate impressionism. This is seen in his *Living Room with the Artist's Sister* (1847; Munich, Neue Pinakothek), which shows a young girl peering out the doorway of a sitting room where an older woman sews by lamplight. The light illuminates the girl and casts shadows across the

room. Menzel's *Room with a Balcony* (1845; Berlin, Alte Nationalgalerie) instead reveals the bright natural sunlight seen pouring through a window and beyond the sheer curtain of an open balcony door. The light reflects off the slick floor surface toward the viewer. In these two paintings, Menzel's interest in light and its optical effects on the surrounding surfaces reveals the differences between artificial and natural light that began to interest artists during this era of scientific observation. In this way, Menzel is a postromantic artist who anticipates modernism.

MÉRYON, CHARLES (1821–1868). Charles Méryon is considered the most important etcher in France of the 19th century. His best-known works include a series of 22 etchings of his hometown of Paris called the *Etchings of Paris (Eaux-Fortes sur Paris)*, done in the first several years of the 1850s. As a young man, Méryon was in the French navy and traveled widely, making sketches of coastal **landscapes**. After leaving the navy, he entered the workshop of an etcher and made a living first from copies and then from his own original work. Suffering from mental illness, Méryon spent the last years of his life in and out of asylums before his early death.

His views of Paris remain famous for their images of both the beauty and misery of life in that city. His best-known image is the etching *Apse of Notre Dame* (1854; Ithaca, N.Y., Herbert F. Johnson Museum of Art, Cornell University), which shows an interesting interplay of light and dark across the façade of the Gothic cathedral. Other works are populated with *staffage*, small figures that walk along the streets, sometimes engaged in conversation, others gesturing to animate the scene. Thus, Méryon, in his printmaking technique and artistic abilities, can be compared to Albrecht Dürer (1471–1528) in the German Renaissance and Rembrandt van Rijn (1606–1669) in the Dutch baroque era.

MICHEL, GEORGES (1763–1843). French **landscape painter** Georges Michel worked in his hometown of Paris during the late 18th century where he painted contemporary cityscapes in the Dutch baroque style while working as an art restorer who specialized in repairing and copying baroque art to earn a living. His father worked at a market hall, and Michel was likely self-taught, with the exception of a few years of training with a number of little-known history painters. Michel, today considered one of the precursors of the **Barbizon school**, never found success at the Salon with his genre of painting, and he was not well known during his lifetime.

Images such as his *Mill of Montmartre* (c. 1820; New York, Metropolitan Museum of Art), with its darkened sky working across the canvas and covering the mill in a dark silhouette that rises above the horizon, demonstrate

the way Michel romanticized his views of the land. Here, he uses light and dark contrasts to build the space back, in the manner of baroque landscape **painting**, but the contrasts are more extreme than in the prior century and thus provide a more emotional impact to the image. Montmartre was originally a small village located on top of a hill north of Paris and was known for its vineyards and windmills. It was during this time that Montmartre became a popular destination for artists, who enjoyed the rustic and **picturesque** character of the village while its proximity to Paris also afforded spectacular views of the city. By the middle of the 19th century, Paris grew to encapsulate Montmartre, but the narrow streets and rural buildings of this working-class neighborhood continued to captivate artists, musicians, and students, all looking for inexpensive housing. As a result, Montmartre came to be a Bohemian neighborhood inhabited by the avant-garde. *See also* BOHEMIANISM; CONSTABLE, JOHN; DUPRÉ, JULES; HUDSON RIVER SCHOOL; NORWICH SCHOOL OF PAINTERS; ROUSSEAU, PIERRE-THÉODORE-ÉTIENNE.

MILLAIS, JOHN EVERETT (1829–1896). English artist John Everett Millais was one of the founders of the **Pre-Raphaelite Brotherhood**, together with six others, including **Dante Gabriel Rossetti** and **William Holman Hunt**. Millais was born in Southampton to a wealthy family and was admitted to the Royal Academy at the young age of 11. There he met Hunt and Rossetti, and they formed their art organization in 1848. The new style soon attracted the attention of **John Ruskin**, a proponent of moralizing art and **medieval** aesthetics, and he was the group's major defender.

A good example of Millais' early work is his **painting** *Christ in the House of His Parents* (1850; London, Tate Britain), which was condemned for its highly realistic image, considered too coarse and awkward. The details of the carpentry shop, the red hair of the young Christ, being tenderly kissed by his mother, and the floor littered with wood shavings, created a scientifically rendered truthfulness that was considered inconsistent with traditional aesthetic practice.

Millais eventually married Ruskin's ex-wife Effie and was elected to the Royal Academy in 1853, and later on, Millais changed his style of painting, for which he was condemned by Pre-Raphaelite artist **William Morris**. From the 1860s on, Millais' art, considered to anticipate the **aesthetic movement**, focused on images of children, historical works, and **landscapes**. *The Somnambulist* (1871; Bolton, England, Art Gallery) is a good example of Millais' later, painterly style. Here we see a full-length figure of a young girl in a white gown sleepwalking outside near the edge of a steep cliff set against a dark night sky. The ghostlike quality of the girl and the danger of the setting

are consistent with **Victorian**-era interest in the occult, clairvoyance, and mystery. Millais was also a highly successful book illustrator, and in 1896 he was elected president of the Royal Academy. *See also* GOTHIC REVIVAL.

MILLER, SANDERSON (1716–1780). English architect Sanderson Miller was one of the earliest proponents of the **Gothic revival** style in **architecture**. He was also a **landscape** designer who worked in the **picturesque** style. Born into a wealthy family in Warwickshire, Miller went to school at St. Mary Hall in Oxford, where he developed his initial interest in historical subjects. His inherited country house, Radway Grange, was the setting for Miller's experiments in Gothic architectural follies and faux semiruin constructions. There he built a medieval-styled octagonal tower modeled on the famous example at nearby Warwick Castle.

Wimpole Hall in Cambridgeshire, England, is a good example of his interests. The country house has a long history, having been worked on by James Gibbs, Sir John Soane, and the landscape designer Henry Flitcroft (1697–1769), before Miller's transformations into the newly popular Gothic style. Miller created mock castle ruins at Ingestre Hall in Staffordshire as well, but this structure has been demolished. His interest in antiquarianism began in his twenties with architectural experiments on his own home, Radway Grange, an Elizabethan home he redesigned in a Gothic style. On the grounds of the home, he added an octagonal tower and a thatched cottage to recall the Battle of Edgehill, reportedly fought on that land. This first work established Sanderson Miller as an amateur architect who influenced many acquaintances to request similar modifications and additions to their country properties in this newly popular romantic style. *See also* VIOLLET-LE-DUC, EUGÈNE EMMANUEL.

MINARDI, TOMMASO (1787–1871). Italian painter Tommaso Minardi is considered a member of the Italian movement called **purism**, which shared similar ideals as the German **Nazarenes** in the desire to look back to artists of the early Renaissance such as Raphael (1483–1520) and Fra Angelico (c. 1395–1455) in order to seek a “pure” art that circumvented any later mannerist overlay or artifice. The term “purism” was first used by the art scholar Antonio Bianchini, who in 1842–1843 wrote a manifesto of the movement entitled *Manifesto del Purismo*, which was signed by Minardi, **Johann Friedrich Overbeck**, and others.

Minardi was born in Faenza, and his work is characterized by a **classical revival** learned during his studies in Rome. His **painting** *The Rosary around the Neck of the Lamb* (1840; Rome, Galleria Nazionale d'Arte Moderna) is a good example of this interest in **historicism**. Here we see a Raphaellesque Ma-

donna and Child painting, with the chubby Christ Child seated on his mother's lap dangling a rosary playfully over the head of his pet lamb. The Virgin reads from a small devotional prayer book while looking lovingly at her son. The pastel **landscape** lacks the hard-edged view of Perugino or early Raphael but instead is overlaid with a softness found in later art movements. This type of work reveals a purity of religious sentiment that artists such as Minardi sought to recreate in the 19th century. *See also* BARTOLINI, LORENZO.

MORAN, THOMAS (1837–1926). American **landscape painter** Thomas Moran, considered a member of the **Hudson River school**, was born in England, a son of painter Edward Moran (1829–1901), who had immigrated to Philadelphia from England as a teenager only to return to study at the Royal Academy in London. Like fellow artists **Albert Bierstadt** and Thomas Hill (1829–1908), Thomas Moran favored the Rocky Mountains as a subject for his landscape **painting**, and his images of the western part of the United States helped to promote its beauty and gain support for the establishment of Yellowstone National Park. Thus these artists who focused on images of the West worked with the same artistic principles as the Hudson River school painters but are sometimes called artists of the Rocky Mountain school. His painting *Summit of the Sierras* (1872–1875; Art Institute of Chicago) is a gouache over graphite that reveals a view across a mountain range, as seen from the top of one of the peaks. The viewer, in short, has climbed the mountain and is a part of the landscape rather than acting as a passive viewer from afar. The jagged rocks and angular composition heighten a sense of fear, but that sentiment is secondary to the awe-inspiring beauty of the scene, and thus the work can be seen as a late form of romanticism.

MORRIS, WILLIAM (1834–1896). English designer William Morris' work is consistent with some of the ideas of the **Pre-Raphaelite Brotherhood** and with the slightly later **arts and crafts movement**. Morris was born in the small town of Walthamstow east of London and first studied at Marlborough and then at Exeter College in Oxford. At Exeter, Morris met his future business partner, **Edward Burne-Jones**, and developed the varied interests that he pursued throughout his life, most of which were inspired by reading the aesthetic philosophy of art critic **John Ruskin**. His multiple interests led him in 1856 to an architectural apprenticeship with **George Edmund Street**, who worked in the **Gothic revival** style, while at the same time Morris founded the *Oxford and Cambridge Magazine* in order to explore his emerging interest in interior decoration. Although the journal was a short-lived experiment, this effort led to Morris' friendship with one of the journal authors, **Dante Gabriel Rossetti**.

Morris was not just interested in the handcraftsmanship of earlier eras, but he also viewed the hierarchical arrangement of the arts as artificial and therefore sought to break down these dividing lines in order to promote the craftsman and to equalize the arts. In this way, his highly progressive socialist ideals moved into the realm of politics and worked toward various social reforms. While working in the office of G. E. Street, Morris worked with designer Philip Speakman Webb (1831–1915), who is often credited with the establishment of the arts and crafts movement in domestic **architecture**. Under Webb’s direction, Morris and Rossetti worked in both **painting** and design, but ultimately Morris had one sole surviving easel painting to his name (*La Belle Iseult*, 1859; Tate London), which is modeled on his wife Jane Burden. It was during the 1860s that Morris began work on his own home, the Red House, in Bexleyheath, so named because of its unusually bare brickwork, devoid of stucco covering. Designed by Webb, the house featured tapestries, paintings, stained-glass windows, and furnishings all in the emerging arts and crafts style.

In 1861, Morris, along with seven like-minded artisans including Rossetti, Burne-Jones, Webb, **Ford Madox Brown**, and two other interested friends, founded his decorative arts firm. One year later, the firm’s display at the Great London Exposition, also called the International of 1862, received positive reviews. Despite Morris’ socialist views, he ran his business along capitalist lines and remained the principal owner and designer throughout his life. In 1877, Morris founded the Society for the Protection of Ancient Buildings in London, and during the 1880s, Morris divided his time between arts and politics, including the Socialist League in 1884, a short-lived political movement that he helped found, with a diverse set of progressive though anarchist principles that never found cohesion.

Ultimately, Morris never worked in architecture and only briefly in painting, but he is known today for his poetry and prose, manuscript designs, translations of Icelandic folktales, and artistic designs. His 1867 commission for a dining room now called the “Morris Room” in the newly established South Kensington Museum, now the Victoria and Albert Museum in London, features green walls with stained-glass windows designed by Burne-Jones, wood panels painted by Morris, and a wall mural frieze painted by Philip Webb. The overall design principles include curving, organic forms, with interlocking vines and leaves that set a pattern upon which animals such as peacocks emerge. The favored human figures are the romanticized idealized females in the Pre-Raphaelite designs, with an emphasis on **medieval** revival imagery inspired by such narratives as *Le Morte d’Arthur*, a medieval French epic that was enjoying resurging popularity in the mid-19th century.

MULREADY, WILLIAM (1786–1863). William Mulready was an Irish painter who specialized in genre **painting** during the first decades of the 19th century. His romanticized images of rural life were popular in London, where his family had lived when he was a young boy and where he was admitted to the Royal Academy at age 14. In 1815, he was elected to the academy based on the popularity of his subjects during the **Victorian** era, typically the subtly tense interaction between young lovers, with the halting and hesitant march toward greater intimacy played out through innocent courtship rituals. Such works include *The Sonnet* (1839; London, Victoria and Albert Collection), which depicts a young couple seated together in a field as the woman reads a young man's poem while the man hunches down, in awkward anticipation of her response. Other works, such as his *Farrier's Shop* (c. 1820; Cambridge, Fitzwilliam Museum), which shows an idyllic **landscape** view, was surely meant for the urban patron seeking a pleasurable visual escape from busy city existence. In this regard, Mulready's images follow a long tradition of landscape imagery that harks back to the Renaissance in northern Europe but was particularly popular during the era of industrialization.

N

NASH, JOHN (1752–1835). English architect John Nash is best known for his classical urban plan of London created during the regency era, but Nash also experimented with exotic-styled **architecture** that was in vogue during romanticism. Nash was born in Lambeth to a Welsh family of millwrights, and he originally studied architecture with early **neoclassical** architect Sir Richard Taylor (1714–1788). Nash abandoned his architectural career before becoming established, however, as he inherited money and retired to Wales. In 1783, though, Nash declared bankruptcy and was forced to return to his architectural profession to support himself. After the completion of a number of local country homes, Nash moved to London in 1792 and began to work in Ireland, London, and Brighton. In 1811, Nash received his most important commission from the prince regent, the later King George IV, for the development of an area around Marylebone Park into a series of straight avenues and crescent-shaped neighborhoods of townhouses and mansions, to include Regent Street, Regent's Park, and Regent's Canal today.

During this same time, Nash was hired by the prince regent to renovate the prince's seaside vacation home in Brighton, called the Ocean Pavilion Palace, into a grander structure. The original building, constructed in the classical style by Henry Holland, was transformed under Nash's direction into an eclectic mixture of exotic architectural elements drawn from India, Moorish Spain, and other sources. The Royal Pavilion in Brighton, built from 1815 to 1822, most closely resembles the Saracenic style of Indian architecture, which is also called the Mughal-Gothic style due to its conflation with the Gothic style in **Victorian** England. The impetus for this style is based on British colonial rule. The founding of the East India Trading Company in 1660 initiated an era of English colonization in this region of the world, which was heightened at the end of Napoleonic rule in 1815 and ushered in the era called the Imperial Century, when the British Empire dominated world commerce until World War I. Brighton Pavilion, which features a series of round wings topped by onion domes, minaret-looking pinnacles, and latticework above the porch areas, is completely unique in architectural history. Its playful, fanciful style uses architectural features that lack classical names and instead remind the viewer of British world dominance.

Nash's later work, including the enlargement of Buckingham House into Buckingham Palace (1825–1835) bounded by St. James Park, Haymarket Theater (1820), Carlton House Terrace (1827–1832), and a series of other apartments around London, were all designed in the neoclassical style. Although the **Gothic revival** was prevalent in London and other major cities, other romantic architectural styles, such as the Orientalizing Brighton Pavilion, were reserved for country garden pavilions and other vacation homes, where a more playful, frivolous approach to architecture was considered appropriate. Thus, the Brighton Pavilion remains today the most monumental example of this type of romanticized exotic architecture of the 19th century.

NAZARENE MOVEMENT. The Nazarenes were a group of primarily German painters who were working in Rome in the early 19th century. This short-lived movement anticipated the **Pre-Raphaelite Brotherhood** of the mid-19th century. Both groups sought inspiration from late **medieval** and early Renaissance art in their quest to imbue **painting** with a greater sense of spirituality and purity than they found in the prevailing **neoclassicism** of the era. Primarily interested in art prior to and including the Florentine paintings of Raphael (1483–1520), these artists sought to break free from what they considered a formulaic style of painting devoid of spirituality and honest sentiment; instead, they wanted their paintings to reveal a religious mysticism they considered more truthful and free.

The movement was originally formed in 1809 by six students in the Vienna Academy of Art and was called the *Lukasbrüder*, or Brotherhood of St. Luke, in reference to St. Luke as the patron saint of medieval and Renaissance art guilds. This group initially came together a year earlier as an informal group of Vienna Academy students who met regularly to sketch at the apartment of the eldest member, **Johann Friedrich Overbeck**. In 1809, the French occupied Vienna, and the academy was closed temporarily, which provided the impetus for the *Lukasbrüder* to regroup in Rome. Their departure from the academy was not unwelcome, for in fact the members had for a while chafed at the classical, **academic** training there, which they considered too hierarchical and rigid. Four of the original members therefore went to Rome in 1810, including Johann Friedrich Overbeck, **Franz Pforr**, **Johann Konrad Hottinger**, and **Ludwig Vogel**, in order to study the paintings of 15th-century artists such as Pietro Perugino (1446–1524) and Pinturicchio (c. 1454–1513). Many of the members lived ascetic lives in Italy, inhabiting the abandoned monastery of San Isidoro, where they were gradually joined by a larger group of German, Austrian, and Danish artists interested in the same artistic ideals. The later term “Nazarene” was given to the followers in Rome by critics who mocked their antiacademic religious fervor and their early biblical attire made

similar to what was understood to be the clothing of the original followers of Christ.

Johann Friedrich Overbeck is the best known of this original group of artists. His oil painting *The Triumph of Religion in the Arts* (1831–1840; Frankfurt am Main, Städelsches Kunstinstitut) was modeled on Raphael's fresco *The Dispute on the Holy Sacrament* (1510–1511), located in the Stanza della Segnatura at the Vatican in Rome. Overbeck's painting is arched at the top, echoing the lunette shape of Raphael's fresco, and Overbeck's overall composition is similar to Raphael's work. His painting reveals the figure of the Virgin and Christ Child hovering in a circular *mandorla* above a baptismal font atop a flight of stairs. Surrounding the Virgin and Child are groups of artists and scholars. In Raphael's *Dispute*, also called the *Disputa*, Christ hovers above a similar altar, but this one reveals the host as the true presence of God in the Communion. Although Overbeck's father was a Protestant pastor, the artist converted to Catholicism in 1813 and sought to fight against what he perceived as the corrupting influences of pagan antiquity on art.

The Nazarenes typically worked in a very linear style, with restrained colors and an idealized spirituality. **Joseph von Führich's** painting *Jacob Encountering Rachel with Her Father's Herd* (1836; Vienna, Österreichische Galerie) illustrates this style. Here we see an image of Jacob tenderly kissing Rachel on the head, both surrounded by sheep and shepherders set within an idyllic Italianate landscape. Führich was interested in creating such rustic images for rural churches across Austria to serve as inspiration for the humble poor. The elegant proportions and dancelike poses of the figures recall the style of Raphael's first instructor, the early Renaissance painter Perugino.

The Nazarenes also worked to reintroduce the true fresco, a technique that had fallen away since the Renaissance. **Philipp Veit** is the best-known Nazarene fresco painter, having studied the technique while in Rome. After his return to Germany in 1830, he painted a fresco of the *Assumption* for the Frankfurt Cathedral. Works such as these were important to 18th-century church decoration and helped to spur a broader reevaluation of late medieval and early Renaissance art. Interest in this earlier historical era can be found in the works of other romantic artists, such as **Jean-Auguste-Dominique Ingres's** *Entry of the Dauphin into Paris, 1358* (1821; Hartford, Conn., Wadsworth Atheneum), which depicts a very linear, flat painting with a view of late medieval Paris.

Other artists, such as **Johann Anton Ramboux**, joined the movement while in Italy, and the art of Scottish painter **William Dyce**, a precursor of the Pre-Raphaelites, was influenced by the Nazarene painter Overbeck. Certainly, the Nazarene movement was an important branch of the far wider expression of nostalgia found in romanticism. *See also* CAROLSFELD,

JULIUS SCHNORR VON; CORNELIUS, PETER VON; KOCH, JOSEPH ANTON; SCHADOW, FRIEDRICH WILHELM.

NEOCLASSICISM. Neoclassicism refers to the revival of classical art and **architecture** in Europe and the United States from the 1750s through the 1830s, with a late form of romanticized neoclassicism, called the **classical revival**, lingering through the 1890s. In the 18th century, antiquarianism was increasingly viewed as a way to address the social, economic, and political concerns in Europe, and inasmuch as these concerns often resulted in very progressive ideals, the style of neoclassicism was espoused by members of the traditional art academies across Europe. Thus, neoclassicism is a highly complex movement that brought together seemingly disparate issues into a new and culturally rich era, one that was, however, remarkably unified under the banner of classicism. This movement was born in Italy and France and spread across Europe to Russia and across the ocean to the United States.

Ancient Rome had been a source of continuous interest from the fall of the Roman Empire through the Middle Ages and into the Renaissance, when Roman antiquarianism dominated style and meaning in art, but beginning in the middle of the 18th century, a series of events helped to precipitate a new and fuller examination of classicism from ancient Greece and Rome, which came to be viewed as a style and philosophy that could offer a sense of purpose and a dignity to art consistent with the new “enlightened” thinking of the era.

Neoclassicism was a highly theoretical movement, advanced in large part by an international group of scholars stationed in Rome during this era. Italian sponsors such as Cardinal Alessandro Albani helped to cultivate an interest in classical antiquities by encouraging their study, and accordingly, in 1758 Albani hired the Prussian-born librarian Johann Joachim Winckelmann, currently working in Dresden, to organize his private art collection, which he then opened to the public. The classification system for Albani’s ancient pottery and **sculpture** devised by Winckelmann not only served to legitimize Albani’s collection and increase his wealth and fame as a leader of the new “classical” style, but it resulted in what scholars consider the first art historical study, entitled *The History of Ancient Art*, which Winckelmann published in 1764.

Antonio Canova, in his famous marble sculpture *Cupid and Psyche* (1787; Paris, Louvre Museum), reveals a classical subject in a realistic manner, carefully composed in an idealized, classical format that conformed with the neoclassical aesthetic Canova learned in Rome under the direction of Gavin Hamilton. Robert Adam, an early neoclassical Scot, studied in Rome for four years and then returned to London to set up an architectural firm that specialized in a more highly ornate version of classicism than the currently popular

Palladian style. This elegant form of classicism, often called the Adam style, is seen in his Syon House in Middlesex, England, from the 1760s. Here Adam focused on rich interior decoration of colored marble floors and walls, with gilded column capitals and richly painted ceilings that served as a backdrop for the display of the art collection formed by house's owner, the Duke of Northumberland. A late neoclassicism was espoused in France mainly by the **painting** students of **Jacques-Louis David** in Paris, including the famous **Jean-Auguste-Dominique Ingres**, whose *Large Odalisque* (1814; Paris, Louvre Museum) reveals an exotic subject that anticipates romanticism, yet this reclining female harem slave is depicted in a crisply delineated classical style with heightened realism and a cool emotional detachment. *See also* ABILDGAARD, NICOLAI ABRAHAM; ANGERS, PIERRE-JEAN DAVID D'; BARTOLINI, LORENZO; BROCC, JEAN; BROWN, LANCELOT "CAPABILITY"; DAVID, JACQUES-LOUIS; DUPRÈ, GIOVANNI; INGRES, JEAN-AUGUSTE-DOMINIQUE; GIRODET-TRIOSON, ANNE-LOUIS; GREENOUGH, HORATIO; JONES, THOMAS; JUEL, JENS JØRGENSEN; KRAFFT, JOHANN PETER; LUND, JOHAN LUDWIG GEBHARD; PRUD'HON, PIERRE-PAUL; SCHINKEL, KARL FRIEDRICH; THORVALDSEN, BERTEL; WRIGHT, JOSEPH OF DERBY; WYATT, JAMES.

NEO-GREC. *See* CLASSICAL REVIVAL.

NORWICH SCHOOL OF PAINTERS. The Norwich school of **painters** was founded by **landscape painter John Crome** and Robert Ladbrooke in 1803 for local artists to meet, exchange ideas, and organize local art exhibitions. Most of the Norwich school artists worked in watercolor or oil and focused on painting the Norfolk landscape in the Dutch baroque tradition. After Crome's death in 1821, **John Sell Cotman**, who had been a member of the group since 1807, took over its leadership. The group ended with Cotman's departure for London in 1834. Most artists in this group were self-taught and were funded modestly through local patronage. They excelled in watercolor painting and worked in a loose, painterly style much like artists of the later impressionist movement. The Norwich school painters' art was mainly collected by local merchant J. J. Colman and is located in the Norwich Castle Museum today. A recent exhibition held in London has helped increase awareness of the contributions of this regional art movement in England. *See also* BARBIZON SCHOOL; HUDSON RIVER SCHOOL.

NUYEN, WIJNAND JAN JOSEPHUS (1813–1839). The painter Wijnand Nuyen, born in The Hague in 1813, transformed the Dutch baroque interest

in naturalism and vernacular subject matter into a more dramatic mood, as reflected in such works as his **painting** *Shipwreck on a Rocky Coast* (c. 1837; Amsterdam, Rijksmuseum), which depicts the popular subject of shipwrecks in a narrative drama typical of 19th-century romanticism. The subject was earlier popularized by the famous work of **Théodore Géricault**, *Raft of the Medusa* (1818; Paris, Louvre Museum), which shows the dead and dying on a section of a raft made from the remains of the wrecked ship. In Nuyen's painting, the ship has run aground and capsized, spilling its occupants out in the churning harbor, where they are crawling to shore.

Shipwreck images were popular from the Renaissance onward and were often imbued with religious allegory, but in the romantic works, the narrative of human suffering and loss is paramount, while the religious implications are less clear. Wijnand Nuyen employed rural and marine **landscape** scenes and received a number of honors in Amsterdam prior to his premature death at age 26.

O

O'CONNOR, JAMES ARTHUR (1792–1841). *See* DANBY, FRANCIS.

OLIVIER, JOHANN HEINRICH FERDINAND (1785–1841) AND FRIEDRICH (1791–1859). Ferdinand Olivier, together with his brother Friedrich Olivier, strove to revive a **medieval** and early Renaissance style of **painting** aligned with the **Nazarene movement**. They were both born in Dessau where their mother was an opera singer in the court of Leopold III, and where Frederick-Franz, the Duke of Anhalt-Dessau, had introduced both **neoclassicism** and the **Gothic revival**. It was within this courtly milieu that the brothers first formed their interest in art. They then moved to Dresden to study art from 1804 to 1806, and there they became interested in **landscape painting**, likely influenced by the art of **Philipp Otto Runge** and **Caspar David Friedrich**, two leading romantic landscape painters working in Dresden at the time. In 1807, Friedrich was appointed as an embassy secretary in Paris, and he and his brother both moved there to continue painting in a revival of the German Renaissance. In 1811, Ferdinand moved to Vienna, where he met **Joseph Anton Koch** and further developed an interest in the work of the Nazarenes, and in 1816 he joined the *Lukasbrüder* (Brotherhood of St. Luke). Rather than studying in Rome, as was customary for the Nazarenes, Ferdinand focused his attention on German Renaissance landscape painting, the style of which is evident in his *Elijah in the Wilderness* (1831; Munich, Neue Pinakothek).

ORIENTALISM. Eastern cultures, including those of modern-day Turkey, Greece, and the Middle East, and also Africa, have fascinated western Europeans since the late Middle Ages, when parts of the Orient, as it is sometimes called, were first visited during pilgrimages and the expansion of trade routes. Middle Eastern figures have appeared in art from late **medieval narrative paintings** onward, either in the context of religious historical narratives or as part of the merchant class found in trade centers such as Venice in the Renaissance and Amsterdam in the baroque era. Not surprisingly, then, artists such as Italian Renaissance Giovanni Bellini (c. 1430–1516) and Dutch baroque Rembrandt van Rijn (1606–1669) reveal figures in Eastern dress in their

paintings. The figures were likely merchants who came from Constantinople and other eastern cities to establish businesses in the West.

Contact with the East remained minimal, however, until Napoleon invaded Egypt in 1798 and brought with him scholars and artists to create firsthand accounts of the history and culture of the Egyptians. In 1809, the government of France sponsored the publication of a multivolume text on Egypt, *Description de l'Égypte*, which was based on these studies and provided descriptions of the flora and fauna of Egypt as well as of the culture and artifacts of both contemporary and historical Egypt. These texts helped to fuel an increased interest in Eastern culture in general and, more specifically, in the Egyptian motifs that appear in the French empire style of 1800–1815. Orientalism encompassed more than an interest in Egypt, however, and is part of the overall fascination with the exotic that was a fundamental feature of romanticism during this era. The earliest **neoclassical** and romantic artists influenced by the Orient came mainly out of the studio of **Jacques-Louis David** and include **Antoine-Jean Gros**, **Eugène Delacroix**, and **Jean-Auguste-Dominique Ingres**. The next generation of such artists includes French artists **Jean-Léon Gérôme** and **Théodore Chassériau**, as well as the Englishman **William Holman Hunt**, considered one of the founders of the **Pre-Raphaelite Brotherhood**.

John Frederick Lewis was an Orientalist painter from England who worked primarily in watercolor. He traveled widely, living first in Spain for two years, where he became acquainted with Moorish culture, and then in Cairo from 1841 to 1850, where he busied himself with sketches and genre scenes of Egypt. A painting of his entitled *Cairo Bazaar* (1875) was exhibited at the Royal Academy of London in 1876 along with an explanatory text for the exotic details. This particular market offered carpets and other textiles, with merchants watching over their goods while seated on stone benches. Lewis loved the play of light through the windows located above the covered market, and he enjoyed the rich colors and textures of such exotic and luxurious objects not easily found in European culture.

The Oriental revival was also found in **architecture**, mainly in England, due to the increase in British trade with India and China in the later years of the 18th century. The most famous example of an “Oriental” building in England is the seaside home of King George IV in Brighton, called the Royal Pavilion, built by **John Nash** from 1815 to 1822 when the king was the prince regent. Nash had already completed a series of commissions for the prince regent in London, including Regent Street, Regent’s Park, and later renovations to Buckingham Palace (1825–1835). Brighton Pavilion was originally designed as Ocean Pavilion by an architect named Henry Holland, but when Nash received the commission, he transformed the building into a more fan-

ciful, Oriental-style structure that featured a mixture of Indian-inspired and Moorish onion domes on the roof, minarets flanking the central dome, and a roofline with ornate pointed crenellations capped by balls. The front porch was partially covered with a latticework screen with Moorish horseshoe arches and Gothic-styled bifurcated windows. The interior of the pavilion was done in a variety of Oriental styles, mainly that of richly decorated Chinese rooms. This Oriental style was widespread in the development of the **picturesque** in England and was used most frequently in garden pavilions and vacation homes rather than in urban dwellings and civic buildings.

OVERBECK, JOHANN FRIEDRICH (1789–1869). The German painter Johann Friedrich Overbeck was the best-known member of the **Nazarene movement**, an art organization formed by several Swiss and German painters from the Vienna Academy who were seeking alternatives to the formulaic, **academic**, and rigidly classicizing style of painting prevalent in their academic training, and they therefore turned to late **medieval** and early Renaissance Italian, Flemish, and German art for inspiration.

Overbeck was born in Lübeck, in northern Germany, known for its unique brick **architecture**. Many of his family members were pastors, while his father was an accomplished intellectual and the burgomaster of Lübeck, and his mother came from a prominent aristocratic family, so the young artist received a classical education early on. In 1806, Overbeck enrolled at the Vienna Academy, where the **neoclassical** style was favored, but soon Overbeck began to reject this curriculum in favor of religious art that he considered more noble and truthful. By 1810, the academy had closed temporarily with Napoleon's entry into Vienna, and Overbeck, together with three other like-minded students, went to Rome. In Vienna, they established their own sketching group called the *Lukasbrüder*, or the Brotherhood of St. Luke, and in Rome they came to be called the Nazarenes due to their religious beliefs, monastic garb, and interest in an earlier era of art than what was popular at the time. The other artists who came to Rome with Overbeck included **Franz Pforr**, **Ludwig Vogel**, and **Johann Konrad Hottinger**. In Rome, they were joined by **Peter von Cornelius**, **Philipp Veit**, **Friedrich Wilhelm Schadow**, and **Julius Schnorr von Carolsfeld**, and later by **Joseph von Fürich** in 1827, the last member of the group. While in Rome, the group received a number of commissions, mainly from German and Prussian patrons living in Rome, for frescoes and **paintings** in this new style.

Overbeck's painting *Italia und Germania* (1811–1828; Munich, Neue Pinakothek) is an interesting allegorical painting that seeks to unify the histories and cultures of Germany and Italy, thereby asserting the importance of German nationalism with respect to the prevailing favor given to Italy in

the 18th and 19th centuries. The painting reveals two young women, seated together in early Renaissance–styled clothing, both with flowers and laurel wreaths in their hair, seen whispering to each other. A Raphaelesque, Umbrian **landscape** appears in the clear sky beyond. The idealization of the work, the tightly linear painting, and the palette, with Germania’s green robe tinted with yellows, provides the stylistic context for the work. In the Museum of Fine Arts in Houston is Overbeck’s *Marriage of the Virgin* (1834–1836), painted at the height of his career. Here we see a painting similar to Raphael’s version from the Pinacoteca di Brera in Milan, a comparison that was based on the wishes of the patron. The triangular composition, a hallmark of early Renaissance geometric design practices, is formed with a group of music-making angels that anchor the base of the triangle at either corner of the painting, which then moves up to a platform upon which the Virgin, Joseph, and a priest perform the wedding ceremony, while two angels hover in the air above the group and enframe them with a canopy of laurel wreaths. Behind the group of three is a nichelike space with an apse lunette that recalls a church side chapel. On either side of the platform, a strip of landscape stretches back to the blue sky. The colors recall those of Raphael (1483–1520), but, in keeping with revivalist works, Overbeck introduces a purple robe, a deeper green, and some variety to the red not found in early quattrocento painting in Italy.

While most of the Nazarene artists eventually moved back north, Overbeck, one of the eldest members, spent the majority of his life in Rome, where he died and was buried in San Bernardo alle Terme in 1869.

P

PAINTING. Romantic painters continued to work predominantly in oil-on-canvas and watercolor, much like their **neoclassical** predecessors, but the fresco technique was also revived in the 19th century. Romanticism is traditionally considered to have begun in the painting studios of late 18th-century French artists such as **Jacques-Louis David** and includes the work of artists **Eugène Delacroix**, **Jean-Auguste-Dominique Ingres**, **Théodore Géricault**, **Baron Antoine-Jean Gros**, and the lesser-known late neoclassicist **Jean Broc**. The majority of romantic artists continued to train in academies, which maintained a classical focus in their curricula, but these artists increasingly chafed at the rigor that prevented them from an exploration of unfettered emotion and human drama as well as subject matter that expanded out from the more restricted neoclassical understanding of ancient Greece and Rome. Therefore, although much of the subject matter of the previous neoclassical era continued to appear through the 19th century, new scenes were introduced in history painting, new styles of portraiture emerged, and new ways of viewing the landscape appeared, while many of these paintings were imbued with heightened emotion and an exploration of the idea of the **sublime**.

The sublime and the subconscious inspired Swiss-English artist **Johann Heinrich Fuseli**, while new subjects included dramatic scenes from tragic literature and theater, with Shakespeare's work pivotal to this development. For example, images of Ophelia, from Shakespeare's *Hamlet*, were favored by **Pre-Raphaelite** and **academicist** artists, including **John William Waterhouse**, **Alexandre Cabanel**, **Pierre Auguste Cot**, and **Jules Joseph Lefebvre**. Literary sources from northern Europe, such as the mythological Irish legend of Ossian, also began to appear in the romantic era and are found in paintings by Danish painter **Nicolai Abraham Abildgaard** and French artists Jean-Auguste-Dominique Ingres and **Anne-Louis Girodet-Trioson**. Portraiture reached new levels of realism and emotion, found in the work of German artist **Louis Ferdinand von Rayski** and Frenchman **Pierre-Paul Prud'hon**, among others, while **landscape painting** began to focus on humankind's diminished role in nature as powerful natural occurrences fueled both scientific and artistic imaginations.

Various late **medieval** revivalist movements also emerged during the 19th century in addition to classicism, including the German and Austrian **Nazarene movement**, of which **Johann Friedrich Overbeck** was the senior member; the English **Pre-Raphaelite Brotherhood**, expressed most famously in the work of **Dante Gabriel Rossetti**; and the French **troubadour style**, found in the paintings of **Fleury-François Richard**. In Spain, the best-known romantic artist **Francisco José de Goya y Lucientes** focused on social issues, while in Lisbon, **Domingos António de Sequeira** is credited with introducing romanticism to Portugal.

An interest in exoticism developed parallel to an increase in travel destinations, which expanded to include Greece, Turkey, Egypt, and Asia, and provided artists with a rich, intriguing visual environment. Thus **Orientalism** and the **Egyptian revival** were popular forms of exoticism in the **Victorian** era and can be found in the paintings of **Marc-Charles-Gabriel Gleyre** and **John Frederick Lewis**, among others. Finally, romanticism began to wane with the advent of the **realist movement** toward the end of the 19th century, but postromantic tendencies continued through the early 20th century with the expressive styles of **symbolism** and the craftsmanship of the **arts and crafts movement**. *See also* ALLSTON, WASHINGTON; BARKER, ROBERT; BARRY, JAMES; BEARDSLEY, AUBREY; BIARD, AUGUSTE-FRANÇOIS; BIERSTADT, ALBERT; BINGHAM, GEORGE CALEB; BLECHEN, CARL; BONINGTON, RICHARD PARKES; BOSBOOM, JOHANNES; BOUGUEREAU, ADOLPHE-WILLIAM; BOULANGER, GUSTAVE CLARENCE RODOLPHE; BOULANGER, LOUIS CANDIDE; BRETT, JOHN; BROWN, FORD MADOX; BURNE-JONES, EDWARD; CAROLSFELD, JULIUS SCHNORR VON; CASILEAR, JOHN WILLIAM; CATLIN, GEORGE; CHANTREY, FRANCIS LEGATT; CHARPENTIER, CONSTANCE-MARIE; CHAS-SÉRIAU, THÉODORE; COLLINSON, JAMES; CORNELIUS, PETER VON; COZENS, JOHN ROBERT; CROUSEY, JASPER FRANCIS; DADD, RICHARD; DAHL, JOHAN CHRISTIAN CLAUSEN; DE WINT, PETER; DELAROCHE, PAUL (HIPPOLYTE); DUPRÉ, JULES; DURAND, ASHER BROWN; DYCE, WILLIAM; ECKERSBERG, CHRISTOFFER WILHELM; FEUERBACH, ANSELM; FÜHRICH, JOSEPH VON; GENOD, MICHEL-PHILIBERT; GÉRÔME, JEAN-LÉON; GIFFORD, SANFORD ROBINSON; GIRTIN, THOMAS; GUDIN, JEAN ANTOINE THÉODORE; HAYDON, BENJAMIN ROBERT; HAYEZ, FRANCESCO; HEADE, MARTIN JOHN-SON; HERBERT, JOHN ROGERS; HICKS, EDWARD; HODGES, WILLIAM; HOMER, WINSLOW; HOTTINGER, JOHANN KONRAD; HUET, PAUL; HUGHES, ARTHUR; HUNT, WILLIAM HOLMAN; INNESS, GEORGE; JOHNSON, DAVID; JONES, THOMAS; JUEL, JENS JØRGENSEN; KENSETT, JOHN FREDERICK; KERSTING, GEORG FRIED-

RICH; KØBKE, CHRISTEN SCHIELLERUP; KOCH, JOSEPH ANTON; KRAFFT, JOHANN PETER; KÜGELGEN, GERHARD VON; LANE, FITZ HUGH; LAWRENCE, SIR THOMAS; LESSING, CARL FRIEDRICH; LEUTZE, EMANUEL; LUND, JOHAN LUDWIG GEBHARD; MARTIN, JOHN; MEISSONIER, JEAN-LOUIS-ERNEST; MENZEL, ADOLPH FRIEDRICH ERDMANN VON; MICHEL, GEORGES; MILLAIS, JOHN EVERETT; MINARDI, TOMMASO; MORAN, THOMAS; MULREADY, WILLIAM; OLIVIER, JOHANN HEINRICH FERDINAND AND FRIEDRICH; PALMER, SAMUEL; PFORR, FRANZ; PILOTY, KARL VON; PUVIS DE CHAVANNES, PIERRE; RAMBOUX, JOHANN ANTON; RETHEL, ALFRED; RÉVOIL, PIERRE-HENRI; RICHMOND, GEORGE; RICHTER, ADRIAN LUDWIG; ROBERT, HUBERT; ROBERT, LOUIS-LÉOPOLD; ROBERTS, DAVID; RUNGE, PHILIPP OTTO; RYDER, ALBERT PINKHAM; SCHADOW, FRIEDRICH WILHELM; SCHEFFER, ARY; STANFIELD, CLARKSON; STUBBS, GEORGE; SULLY, THOMAS; SUYDAM, JAMES AUGUSTUS; TASSAERT, OCTAVE; VAFFLARD, PIERRE-ANTOINE-AUGUSTE; VEIT, PHILIPP; VENETSIANOV, ALEXEI GAVRILOVICH; VERNET, CLAUDE-JOSEPH; VOGEL, LUDWIG; WÄCHTER, EBERHARD; WAPPERS, GUSTAAF; WARD, JAMES; WHISTLER, JAMES ABBOTT MCNEILL; WHITTREDGE, THOMAS WORTHINGTON; WIERTZ, ANTOINE JOSEPH; WOLF, CASPAR; WOMEN ARTISTS.

PALMER, SAMUEL (1805–1881). English romantic painter Samuel Palmer created **landscapes** in the style of **William Blake**, whom he met through the landscape painter **John Linnell**, his later father-in-law. Born in London to a bookseller and Baptist minister, Palmer was raised with strict religious beliefs that influenced his later art career. Palmer was a member of “the Ancients,” a movement formed by William Blake and others that focused on a study of ancient Christian religious beliefs expressed through symbolism. Palmer’s landscape **paintings** were created without formal artistic education, but from childhood on he observed the natural world around him and painted such images as countryside churches near his home. At age 14, he exhibited some of his first works at the Royal Academy in London, where Palmer met William Blake in 1824. Blake exerted a strong influence on his style and ideas for the next two decades.

Most of Palmer’s work from this time was focused on closely cropped landscape settings from the area around Shoreham, in Kent, where he had purchased a small cottage. His *Garden in Shoreham* (1820s; London, Victoria and Albert Museum) is a watercolor with pen-and-ink work that displays Blake’s romantic style and includes an idyllic, painterly image of a path leading past a tree formed with bulbous white flower groups to a woman sketched out in the background of

the work. His *Magic Apple Tree* (1830; Cambridge, England, Fitzwilliam Museum) is an excellent example of the impressionistic and dreamlike mood typical of his works from this era. Like Blake's work, many of Palmer's landscapes show an almost hallucinogenic or visionary style, or at least landscape images that had a mysterious, highly symbolic, often moonlit character.

In 1835, Palmer moved back to London and began to work in an **academic** style but was less connected to the Ancients than one finds in other practitioners of this style. Because his inheritance was running out, he set up a studio to sell art and to give private art lessons. His more commercial watercolor landscapes became very popular. As a result, he and his wife were able to travel to Italy so that he could make a body of sketches for future work. Back in England, his watercolors, such as *A Dream in the Appenine* (c. 1864; London, Tate Britain), typify his late style, with its idyllic setting and golden late-afternoon sunlight where an idealized peasant family pauses to look over the river. Palmer by then was a member of the Water Colour Society and began to exhibit there regularly. Nonetheless, some of Palmer's late work shows a return to his Shoreham style, as seen in the romantic moonlit graphite sketch entitled *Moonlit Scene* (1863; San Francisco, Museum of Fine Arts). Many of these Shoreham landscapes were destroyed by Palmer's later family members, embarrassed by such nonconventional images, but despite these losses, Palmer was very influential on later landscape printmakers and engravers. *See also* CALVERT, EDWARD; RICHMOND, GEORGE.

PETRIE, GEORGE (1790–1866). *See* DANBY, FRANCIS.

PFORR, FRANZ (1788–1812). Franz Pforr was one of the original members of the **Nazarene movement** in Rome, a German **painting** group created by six Vienna Academy students who wanted to expand their curriculum beyond the hierarchical emphasis on classicism and the art of the ancien régime to include late **medieval** and early Renaissance design principles. Pforr was born in Frankfurt and first studied with his father and then his uncle before moving to Vienna to enroll in the academy. It was in Vienna that Pforr met other students interested in exploring alternatives to the prevailing **academic** training, and this group of six students began to meet at the apartment of the eldest member, **Johann Friedrich Overbeck**, where they would study art and make sketches. In 1809, they declared themselves a movement called the Brotherhood of St. Luke, or *Lukasbrüder*. Later that year, the academy closed temporarily with the French invasion of Vienna, and four of the original members, including Pforr, **Johann Konrad Hottinger**, Overbeck, and **Ludwig Vogel**, moved to Rome to study. There they settled in an abandoned monastery and were later joined by other German, Austrian, and Swiss artists.

Pfarr's short-lived career ended soon afterward with his death from tuberculosis at the age of 24. His *Portrait of Overbeck* (1810; Berlin, Alte Nationalgalerie) is a good example of his style. Here we see a half-length image of the young artist framed in a Gothic window looking out toward the viewer in a manner akin to the art just prior to Albrecht Dürer (1471–1528), the best-known German Renaissance artist studied by the Nazarenes. Overbeck is wearing an outdated and prudish simple outfit. A cat sits in the windowsill, and a young woman is engrossed in sewing in the background courtyard. A door opens beyond to reveal a Gothic-era townscape in the manner of the early Renaissance Flemish painting of Jan van Eyck (c. 1395–1441).

PICTURESQUE. The term “picturesque” was first introduced as an aesthetic ideal found in nature during the romantic era, and it was first expressed by artist and clergyman **William Gilpin** in his *Observations on the River Wye, and Several Parts of South Wales, etc. Relative Chiefly to Picturesque Beauty; Made in the Summer of the Year 1770*. This travel book was written by Gilpin to help English tourists appreciate a more rugged form of beauty than the classical-inspired beauty that had dominated **aesthetics** during **neo-classicism**. The picturesque could include Italianate views of the land but favored the northern Gothic and Celtic cultural backgrounds. To Gilpin, the picturesque was part of the beautiful and **sublime**, which Enlightenment philosophers had discussed at length through the 18th century, but which were seen as nonrational by the end of the century.

Proto-romantic scholar **Edmund Burke**, in his 1757 *Philosophical Enquiry into the Origin of Our Ideas of the Sublime and the Beautiful*, first worked out the idea that the softer, more curved designs appealed to one's sensuality while the more sublime, with its sharp lines, irregularity, and grandeur, created a sense of fear, or horror. He saw the two in opposition and posited the picturesque as a mediator between the two. The term “picturesque” literally meant “in the manner of a picture” and originated in Italy in the early 18th century with the term *pittoresco*, meaning “in the manner of the painter.”

It was certainly during this era of leisurely travel, often called the Grand Tour, that these more widespread issues of aesthetic enjoyment arose. Gilpin's ideas, then, challenged the English upper-class traveler not only to travel to Italy to explore classical beauty, but to seek out different forms of beauty found in rural Britain. After travel was safe again in 1815, the picturesque was also sought out in Italy, where the *veduta* artists worked to create *capriccios*, or heavily romanticized and powerfully emotional images of the classical past. In England, the picturesque took the form of the English cottage house and surrounding landscapes, exemplified by **Lancelot Brown**, whose work reveals

an irregular, sometimes angular design, with an informal look to the land. To Gilpin, the picturesque gave an agreeable quality to a picture.

The next scholar to discuss the picturesque was Sir Uvedale Price (1747–1829), whose *An Essay on the Picturesque, as Compared with the Sublime and the Beautiful; and on the Use of Studying Pictures, for the Purpose of Improving Real Landscape*, published in London in 1796, sought to create a middle ground between the retention of prior natural elements and the creation of a new design. In contrast to “Capability” Brown, Price preferred to leave some of the older trees and worn paths in his ideal images. These ideas were followed by Richard Payne Knight (1750–1824), who in his *An Analytical Inquiry into the Principles of Taste* of 1805 sought to explain the experience of taste and how it relates to the picturesque, but his focus was on the idea of associationism, where the optical sensation is filtered through the mind’s prior conditioning in the recognition of beauty. Thus, for Knight, the perception of proportions, for example, is not understood intuitively, but through study, and thus cannot be separated from moral and mathematical issues.

Finally, **John Ruskin**, in his *The Seven Lamps of Beauty*, suggests that the picturesque is a modified aspect of the sublime, where irregularity is the defining feature. His example is the use of fragments of shale rather than slate on the roof of a cottage to recall in its fractured rock appearance a more “savage” mountain slope. The fact that the setting is a cottage rather than a mountain, then, is what prevents it from being sublime. Interestingly, Ruskin further notes that this aesthetic term, discussed so extensively through the 19th century, remains vague in its definition, use, and acceptance. *See also* ARCHITECTURE; BARKER, ROBERT; CHURCH, FREDERIC EDWIN; GOTHIC REVIVAL; HOMER, WINSLOW; HUDSON RIVER SCHOOL; HUET, PAUL; LUMINISM; MICHEL, GEORGES; MILLER, SANDERSON; ORIENTALISM; ROBERTS, DAVID; VICTORIAN; VIOLLET-LE-DUC, EUGÈNE EMMANUEL; WYATT, JAMES.

PILOTY, KARL VON (1826–1886). Karl von Piloty was a German painter born in Munich to a successful lithographer. He began his training at the Munich Academy in 1840 and became a history painter for King Maximilian II and other aristocratic patrons in Germany. In 1855, von Piloty was accepted as a member at the Munich Academy and taught there until his death, completing realistically styled historical allegories including a series of **paintings** for the Royal Palace in Munich. Although some of his paintings are classical in subject, his style is more dramatic and is thus consistent with the late academic tradition called **academicism**, best known in the work of **Adolphe-William Bouguereau**, who sought to marry classicism and romanticism with a highly realistic use of color and line.

POMPIER STYLE. *See* ART POMPIER.

POWERS, HIRAM (1805–1873). **Neoclassical** and romantic sculptor Hiram Powers was one of the earliest American sculptors to establish his career in Italy, where he spent most of his life creating monuments to fulfill the huge demand for European-styled **sculpture** in the United States. Powers was born on a farm in Woodstock, Vermont, but at a young age, he and his family moved outside Cincinnati, where he began a career as an apprentice to a clock maker. Soon after that, he developed an interest in sculpture and became proficient in drawing and modeling wax figures for a local historical museum. In 1834, he traveled to Washington, D.C., and saw firsthand the need for monumental sculpture. This need led Powers to move to Florence in 1837 and spend the rest of his life creating portraits and classical narratives there.

His marble figure entitled *The Greek Slave* (1843; New Haven, Yale University Art Gallery) reveals his interest in the exotic, and thus a romantic version of antiquity. The standing nude female figure, with her arms chained together, reflects the widespread interest in the Turkish slave market that was introduced to the popular imagination via news of the Greek War of Independence, fought against the Turks and recorded in various **paintings** such as, among others, *The Massacre at Chios*, by **Eugène Delacroix** (1824; Paris, Louvre Museum). A locket and cross hanging from her right hand alludes to her Christian beliefs and family connections, a situation that creates an intriguing conflict for the western European viewer. Her nudity, too, went against **Victorian** mores despite its classical origins, yet by now the female nude, in the tradition of Renaissance Venus figures, was more widely accepted than the male nude, and this work in particular was widely replicated in plaster miniature form after its display at the First World Exposition at the Crystal Palace in London in 1851.

Other popular allegorical works by Powers include his *America* (1850s; Art Institute of Chicago) and *California* (c. 1850s; San Francisco, Fine Arts Museum), both of which are carved as marble portrait busts with the classical drapery falling away from the woman's torso. Portraits of contemporary sitters, such as Powers' bust of *Andrew Jackson* (1839; New York, Metropolitan Museum of Art), reflect a balance between verism and classical idealism. Here the president appears old and tired, just as he encouraged Powers to depict him. Yet his strength of character is evident in his strong jaw and thick, youthful hair. He wears a classical toga, draped artistically around his torso. Jackson sat for this portrait in 1834, and it was rendered in marble when Powers returned to Florence after 1837. Considered one of Powers' finest portraits, this work certainly helped to establish the enduring fame of this sculptor.



Hiram Powers, The Greek Slave, 1851 copy from 1843 original, New Haven, Yale University Art Gallery (photo: Wikimedia Commons PD-Art).

PRADIER, JEAN-JACQUES (1790–1852). This Swiss sculptor, also known as James Pradier, was born in Geneva and moved to Paris to study with **Jean-Auguste-Dominique Ingres**. At age 23, he won the *prix de Rome*, allowing him to study in Italy from 1814 to 1819. His works were influenced by the **neoclassicism** of Antonio Canova (1757–1822), and he favored the white marble prevalent in Italy. Along with this neoclassical training, Pradier was also influenced by romanticism, specifically the romantic literature of **Victor Hugo** and Pierre Jules Théophile Gautier (1811–1872).

His works are characterized by the exoticism first evident in the subject matter of his teacher Ingres, and accordingly he shows an affinity for Eastern subjects in such works as his marble **sculpture** *Odalisque* (1841; Lyons, Musée des Beaux-Arts), which reveals a seated young woman, nude but with a cloth tied around her head, in the manner of Ingres' famous **painting** of the same subject. She turns around to look directly behind her at whoever is invading her private space, which creates a serpentine movement consistent with the undulating lines of Ingres' painted *Odalisque*. Napoleon's invasion of Egypt in 1798–1799 fueled this interest in Eastern harem women and supplied a convenient rationale for the nude female figure despite widespread western European condemnation of the Ottoman practice of harem slavery.

Soft and fleshy, the tactile quality of Pradier's work made him famous but also linked his work to scandal. His *Wounded Niobid* (1822; Paris, Louvre Museum) reveals an image of a nude young man kneeling on the ground with one leg while reaching behind him to pull an arrow out of his back. The facial features and tight curls are typical of neoclassicism, but the erotic aspects of much of Pradier's work anticipate romanticism. This is also the case with his *Satyr and Bacchante* (1834; Paris, Louvre Museum), which caused a scandal at the 1834 Salon due to its more overtly erotic connotations. After Pradier received a professorship in 1827, he began to receive many public commissions that were more restrained than these Salon works, however, and include allegorical figures in the spandrels of the Arc de Triomphe and the Twelve Victories in the dome interior of the Church of Les Invalides, which was used as a mausoleum for French heroes, including Napoleon.

PRE-RAPHAELITE BROTHERHOOD. The Pre-Raphaelite Brotherhood was created in 1848 by seven young artists in London in reaction to the prevailing focus on 16th-century Italian Renaissance art that, together with studies from antiquity, formed the basis for academic training in **neoclassicism**. In fact, the name indicates a desire to return to artistic styles and subjects prior to the time of the Italian Renaissance painter Raphael (1483–1520). The movement, led by **William Holman Hunt**, sought a heightened

form of realism blended with a nostalgic interest in late **medieval** and early Renaissance art to form a moralizing, symbolic, and **aesthetic** code that these artists found lacking in the traditional academic training of late 19th-century England.

The Pre-Raphaelite Brotherhood includes three founders—the **painters** Hunt, **John Everett Millais**, and **Dante Gabriel Rossetti**—who were joined soon after by four more members: the writer William Michael Rossetti (1829–1919), art critic Frederic George Stephens (1828–1907), painter **James Collinson**, and sculptor **Thomas Woolner**. Followers included the writer Christina Rossetti, the sister of the Rossetti brothers, and later, artists **Edward Burne-Jones** and **William Morris**, who are also associated with the **arts and crafts movement**. Some scholars also consider **James Abbott McNeill Whistler** a brief follower of the movement.

The Pre-Raphaelites were influenced by the writings of British art critic and writer **John Ruskin**, whose initial essays on **architecture**, written for *Architecture Magazine* published in London in 1836–1837, argued for a regional style and the use of local materials in construction. In his *Modern Painters* (1843), he made the case that modern painters such as **J. M. W. Turner** were superior to the Renaissance and post-Renaissance artists, whose images were more stylized versions of nature, based on **academic** traditions rather than direct interpretations of nature. His next architectural publications, *The Seven Lamps of Architecture* and *The Stones of Venice*, both upheld the view that late medieval Gothic was the superior style of architecture. These ideas stimulated the formation of the **Gothic revival** style in England. Ruskin knew the Pre-Raphaelites and frequently defended their art, which was often at odds with the prevailing academic style. He thought the Pre-Raphaelites would help bring about an art reform that allowed for a more noble form of communication than the highly codified classical tradition and its origins in the pagan world.

These artists never published a manifesto, but nonetheless their art and writings reflect the ideals of Ruskin and sought to break free from the compositional rules of traditional, classical academic art to infuse their works with a greater sense of freedom through direct observation. Stylistically, the Pre-Raphaelite painters used a very realistic style, with linear articulation in both the foreground and background, resulting in a flattening of the picture plane. To this realism, the Pre-Raphaelites added symbolic meaning, often inspired by the **Victorian** poetry of Alfred Tennyson (1809–1892) and Robert Browning (1812–1889), both of whom wrote about late medieval and early Renaissance subjects using carefully observed descriptive detail.

Both Hunt and Millais were interested in exploring a richer palette, and they experimented with **painting** in very thin glazes over a white background

in order to make their colors more brilliant. This approach can be seen in Millais' controversial *Christ in the House of His Parents* (1849; London, Tate Britain), which was attacked by art critics, including the author Charles Dickens, for its sharply delineated and highly realistic depiction of a busy carpentry workshop and its lack of idealization in the figures. In the foreground is the young Christ, who has hurt himself and is tenderly attended to by the Virgin, while his father and other shop employees surround the worktable behind the pair. Certainly the painting fulfills much of the early goals of the Pre-Raphaelites, that is, to study nature carefully and to create sympathetic and genuine images. This painting served to propel the newly formed Pre-Raphaelite Brotherhood to sudden fame. The Pre-Raphaelite movement went through a second phase, sometimes called aesthetic Pre-Raphaelitism, which involved mainly the art of Burne-Jones and Morris. This phase set the stage for the development of the arts and crafts movement of the later 19th century. *See also* ACADEMICISM; DYCE, WILLIAM; HUGHES, ARTHUR; NAZARENE MOVEMENT.

PRÉAULT, ANTOINE-AUGUSTIN (1809–1879). The French sculptor Auguste Préault was born in Paris and trained by the **neoclassical** artist **Pierre-Jean David d'Angers**. He went on to work in a romantic style characterized by a pathos and heightened emotion prevalent in the early decades of the 19th century. His first exhibit was at the Salon of 1833, although his career had suffered due to his earlier political involvement in the French revolution of 1830, when his studio was vandalized and much of his work was destroyed.

His existing **sculptures** include numerous funerary monuments and religious commissions, including his *Christ on the Cross* (1840; Paris, Église Saint-Gervais), his *Ophelia* (1843; Paris, Musée d'Orsay), and a poignant image of *Mary Magdalen* from the same decade in the Église de la Madeleine in Paris. The *Ophelia*, a bronze relief, depicts the fictional young woman from William Shakespeare's *Hamlet*, seen floating lifeless in a pool of water. The water pools around her robe and body, creating a uniformly fluid image of languid death. *Ophelia*, having gone mad after the death of her father and the harshness of her lover, Hamlet, climbs into a willow tree and falls to her death in a brook, where she drowns. The situation of a tragically abandoned, innocent young woman was particularly favored by romanticists. *Ophelia* was painted numerous times by artists of this era, including **Alexandre Cabanel** in 1883, which is found in a private collection. The most famous image of *Ophelia*, done by the **Pre-Raphaelite** painter **John Everett Millais** in 1852, is in Tate Britain in London.

Préault's *The Slaughter (La Tuerie)* (1850; Chartres, Musée des Beaux-Arts) is also a bronze relief. This famous work is unique in its horrific display

of violence precipitated by the civil struggles of the revolution of 1830, and in fact all bloody uprisings. Here we see the brutal image of a woman, wailing while clutching her infant in one arm and supporting her dying husband with the other arm. Around her is the head of a soldier appearing in a medieval helmet and watching over the scene, a man strangling the life out of a young woman to the viewer's left, and in the upper right corner another screaming victim. The entire composition, created with diagonal lines and overlapping figures angled both left and right, is compressed into a shallow space devoid of any background. This close cropping allows a sense of immediacy to the work that was unique in its era, with the exception of **Honoré Daumier's** lithograph entitled *Rue Transnonain* (1834; Philadelphia, Philadelphia Museum of Art).

Although Préault's work was accepted in the Salon of 1834, his subsequent exclusion from the Salon, perhaps as a warning to the radicalized populace found across France during this time, confirms the political leanings of the increasingly conservative academy and the rejection of his radical style. His social realism, however, anticipated the modern approach to art found in the later 19th-century French realists. *See also* ACADEMICISM.

PRUD'HON, PIERRE-PAUL (1758–1823). Pierre Prudon, later altered to Prud'hon, was the 10th son of a stonecutter from Burgundy. Prud'hon first studied art in Dijon and then traveled to Italy from 1784 to 1787, where he developed a chiaroscuro and sfumato found in northern Italian Renaissance art. He then settled in Paris, where he was a successful instructor and royal portrait painter who worked in the era of **neoclassicism** but whose style anticipated the more dramatic style of romanticism. Prud'hon supported the French Revolution, and in 1801 he began to work for Napoleon on a series of portraits, wall and ceiling murals, and allegorical and historical **paintings**.

Prud'hon is best known for his romanticized portraits such as his *Portrait of Joséphine de Beauharnais* (1805; Paris, Louvre Museum). This image reveals the young wife of Napoleon in a beautifully languid pose, seated on a smooth, mossy rock in a dark, forested setting. The wind blows her rich red cape, seen swirling around her delicate white neoclassical robe. Thus, Prud'hon's works are both neoclassical and romantic, and paintings such as his *Justice and Divine Vengeance Pursuing Crime* (1808; Paris, Louvre Museum) show a dark proto-romantic mood that anticipates the dramatic emotion found, for example, in **Théodore Géricault's** *Raft of the Medusa*, done 10 years later (1819; Paris, Louvre Museum). Prud'hon's painting, commissioned for the Palais de Justice of Paris, reveals a dark moonlit sky to heighten the drama of the scene. Two stern angels, one holding a torch, pursue a criminal fleeing from the man he had just killed, and who, as a naked corpse, is dramatically

foreshortened in the front of the painting. Despite the neoclassical setting and narrative found in much of his work, his style, with its dramatic emotion and melancholy mood, did much to anticipate romanticism.

PUGIN, AUGUSTUS WELBY NORTHMORE (1812–1852). Augustus Pugin is best known for his **Gothic revival** architectural style and his accompanying theoretical framework for this revival movement. Born in London to a French expatriate draftsman who was his first drawing instructor, Pugin and his father published their architectural drawings on Gothic **architecture**, which remain important historical tools today. Pugin argued that Gothic architecture, not the pagan classical style, was most appropriate for religious architecture, and accordingly, his earliest commissions were for churches, including St. Mary's Church in Derby in 1837, and St. Giles in Cheadles, Staffordshire.

One of the best-known examples of Pugin's work is the Houses of Parliament, built in London from 1836 to 1880 by **Sir Charles Barry** together with Pugin after fire destroyed Parliament's earlier Westminster Palace in 1834. Barry had previously hired Pugin to help with the interior decoration of King Edward's School in Birmingham in 1833, and together they created perhaps the best-known Gothic revival buildings known today. The predetermined Gothic style matched the Gothic style of Westminster Abbey, located to the west of the new Parliament buildings, which symbolizes the history of English monarchic power. For the new buildings, Barry and Pugin devised a symmetrical plan to suggest a balance of that power with democratic rule, while Pugin was responsible for their Gothic decorative detailing.

Pugin had previously written about this architectural style, arguing that **medieval** architecture was morally superior to and more spiritually uplifting than that of the industrial, mechanized urban society in which he lived. In his *The True Principles of Pointed Christian Architecture*, published in 1841, he argued that modern architects working in the revival of medieval architectural style must also learn medieval construction techniques. For him, the Gothic style was best suited for Christian church architecture, and its use in civic buildings such as the Houses of Parliament could help impose a similar moral authority in government. This philosophical interpretation of the neo-Gothic style was further developed by **John Ruskin** in his *The Seven Lamps of Architecture*, 1849, and *The Stones of Venice*, 1853, in which he romanticized the noble role of the medieval stonecutter. Despite Pugin's death at the age of 40, the list of his architectural additions and renovations is extensive and is focused on house designs, religious schools, and churches. Two of Pugin's sons carried on his architectural firm, named Pugin and Pugin, into the next century. *See also* VIOLLET-LE-DUC, EUGÈNE EMMANUEL.

PURISM. Purism, or the purist movement, was created in Italy as the Italian counterpart to the German **Nazarene movement** and lasted from the 1830s through the 1860s. Purism was a term first coined by artist Antonio Bianchini in his treatise *Manifesto del Purismo* from 1833, which was signed by the Italian painter **Tommaso Minardi**, Italian sculptor **Pietro Tenerani**, and German painter **Johann Friedrich Overbeck**, among others. The style focused on a revival of late **medieval** and early Renaissance **painting** in Florence, from Cimabue (c. 1240–c. 1302) to early Raphael Sanzio (1483–1520), considered free of pagan classicism and other stylized conventions that had emerged in high Renaissance and mannerist art. The purists held their first exhibition in Florence in 1861, but the short-lived movement began to decline soon afterward in favor of a heightened verism found in the last two decades of the 19th century that was influenced by the widespread positivism found across Europe in the later 19th century and that helped to usher in modernism.

PUVIS DE CHAVANNES, PIERRE (1824–1898). French painter Pierre Puvis de Chavannes was a late 19th-century painter whose postromantic symbolist work was an effective transition to modernism. As cofounder of the Société Nationale des Beaux-Arts in Paris in 1890, Puvis de Chavannes was widely recognized in his day. Born in Lyon the son of a prominent aristocratic engineer, Puvis de Chavannes studied engineering in Lyon and then in Paris, where he fell ill, took a break from his studies, and traveled to Italy. There he developed an interest in **painting**. Upon returning to Paris in 1844, Puvis de Chavannes began to study painting with romantic artist **Eugène Delacroix** and then academic artist **Thomas Couture**. His own mature style draws from both the escapist emotional constructions of Delacroix and the classical style of Couture, but he imbued his paintings with a more ordered religious **symbolism** that avoided the conventions and hierarchies of the prevailing **academic** art.

It was during a second trip to Italy that Puvis de Chavannes developed an interest in fresco painting and the idea of a restrained, noble art form that he found consistent with the contemporary **landscape painting** of Jean-Baptiste-Camille Corot (1796–1875), a member of the **Barbizon school** of painting. Back in Paris, he became best known for his dreamlike murals, some of which are found in city hall in Paris, the Sorbonne, the Panthéon in Paris, the museums of Amiens and Marseilles, and in the Boston Public Library. In Marseilles, Puvis was commissioned in 1867 to paint staircase pendant murals, one of pagan Marseilles and one of Christian Marseilles. His narratives show the pagan coastal town *Massilia, the Greek Colony* on the left, and *Marseilles, Gateway to the Orient* on the right, which was perhaps inspired by the Suez Canal of 1869. Although criticized as too monochromatic and flat, Puvis instead reveals a simplicity and primitivism that anticipates the work of postimpressionist Paul Gauguin (1848–1903) in his Tahitian landscapes.

Q

QUEEN ANNE. *See* ARCHITECTURE; VICTORIAN.

R

RAMBOUX, JOHANN ANTON (1790–1866). Johann Anton Ramboux, a member of the **Nazarene movement**, was a German painter and lithographer from Trier. After traveling to Italy in 1807, Ramboux moved to Paris to study with **Jacques-Louis David** before moving back to Trier in 1812. In 1815, he began to study at the Munich Academy with Konrad Eberhard (1768–1859). One year later, Ramboux met the members of the Nazarene movement while traveling in Rome. Several trips back and forth between Trier and Rome resulted in the transferal of an early Renaissance Italian style of **painting** to Germany as well as the introduction of fresco painting in Germany, where he worked primarily in Cologne. His painting *Rebecca and Eliezer at the Well* (1819; Berlin, National Gallery) is a good example of this revivalist style of religious painting in its recollection of the Italian quattrocento style of Pietro Perugino, with a tightly linear approach, a lyrical positioning of the figures, and an idealized panoramic landscape.

RAYSKI, LOUIS FERDINAND VON (1806–1890). Louis von Rayski was a German painter known for his royal portraits and **academic** style. He was born in Pegau near Leipzig and first studied drawing at the Freimaurerinstitut in Dresden from 1816 to 1821 and then at the Düsseldorf Academy from 1823 to 1825. He received his first commissions in 1829 from his own wealthy family living in Hannover. From these first works, he began to receive numerous portrait commissions and traveled to Paris in 1834–1835 in order to study the romantic **paintings** of **Eugène Delacroix**, **Théodore Gericault**, and **Antoine-Jean Gros**. He also painted hunting scenes and battle scenes as well as some scenes from history and mythology. Rayski's painting *Portrait of a Young Girl* (1850s; Berlin, Staatliches Lindenau-Museum) summarizes his diverse interests. The young girl is standing stiffly, looking out at the viewer while offering a pot filled with a meticulously painted display of small flowers. A pet dog reaches up toward her, and the dog's shiny black coat is painted with an equally high level of detail. Behind the girl is an idealized **landscape** background, perhaps the young girl's country estate.

REALIST MOVEMENT. The realist movement emerged in France in the mid-19th century as an outgrowth of romanticism and can be found most famously in the rural peasant **landscape paintings** of the **Barbizon school** landscape painters Jean-François Millet (1814–1875), Jean-Baptiste-Camille Corot (1796–1875), and Gustave Courbet (1819–1877), whose *Burial at Ornans* (1849; Paris, Musée d'Orsay), displayed in the 1851 Paris Salon with dramatically varied reviews, was a turning point for the movement. This style may refer to a scientific or optical verism, but more importantly, it refers to a style of **painting** devoid of an idealistic overlay. Thus, the **Pre-Raphaelites**, for example, while working in a veristic style of painting, cloaked their imagery in romanticized nostalgia, so they do not belong to the realist movement but rather display a form of romantic realism. The Barbizon school painters sought realism in their landscape views by including images of toiling peasants with no heroic narrative or dramatic emotional context. Thus the realist movement soon moved toward a form of social realism that appears in the early 20th century.

REINAGLE, PHILIP (1749–1833). English painter Philip Reinagle is best known for his animal **paintings**, botanical studies, and **landscapes**. Reinagle was born into a family of painters and studied portraiture at the Royal Academy in 1769 with the acclaimed Scottish artist Allan Ramsay (1713–1784). While Ramsay's other well-known student David Martin (1737–1797) continued in the tradition of portraiture with the depiction of numerous members of the Scottish Enlightenment, Reinagle moved from portraiture to the newly developed genre of aristocratic sporting images and animal paintings. Hunting scenes reinforced the aristocratic interests in England at the time and were derived from Flemish baroque genre painting, where the tradition of hunting scenes first appeared in paintings by Peter Paul Rubens (1577–1640).

Reinagle's close attention to the anatomy of the animal led to commissioned drawings for John Thornton's *New Illustration of the Sexual System of Linnaeus* from 1799–1807, and his *Philosophy of Botany* from 1809–1810. A famous genre painting of his is *Portrait of an Extraordinary Musical Dog*, an oil-on-canvas painting from 1805 (Richmond, Virginia Museum of Fine Arts) that depicts a spaniel seated on a piano bench with paws poised at the keyboard. Here the anatomy of the animal is altered slightly, giving the dog longer, more humanlike front legs, while the animal poses for the viewer with a human expression on his face. This link between human and animal is one that many artists have explored through time. *See also* AGASSE, JACQUES-LAURENT; AUDUBON, JOHN JAMES; BARYE, ANTOINE-LOUIS; LANDSEER, SIR EDWIN; STUBBS, GEORGE.

RETHEL, ALFRED (1816–1859). Alfred Rethel was a precocious German history painter born in Aachen. His early interest in drawing allowed him admission into the Düsseldorf Academy at age 13. After completing his studies there, he moved to Frankfurt and received an important commission to decorate the Imperial Hall with a Famous Men cycle. Also in the 1830s, he painted his famous *Nemesis* (1837; St. Petersburg, State Hermitage Museum), which depicts a powerful, angellike female figure hovering over the darkened figure of a man in the shadows, hunched beneath her. Nemesis is the ancient spirit of divine punishment, considered more popularly as one's own worst enemy. Thus the allegorical figure, which at first appears to be a stern guardian angel, reveals a different, more sinister intention.

Rethel was subsequently hired to complete a series of frescoes in the council hall in his native Aachen with scenes from the life of Charlemagne, but he went to Rome in 1844 and stayed there two years to study history **painting** before beginning work on the frescoes. When he commenced work in 1846, he was starting to suffer from a form of mental impairment that perhaps played a role in explaining the highly unusual stories narrated in his paintings. His designs for *Death the Avenger* and *Death as a Friend* were considered disturbing even in this era of powerful images of the **sublime**. His Dance of Death series has precedents in late **medieval** postplague imagery in both Italy and northern Europe, but the violence witnessed in the Belgian insurrections of 1848 also provided Rethel with narrative details for these works. Clearly romantic in style and subject, several of his prints from this series, dated to 1849, are in the Fine Arts Museum in San Francisco.

RÉVOIL, PIERRE-HENRI (1776–1842). French painter Pierre-Henri Révoil is best known for his **troubadour-style** paintings. This romantic revival, named after the French **medieval** troubadours, can be considered the counterpart in **painting** to the architectural **Gothic revival** style, which also celebrated the late medieval era. The troubadour style was popular in Lyon, where Révoil was born, and was also practiced by French painters **Fleury-François Richard** and Révoil's student **Michel-Philibert Genod**.

Révoil's painting *Joan of Arc Imprisoned in Rouen* (1819; New York, Metropolitan Museum of Art), a pen, ink, and watercolor narrative, reveals the artist's strong drawing skills, which translated to a tightly linear and realistically idealized painting style. In the Musée des Beaux-Arts in Rouen is a painting of the same subject (1819), a theme popularized in the romantic era for its focus on the tragic ending of a young, beautiful female. Here the French heroine Joan of Arc appears with her feet chained to a bed platform while she gestures dramatically to the surrounding crowd of prison-room visitors. Her white robe falls away from her chest, emphasizing her feminine beauty. Révoil focused

on historical narratives, and numerous costume sketches found in the Louvre Museum reveal his interest in the visual details of the historical context of his narratives. *See also* HISTORICISM; VAFFLARD, PIERRE-ANTOINE-AUGUSTE.

RICHARD, FLEURY-FRANÇOIS (1777–1852). The French artist Fleury-Richard painted in the **troubadour style** popular in the early years of the 19th century. Born in Lyon where the troubadour style originated, Richard studied at the École de Lyon, where he met fellow student **Pierre-Henri Révoil**, who was also interested in reviving a **historicist** interest in the late **medieval** chivalric culture of the troubadours. In 1796, Richard moved to Paris to study with the premier neoclassical painter **Jacques-Louis David**, and in David's studio Richard began to focus on drawing in order to create the highly linear style of late **neoclassicism** and romantic realism. After some success in Paris, where he gained the attention of Empress Joséphine of Beauharnais, Richard moved back to Lyon and established his studio there in 1808 and taught at the Lyon Academy from 1818 to 1823.

The first troubadour-style **painting** is Richard's *Valentine of Milan Weeping for the Death of Her Husband Louis of Orléans* (1802; St. Petersburg, State Hermitage Museum), exhibited at the Salon of 1802, which was praised by David as anticipating a new style of painting. The painting was inspired by Richard's visit to the tomb of Valentina Visconti, who in 1389 married her cousin Louis de Valois who was murdered by his cousin John, the Duke of Burgundy, in 1407. Richard's painting is infused with a romantic melancholy, as the young widow sits at the stained-glass window nook of her castle. Other students of David, including **Jean-Auguste-Dominique Ingres**, painted at times in the troubadour style, while troubadour subjects include scenes of late medieval tragic love, in which Dante's lovers Francesca of Rimini and Paolo Malatesta figure prominently. *See also* GENOD, MICHEL-PHILIBERT; VAFFLARD, PIERRE-ANTOINE-AUGUSTE.

RICHARDSONIAN ROMANESQUE. *See* ARCHITECTURE; VICTORIAN.

RICHMOND, GEORGE (1809–1896). George Richmond was an English **painter** inspired by the art of **William Blake** and **Samuel Palmer**. Richmond was born in London and studied at the Royal Academy. He belonged to Blake's group called "the Ancients." This group, also called the "Shoreham Ancients" or the "Extollagers," included the English printmaker **Edward Calvert**. This small group met at either Blake's apartment in London or Samuel Palmer's home in Shoreham to discuss Christian society and

traditional values. Thus the art of the Ancients is characterized as a deeply symbolic interpretation of biblical stories, the pre-Christian golden age, and ancient metaphors. Richmond's graphite drawing *Figure of Plague* (mid-19th century; San Francisco, Fine Arts Museum) reveals a penchant for tragedy and the use of allegorical imagery. Here a strong, semiclad male figure stands frontally with an expression that reveals torment at the deaths that appear in shadow form around him.

RICHTER, ADRIAN LUDWIG (1803–1884). German painter Adrian Richter is known for his fairy-tale-like northern **landscapes**, which diverged from the prevailing classicizing, Italianate landscapes favored in the previous era. Richter was born in Dresden and initially trained to be an engraver by working with his father, Karl August Richter. He then studied in Italy for three years and returned to Germany in 1826, and in 1828 he was working as a designer at the Meissen factory in Dresden. By the middle of the 19th century, he had become a popular illustrator of German narratives, and in 1841, he was elected as a professor at the Dresden Academy.

Most of his narrative landscapes are in Dresden, including *The Bridal Procession in a Spring Landscape* (1847; Dresden, Gemäldegalerie Alte Meister), which depicts a fairy-tale-like wedding ceremony next to a river set against a dense forest. This typical northern European landscape first appeared in Albrecht Durer's famous engraving *Adam and Eve* (1504), where the thick forest contrasts with the softer, more Italianate land of more classicizing images. In Richter's work, the children run ahead of the bridal party, frolicking their way across a rustic bridge. Such **picturesque** aspects of this landscape were a favorite **aesthetic** of the time. In addition to his **paintings**, Richter made about 240 etchings focused mainly on the area around Saxony and Salzburg, with a smaller number that feature the rural areas around Rome. He also provided woodcuts for a number of fairy tales, as well as for Johann Wolfgang von Goethe's *Goethe Album* of 1855 and Friedrich Schiller's *Glocke* of 1857.

RICKMAN, THOMAS (1776–1841). English architect Thomas Rickman was a central figure in the **Gothic revival** movement. Born in Maidenhead in Berkshire, England, he was originally destined for a career in medicine and then in business. After the failure of his business and the early death of his wife, however, Rickman began to be interested in church **architecture** and started to make sketches of **medieval** architecture in particular, dividing the window tracery and vaulting styles into different periods called Norman, early English, decorated English, and perpendicular English. This historical approach to architecture led to his 1817 publication *An Attempt to Discriminate the Styles of English Architecture from the Conquest to the Reformation*, the

first architectural treatise on Gothic architecture. In 1811, Rickman joined the Philosophical Society of Liverpool and gave lectures on architectural styles.

During the next several years, he taught himself the profession of architecture and received his first commissions in 1818, when the government's Church Building Act of 1818 set aside money for the construction of more churches in England. His St. Georges Church in Birmingham, demolished in 1960, was one of his first commissions, and his commissions from the Church Building Committee were in fact so numerous that they were later called the Church Commissioner's Gothic. One such building, his Holy Trinity Church, now called Trinity Centre, in Lawrence Hill, Bristol (1829–1832), was built by Rickman and his architectural partner Henry Hutchinson (1800–1831). They employed the perpendicular style with its strong vertical emphasis. The church also features octagonal bell towers that flank a triangular roof, lower side aisles, and a spare amount of sculptural decoration.

ROBERT, HUBERT (1733–1808). French neoclassical artist Hubert Robert is renowned for his classicizing **landscape painting**, which anticipated romanticism in its more fantastic and less scientific views of antiquity. Born in Paris into the court of the Marquis de Stainville, for whom his father worked, Robert received his early education at the Jesuit Collège de Navarre and then was accepted as an apprentice in the studio of the sculptor Michel-Ange Slodtz (1705–1764). In 1754, Robert went to Rome in the company of the new French ambassador Étienne-François de Choiseul, who was the son of Robert's father's royal employer, and there he spent 11 years, first at the French Academy in Rome, and then as an artist working in the Grand Tour market. Many artists in Rome during these years were *vedute* artists who focused on Roman ruins found in the countryside and on cityscapes. These so-called *vedutisti* were important contributors to the tourist art market in Italy.

Robert's *Colosseum* (1762–1763; St. Petersburg, State Hermitage Museum) is a monumentalized view of the Colosseum with a dramatic golden light coming up from behind that illuminates the building and a group of peasants. In these works, Robert blends topographical correctness with a more fantasy-driven image. Robert continued such works once he returned to Paris, as seen in his *Imaginary View of the Gallery of the Louvre as a Ruin* (1796; Paris, Louvre Museum), exhibited at the Salon of 1796, which reveals Robert's interest in the more fantastic landscape view called the *capriccio* that anticipates romanticism. Here we see one of the long picture galleries in the Louvre in a ruined state, with a collapsed barrel-vaulted ceiling and rubble strewn about. The columns remain standing, however, much like the numerous ancient Roman temples found in the forum of Rome. Thus the **paintings** of Hubert Robert move from **neoclassicism** into romanticism in the last years

of the 18th century. *See also* BARBIZON SCHOOL; HUDSON RIVER SCHOOL; LUMINISM.

ROBERT, LOUIS-LÉOPOLD (1794–1835). Swiss painter Louis-Léopold Robert is known for his genre **paintings** that focused on the romanticized image of brigands and bandits who roamed the southern European countryside during the era of Napoleon. Robert was born in the mountain town of La Chaux-de-Fonds on the border with France and settled in Paris at the age of 16 to study engraving with Jean Girardet, but due to the fact that his hometown, La Chaux-de-Fonds, was given back to Prussia in 1815, he was not eligible for the *grand prix* in engraving. Nonetheless, he continued his work in Paris and became interested in painting after visiting the studio of **Jacques-Louis David**. He studied with David, and then briefly with **Antoine-Jean Gros** after David was exiled. Robert then returned home briefly, where he met a patron willing to fund a trip to Rome. There Robert spent the remainder of his life, becoming known for his portraits and exotic views of contemporary life in Italy.

Robert was not only interested in the Italian classical past but was also intrigued by the historical facial types and physical characteristics of contemporary people across Italy. In this regard, he became interested in the theme of the brigand, or partisan soldier, who would often form with other groups to fight battles outside the recognized military establishment, and sometimes considered thieves, or banditti, they plundered and captured prisoners for ransom. Brigands were found across Europe during this era but were particularly a problem in the rural areas of Italy and Spain. By 1819, they were such a danger along the country roads of Italy that they were rounded up in large numbers and imprisoned in Rome, while their families were housed in large areas around the Roman ruins. Robert rented an apartment near such a group of brigands in order to study more closely their culture and habits. These soldiers would often dress in layers of mix-matched clothing, stolen in various skirmishes, and favored fine hats and other attributes of high-ranking military figures. Such dress gave them an element of exoticism that many artists found intriguing. One of the many paintings by Robert on this theme is *The Death of the Brigand* (1824; London, Wallace Collection). Here we see the dangerous and exciting life of a brigand cut short as he lies on the ground tended to by a young, beautiful woman. Such images are highly sentimentalized and prevent the viewer from understanding the full danger of such situations. Brigands were painted by many other artists during this time, including **Horace Vernet**, then the director of the French Academy in Rome and an acquaintance of Robert's.

Using the theme of the four seasons, Robert also painted a series of portraits of people types in Italy. One such work, *Return from the Fête of the*

Madonna dell'Arco (1827; Paris, Louvre Museum), shows a Neapolitan festival in the spring. It was followed at the 1831 Salon with *Summer Reapers Arriving in the Pontine Marshes* (1831; Paris, Louvre Museum). Both of these paintings were bought by French aristocrats and thereby opened the door to numerous patrons. After skipping the third painting, to be set in Florence, he moved instead to Venice to finish the fourth work but committed suicide in 1835, thus cutting short the beginnings of an influential career. His use of romantic elements in portraiture and of exotically featured sitters who provided a psychological depth to his paintings became a widely popular genre in the middle of the 19th century.

ROBERTS, DAVID (1796–1864). Scottish painter David Roberts is known for his panorama **paintings** as an outgrowth of his training in scene painting for the theater. Roberts was born in Edinburgh and worked as a young boy first for his father, a shoemaker, and then as a house painter. He received his first work as a decorator in 1815 when he moved to Perth. Hard work and discipline led to employment as an assistant to a stage designer, and later as principal painter, first at the Theatre Royal in Glasgow and then in 1820–1821 at the Theatre Royal in Edinburgh. In the 1820s he also began working with British artist **Clarkson Stanfield** painting panoramas, and during this time he met prominent actors and actresses, as well as art patrons, and was briefly married to the famous Scottish actress Margaret McLachlan. Never formally trained in art but a hard worker, Roberts practiced easel painting and in 1824 exhibited his first picture for the British Institution, an exclusive gallery. Such early success led him to become a founding member of the Society of British Artists. He also continued to do scene painting, though now for the prestigious Covent Garden, where his scenes done in 1826 for Wolfgang Amadeus Mozart's *Abduction from the Seraglio* gained national attention.

Around this time, Roberts began to travel widely, at first to Europe and North Africa, making numerous romantic travel sketches, some of which he worked up in oil. Twenty-five of the Spanish sketches were lithographed and published in 1837 as *Picturesque Sketches from Spain*. In 1838, he departed on a trip to Egypt, Syria, and Palestine, in a sense riding the wave of **Orientalism** and **Egyptian revival** emphases that resulted from Napoleon's explorations in Egypt at the end of the previous century. Again he made many sketches and depicted some scenes in oil, an example being his *View of Cairo* (1840; London, Windsor Castle Royal Collection), a cityscape with buildings flanking the central square, which opens back in a highly foreshortened perspective to the medieval gate called the Bab Zuweyla. Such work led to his election to the Royal Academy in 1841. Another result of these travels was the enormously popular publication in 1849 of his sketches in two series

called *Egypt* and *The Holy Land*. With such success came additional patrons, a substantial fortune, and many international awards—remarkable achievements indeed for this self-made artist son of a shoemaker.

ROMANTIC CLASSICISM. *See* CLASSICAL REVIVAL.

ROSSETTI, DANTE GABRIEL (1828–1882). The English artist and poet Dante Gabriel Rossetti was one of the founders of the **Pre-Raphaelite Brotherhood** established in London in 1848, and his interest in **medieval** and early Renaissance art was also shared by artists of the **Nazarene movement**, yet his lifestyle was consistent with **Bohemianism**.

Rossetti was born in London into a scholarly family of Italian expatriates, including his father, a writer; his sister Christina, a poet; his sister Maria Francesca, a writer; and his brother William Michael, a literary critic. After attending King's College School to study poetry, Dante Gabriel began drawing lessons in 1841 and enrolled in the Royal Academy in 1845 where he studied with **Ford Madox Brown**. Although Brown's art is stylistically and philosophically similar to that of the Pre-Raphaelites, he never joined the movement, yet he retained a friendship with Rossetti throughout his life.

Rossetti was interested in exploring the connections between art and poetry, and accordingly much of his artwork is characterized as poetic. In 1861, he published a volume of translations entitled *The Early Italian Poets*, which included Dante's *La Vita Nuova*. He was also interested in feudal-era Arthurian romance. His famous *Proserpine* (1874; London, Tate Britain) depicts Rossetti's muse, his possible mistress Jane Morris, dressed in a deep blue gown, flowing free from the restrictive corsets of the prevailing **Victorian**-era attire. With her long neck, serpentine form, demure facial expression, and long, glistening dark hair, Jane Morris epitomized Pre-Raphaelite female beauty.

Lady Lilith (1867; New York, Metropolitan Museum of Art) is a watercolor and gouache on paper that depicts a similar languidly posed image of a young beauty seated in her dressing room and wearing a flowing cream-colored gown while combing her long, curly red hair and gazing at her reflection in a mirror. Attached to the original frame was an inscription from the romantic poet Percy Bysshe Shelley's translation of Johann Wolfgang von Goethe's *Faust* (1808), warning the young man of the magic of a fair lady's hair, which can ensnare him. The mythical first wife of Adam, the Mesopotamian storm goddess so often depicted with red hair, Lilith was widely viewed as a beautiful sorceress who became a subject of interest in the era of romanticism. Rossetti's mistress Fanny Cornforth served as a model for this portrait.

Rossetti's most famous **painting** is *Ecce Ancilla Domini* (1850; London, Tate Britain), which depicts the appearance of Gabriel to the Virgin Mary.

Unlike earlier versions of the subject, in Rossetti's scene, the Virgin rises up from her bed in alarm and stares intently at the white lily offered her by the beautiful male angel standing before her. The spare room, lily, and white robes of both figures confirm the symbolism of the purity and humility of the Virgin, yet her conflicted facial expression alludes to more than passive acceptance and repose, her traditional Renaissance attributes in this narrative. More overtly erotic is his *Beata Beatrix* (1864–1872; London, Tate Britain), which is the visual counterpart to Rossetti's increasingly sensual poetry. This oil-on-canvas depicts Beatrice Portinari from Dante's *La Vita Nuova*, kneeling and swooning in a trance at the moment of her death, seemingly transported to a higher spiritual realm. Rossetti's model for this young woman was his wife Elizabeth Siddal, who had died in 1862.

During this same era, Rossetti published part of his sonnet collection, *The House of Life*, which he had exhumed from his young wife's grave, in a collection entitled *Poems by D. G. Rossetti* (1870). Rossetti's later work is considered to anticipate the late 19th-century postromantic **aesthetic movement**, which can be understood as the British equivalent of French and Belgian **symbolism** and the decadence movement, both of which are postromantic art movements that anticipated modernism. *See also* GOTHIC REVIVAL; MORRIS, WILLIAM; RUSKIN, JOHN.

ROUSSEAU, PIERRE-THÉODORE-ÉTIENNE (1812–1867). Théodore Rousseau was a French **landscape painter** born in Paris, but who eventually settled in the rural, forested town of Barbizon near Fontainebleau, where a burgeoning landscape art movement was developing called the **Barbizon school**. He first studied at the French Academy in Paris, where he was likely introduced to an award-winning landscape **painting** by **John Constable** exhibited at the 1824 Salon. In addition to Constable's works, Rousseau was certainly influenced by the Dutch baroque landscapes found in the Louvre. Despite the success of Constable's painting in France, Rousseau's initial forays into the genre were met with less enthusiasm by an audience unaccustomed to the lack of idealization and narrative traditions so important to the classical landscape tradition.

His painting *The Valley of Tiffauges (Marais en Vendée)* (1840s; Cincinnati, Cincinnati Art Museum) reveals a loose painting style and more informal arrangement of the land than in traditional landscape painting and anticipates the sketchy approach of later impressionist artists. Rousseau's repeated rejection from the Salon also gave rise to his nickname, *le grand refusé*, which certainly played a role in the later Salon des Refusés that premiered in 1863. After a string of failed attempts at the Salon, Rousseau moved to England, where he produced many landscapes through the 1840s. In 1848,

Rousseau moved permanently to Barbizon, a small village outside of Paris that he had previously visited to make landscape studies. Despite his lack of success among the classicists in Paris, Rousseau's paintings were becoming very popular, and Rousseau was able to command high prices for his work. In 1853, Rousseau's paintings were brought together in an exhibition held at the Exposition Universelle, and he finally received some attention in Paris. Various family problems plagued Rousseau in the 1860s, and a lung ailment led to his death in 1867. Longtime friend Jean-François Millet (1814–1875) attended to his estate. *See also* DUPRÉ, JULES.

RUDE, FRANÇOIS (1784–1855). French sculptor François Rude established his career in Paris in the 1830s during the rule of King Louis-Philippe when monarchic rule loosened its grip on the middle class and allowed more social freedoms and greater economic mobility. Rude was born in Dijon and trained as a coppersmith while studying drawing at the Dijon School of Art before arriving in Paris in 1809. Three years later, he won the *prix de Rome*, but the French government lacked the funds to pay for his stay in Rome. Moreover, Rude was seen as a sympathizer of Napoleon, so he left for Brussels unable to establish a career in Paris. However, he returned to Paris in 1827 and was able to establish a flourishing career there until his death.

After the people's revolution of 1830 ousted King Charles X, his cousin the Duke d'Orléans was crowned Louis-Philippe and was called the "citizen king." As a concession to the people of Paris, the minister of the interior then commissioned the completion of the Arc de Triomphe on the Champs-Élysées in Paris, which had been begun in 1806 during the reign of Napoleon but never completed. Rude was hired to create a relief **sculpture** for the main arcade of the arch with a narrative of Liberty leading the people, formed as a volunteer army, in the defeat of the Prussian invasion of 1792. This image, also called *The Marseillaise*, the name of the French national anthem written in 1792, is similar in propagandistic fervor to the **painting** of *Liberty Leading the People* by **Eugène Delacroix** (1830; Paris, Louvre Museum). Both include powerful female allegorical figures of Liberty that served as a potent symbol of populist authority. While some figures in this realistically detailed narrative are dressed in classical garb, others are classically inspired nudes, yet the powerful emotion and movement of the scene, with Liberty throwing her arms up into the air and shouting back behind her, leading the men forward into battle, is romantic in mood.

While the Arc de Triomphe commission remains his best-known work, Rude also carved numerous portraits, monumental works, and small bronze statuettes. His *Jeanne d'Arc* (1852; Paris, Louvre Museum) was commissioned by King Louis-Philippe in 1842 for the Luxembourg Gardens to be



François Rude, Joan of Arc Listening to Her Voices, commissioned in 1842, marble, Paris, Louvre Museum (photo: Mansour Nasiri, GNU Free Documentation License and Creative Commons Attribution 3.0 Unported License).

part of a series of famous women. Here the young Jeanne appears to be listening to her voices as she stands heroically before the viewer next to her suit of armor. She appears in 15th-century attire, consistent with the era in which she lived as a peasant girl in rural France before receiving divine word that she would lead the French army into battle during the Hundred Years' War. After being captured in battle, she was condemned by English ecclesiastical authorities as a heretic and burned at the stake when she was only 19 years old. Upon the encouragement of the French King, Charles VII, who came to power with her aid, Jeanne d'Arc was declared innocent by the papacy and is now one of three patron saints of France. Her importance surged during the reign of Napoleon, and her life was highly romanticized during the 19th century, providing great interest for artists like Rude.

In addition to several genre and classical sculptures, Rude's portrait busts include those of Napoleon, the mathematician Gaspard Monge, and the Comte de Le Pérouse. In 1845–1847, Rude created the bronze public monument *Napoleon Rising to Immortality* for one of Napoleon's commanders named Noirod at his estate, now the Parc Noirod, in Fixin-les Dijon. The reclining figure of Napoleon appears to be waking from a long sleep, as if resurrected to fulfill the many changes yearned for in France. This work in many ways epitomizes the widespread discontent that ultimately led to the 1848 revolution. Rude also maintained a studio, and **Jean-Baptiste Carpeaux** is Rude's best-known student, who continued to develop the field of romantic sculpture in France after Rude's death.

RUNGE, PHILIPP OTTO (1777–1810). Philipp Otto Runge was one of the two most important painters in German romanticism, the other being **Caspar David Friedrich**. One of the youngest sons in a large family born in Western Pomerania, under Swedish rule at the time, Runge first worked for an older brother, who then financed his decision to study **painting** at the Copenhagen Academy. In Copenhagen, Runge studied under **Jens Juel**, known for both his portraits of the Danish royal family as well as his interest in **landscape painting**, and then in 1801 he moved to Dresden, the center of German romanticism, and befriended both Friedrich and Johann Wolfgang von Goethe (1749–1832).

Runge also began to study the teachings of the German late Renaissance theologian Jakob Böhme, considered to have influenced Lutheran ideology. Although his mystical writings were considered heretical, he found favor among romantic artists, many of whom sought to infuse their paintings with a religious sentiment that transcended the **academic** teachings of the time. During these early years of Runge's career, he painted his *Self Portrait* (1802–1803; Hamburg, Kunsthalle), looking solemnly out of the monochromatic canvas. In

1804, he married and moved to Hamburg, but with Napoleon's possible siege, he moved with his wife to Wolgast, the place where he was born and where his parents still lived. During these years, Runge painted many portrait commissions, including *The Hülsenbeck Children* (1805–1806; Hamburg, Kunsthalle), which portrays the three young children of Runge's brother's business partner. Here the children appear large in the painting, wearing the "childlike" clothing made popular during the Enlightenment and with the teachings of Jean-Jacques Rousseau (1712–1778). The setting, in the middle-class Hülsenbeck backyard, appears in the outskirts of Hamburg, with the city's buildings rising up beyond.

Runge's religious paintings include *Rest on the Flight* (1805–1806; Hamburg, Kunsthalle), which shows a traditional biblical scene set in a romantic landscape, with the Christ Child lying on the ground reaching up to the sky. Runge's religious works have an almost pantheistic quality, as the landscapes themselves suggest the presence of God. His painting *Morning* (1808; Hamburg, Kunsthalle) is similar in its religious mysticism to the works of **William Blake**, where here Runge presents an allegorical female nude, much like the figure of Venus, striding forward across the golden sky that opens up into daytime. Putti fly in formation around the figure, while in the foreground two babies reach out to a small child, suggesting the Christ Child, lying on the ground. Here we see Runge infusing this symbolic piece, painted in a naturalistic style, with a conflation of classical images, religious themes, and an even more ancient form of earth worship. This painting formed a theme called *The Times of the Day*, which Runge hoped to develop further, together with music and poetry. The integration of the arts was a common interest among romantic painters.

In 1807, Runge and his brother formed a company in Hamburg, and he began to solidify his interests in color theory with various experiments, resulting in the publication of his theories and his color wheel in *Farben-Kugel* in 1810. Runge's color sphere starts with the three primary colors, with three mixed colors between the primary colors and white and black at the poles. With this sphere, Runge tried to create color harmonies rather than proportions. By removing his theories from science to the point where colors give unnamed impressions, he illustrates the fundamental difference between his ideas and the prior academic theories on color. This publication coincided with Goethe's *Theory of Colors* published the same year. That same year, at age 33, Runge died of tuberculosis.

RUSKIN, JOHN (1819–1900). English art critic and philosopher John Ruskin was one of the major supporters of the **Pre-Raphaelite Brotherhood**, and he championed the exploration of moralizing issues in art. Accordingly, Ruskin favored **medieval** and early Renaissance art, which he considered free from

the “corrupting” mannerisms of the later Renaissance and baroque eras. Ruskin wrote reviews of the annual Royal Academy exhibitions, and in this way he first met Pre-Raphaelite artist **John Everett Millais**, as Ruskin defended Millais’ controversial painting *Christ in the House of His Parents* (1850; London, Tate Britain). Their friendship ended when Ruskin’s wife Effie had their marriage annulled in order to wed Millais. Ruskin was a proponent of the **Gothic revival in architecture**, and he considered the Doge’s Palace in Venice to be the ideal stone carver’s building, where each stone is a testament to the “sacrifice” of each stone carver, all of whom invested a lifetime of work in such monumental buildings. By the 1850s, Ruskin moved away from the art world and into politics, where he focused on the idea of social justice and its religious underpinnings.

Ruskin was a highly popular professor at the Working Men’s College in London and at Oxford, where he offered lectures open to the public. He was a major philanthropist to numerous organizations and individual artists, and he was a strong supporter of historic preservation. By the late 1870s, Ruskin was increasingly viewed as outdated in his criticism of emerging modern styles such as impressionism and the **aesthetic movement**, and his critiques of **James Abbott McNeill Whistler** were some of his final contributions to art criticism. His writings on art, science, politics, and history include over 250 essays and several novels, and the most important art historical works include *The Seven Lamps of Architecture* published in 1849 and *The Stones of Venice*, from 1851 to 1853. The extended essay *Seven Lamps of Architecture* defines the seven principles of successful architecture as being sacrifice, truth, power, beauty, life, memory, and obedience, which helped to codify Gothic revival architectural theory, as first explored by **Augustus Welby Northmore Pugin**. Like Pugin, Ruskin argued for a moral approach to art, and that medieval art and architecture was the most “honest” of all styles known to mankind.

RYDER, ALBERT PINKHAM (1847–1917). Postromantic American artist Albert Pinkham Ryder was initially influenced by the previous generation of **luminist** and **Hudson River school** painters in his light-filled, melancholic genre and **landscape** images. However, his loose brushstroke and freedom of line also anticipated modernism. Ryder was born in New Bedford, Massachusetts, and the nearby seaport was his first artistic inspiration. In 1867, the family moved to New York City, where Ryder studied drawing at the National Academy of Design through the 1870s. During this decade, the National Academy was regularly exhibiting the works of Hudson River school landscape painters, and indeed Ryder’s earliest works are of tonalist landscape **paintings**, but it was Ryder’s friendship with American impressionist painter Julian Alden Weir (1852–1919) that provided Ryder with a link to modern art.

During the 1880s and 1890s, Ryder began to write poetry and paint images from romanticized literature, such as his painting *Siegfried and the Rhine Maidens* (1888; Washington, D.C., National Gallery of Art), which is a very loosely and rhythmically painted image of this German folktale. Ryder's works are consistent with romantic-era subjects, but they anticipate **symbolism** in their spirituality and use of allegory. His most famous allegorical image is *Death on a Pale Horse* (c. 1895; Cleveland Museum of Art), which is barely an impression of a skeletal figure on horseback, riding quickly along a rural road lined with serpents and other pitfalls. This painting is done with a thick application of black, gray, tan, and white paint to heighten the eerie mood of the work.

S

SALVIN, ANTHONY (1799–1881). Anthony Salvin was an English architect known for his technical expertise in the restoration of **medieval** castles and churches. Born in County Durham to a soldier and his wife, Salvin was first educated at the Durham School and was then apprenticed to an architect in Edinburgh while he worked on restoring Brancepeth Castle near his hometown. The structural aspects of the soaring Gothic ceilings, the complex vaulting systems, and the use of heavy stonework complicated the understanding of such buildings, which were prevalent throughout England, yet most of them were in need of repair. Salvin's major repairs included refacing Norwich Castle in the 1830s and repairing Newark Castle in the 1840s and Windsor Castle in the 1850s. By 1821, Salvin had moved to London, where he began to work in the office of **Sir John Nash**.

An interest in reviving historical styles of **architecture** was widespread in England during the 19th century, and Nash was central to the development of this interest. Many architects studied history and archaeology in order to better understand the stylistic and structural aspects of architecture in earlier times. While most 18th-century architects focused on Roman classical structures, by the 19th century, architects had expanded their interests to medieval and Renaissance architecture, spurring the **Gothic revival** and **Tudor revival** styles. In addition to Salvin's restoration work, his first major commission, Mamhead Park in Devon, was built in the Tudor revival style for Robert William Newman. In 1823, Newman purchased the country house estate, and in 1827 he hired Salvin to rebuild the baroque-era home into a Tudor-styled castle.

The Tudor style, dating to the time of early English Tudor royalty, was the last phase of late medieval styles of construction in England. It is characterized by a more regional expression of the Gothic style that features the four-centered arch and oriel windows. More modest Tudor homes are often built with whitewashed wattle-and-daub walls with exposed wood beams running diagonally across the exterior. Salvin's competition entries for public buildings in the Tudor style were not successful, but he built many country homes in late medieval and early Renaissance revival styles, including Keele Hall in Staffordshire. The Sneyd family had built a Tudor home on the site in 1580, and in 1851, Salvin was hired by Ralph Sneyd to rebuild the home in a

larger, Jacobean design. Though less well known, Salvin also worked in the Italianate and empire styles.

SCHADOW, FRIEDRICH WILHELM (1789–1862). German painter Friedrich Schadow was born in Berlin, the son of the famous **neoclassical** sculptor Johann Gottfried Schadow (1764–1850). After studying with his father and then working as a soldier, Schadow joined his brother in Rome where he was introduced to the **Nazarene movement**. Like some of the other members, Schadow converted to Roman Catholicism in his quest to revive the religious **painting** of the early Renaissance.

His painting *Mignon* (1828; Leipzig, Museum der Bildenden Künste) is a good example of this highly linear revivalist style. *Mignon* is depicted as an angel, seated, with wings open and playing a modern-day lute. White lilies stand next to her and echo the pure white gown she wears, epitomizing the idea of virginal purity and the humility of the Virgin Mary. In 1819, Schadow was appointed to a professorship at the Berlin Academy, and then in 1826 he was elected director of the Düsseldorf Academy of the Arts.

Under Schadow's direction, the Düsseldorf Academy became one of the most important schools in Europe, where Schadow trained students in religious art and fresco painting, before Schadow was forced out of his position in 1859 by proponents of a more natural and vernacular style of romantic painting. Nonetheless, Schadow's influence in the 1830s and 1840s was so profound that this era is called the Düsseldorf school. In 1843, Schadow wrote *About the Influence of Christianity on the Visual Arts*, published in Düsseldorf, which remained important throughout the 19th century. During these same years, a number of American painters came to study in Düsseldorf and returned to the United States to establish a type of **landscape painting** infused with spirituality. *See also* BINGHAM, GEORGE CALEB; HUDSON RIVER SCHOOL; LEUTZE, EMANUEL; WHITTREDGE, WORTHINGTON.

SCHEFFER, ARY (1795–1858). French painter Ary Scheffer was born in Dordrecht to a poor Dutch painter. At the death of his father, Scheffer's mother took him to Paris and enrolled him in the studio of Parisian neoclassical painter Pierre-Narcisse Guérin (1774–1833), and there Scheffer carried his own **classical revival** style of **painting** into the mid-19th century. Scheffer's patrons commissioned literary and religious subjects, and he was well connected through the French aristocracy until the Second Republic of 1848, when he withdrew from the public art world to continue painting privately until his death.

Scheffer's painting *Mignon* (1836; Dordrecht Museum of Art) is a tightly painted and realistic image of a young rural girl done in the characteristic sentimental manner of late **neoclassicism**. The full title, *Mignon Desiring Her*

Fatherland, reveals an infusing of emotion and a sense of nationalism found in romanticism, and the dress of the full-length young girl, seen standing in a stark landscape background, appears in the image of a **Bohemian** that was currently in vogue.

SCHINKEL, KARL FRIEDRICH (1781–1841). Karl Friedrich Schinkel is the best-known German architect of the 19th century working in the late neoclassical style, called the **classical revival**. He was born in the province of Brandenburg, near Poland, and studied **architecture** in Berlin with the young architect Friedrich Gilly (1772–1800) and his father David Gilly, both of whom worked in **neoclassicism**. In 1805, Schinkel traveled to Italy, where he earned a living as a painter and stage-set designer. Back in Germany after the defeat of Napoleon in 1814, Schinkel received the prestigious position of director of the Prussian Building Commission and was given the task of constructing new government and civic buildings in Prussia's new eastern and western territories and developing Berlin into a capital city on par with other major cities across Europe.

Schinkel sought to develop a classical architectural style that did not have political connections to the Napoleonic empire style, and therefore he gravitated toward the Greek revival style. In Berlin, his first major commission in this style was his *Neue Wache* from 1816 to 1818, commissioned by King Friedrich Wilhelm III near the Palace of the Crown Prince. This guardhouse is constructed in a severely classical style, with a portico of Doric columns and four thick corner towers, and an interior courtyard modeled on a square Roman *castrum*. The small amount of exterior articulation consists of pediment **sculpture** that makes reference to Prussia's victories during the Napoleonic Wars, with Nike standing in the center of the triangle. After its use as a royal guardhouse in 1918, the building was redesigned as a war memorial and now contains various sculptures placed in the interior of the building from World Wars I and II through German reunification at the end of the 20th century.

In 1825–1828, Schinkel built his most famous work, the *Altes Museum* in Berlin, on Museum Island on the Spree River, right across from the royal palace. The model for this museum is the Athenian *stoa*, or market building, and thus it features an open colonnade of the Ionic order on the front, while flat stone walls are found on the rest of the exterior. The original dome was modeled on the Pantheon in Rome, but at a lower height than the nearby Berlin Cathedral. The museum first opened to the public in 1830, and the interior rooms were lit by a series of small courtyards as well as tall windows on the outer walls. During this time, many museums were being built in the neoclassical style in the major capital cities across Europe and were intended to be cultural temples that had the ability to inspire the visitor.

Although Schinkel is best known for his classical buildings, he also worked in the **Gothic revival** style, which can be seen in his Friedrichswerder Church in Berlin (1824–1831) and his more modern Bauakademie (1832–1836), also in Berlin, which anticipates the red brick factory **aesthetic** found in early modern architecture. His renovation of the Schloss Rosenau in Bavaria from 1808 to 1817 was also in the Gothic revival style, probably to pay homage to the late **medieval** origins of the main structure. The red brick Friedrichswerder Church features a rectangular Gothic-style hall church with twin towers on the façade. The paired doors at the front entrance and the large stained-glass window above have pointed, Gothic arches, while tall Gothic windows line the clerestory. Inside, the ceiling features an ornate, four-part ribbed vaulting system.

Schinkel, long celebrated as a late neoclassical architect, explored the Gothic revival style in the middle of his career, and toward the end of his life he was just beginning to move away from these **historicist** styles toward a more spare architecture that anticipated modernism.

SCHNORR, JULIUS VON CAROLSFELD. *See* CAROLSFELD, JULIUS SCHNORR VON.

SCHOPENHAUER, ARTHUR (1788–1860). German philosopher Arthur Schopenhauer is known for his analysis of human will, motivations, and desires, all of which to Schopenhauer was the cause of human suffering and pain. His best-known work is *The World as Will and Representation* (1818), which includes in the first volume, book 3, a section on **aesthetics**. Aesthetic contemplation through art was a way to escape, though temporarily, this pain. For him, music was the most perfect vehicle for the embodiment of the will, but all aesthetic experiences had the ability to offer a form of mental enjoyment separate from the will, since the work of art was a representation of the world of desire. Schopenhauer thought Immanuel Kant (1724–1804) ignored inner experience, and he went on to study the effects of art on various personality types, concluding that the type of person least subjected to the will could be considered a genius. Accordingly, most artists, for Schopenhauer, were included in this model of a person who could assert the intellect over the will and thus remain distant from the distractions of earthly desires. For Schopenhauer, art was not just decorative or educational; it had the ability to sublimate desire and suspend suffering. Schopenhauer's aesthetic approach was particularly appealing to romantic artists and is related to **Bohemianism** and **symbolism**.

SCOTT, GEORGE GILBERT (1811–1878). George Gilbert Scott was an English architect central to the development of the **Gothic revival** in Eng-

land. Born in Buckinghamshire to a clergyman, early on he began an **architectural** apprenticeship with James Edmeston (1791–1867), who was also a hymn writer and religious scholar, among several other local architects. During the 1830s, Scott encountered the work of **Augustus Welby Northmore Pugin**'s **Victorian**-era Gothic style, which influenced his major subsequent architectural commissions. His first building done in this style is the Martyrs' Memorial, set at a major intersection of streets in Oxford, from 1841. This stone memorial is modeled on a church spire and commemorates three Protestant martyrs of the Renaissance.



George Gilbert Scott, St. Pancras Railway Station, London (photo: Andrew Dunn for Wikimedia Commons Creative Commons Attribution-ShareAlike License).

Scott's enormously prolific career included such important commissions as St. Pancras Station in London, a major railway station that first opened in 1868. Its neighborhood was a notorious slum area, and after the plan was laid out by civil engineer William Henry Barlow (1812–1902), Scott won the competition for the design of the station buildings. Despite the fact that Scott's plan was the most expensive, his monumental design created an impressive and ornate structure that gave the station visual prominence over other competing stations of the Midland Railway. Considered one of Scott's most successful buildings, St. Pancras was an important monument in the adaptation of the Gothic style to civic buildings, such as Pugin had done in the Houses of Parliament in London, built several decades earlier.

SCULPTURE. Romantic sculpture followed many of the same principles as romantic **painting** in the expression of an artistic focus on drama, emotion, and tension and an exploration of ideas that transcended the prevailing classical **academic** curriculum. However, the majority of romantic-era sculptors were trained by **neoclassical** instructors within academic settings, and thus the **classical revival** remained a strong influence through the 19th century. **James Pradier** and **Pierre-Jean David d'Angers** were the earliest romantic-era artists who came out of the French Academy, while **François Rude**, **Jean-Baptiste Carpeaux**, and **Auguste Préault** sought to challenge prevailing views on classical sculpture with highly dramatic, emotionally intense works. Similarly, **Antoine-Louis Barye** can be understood as the sculptural counterpart to French painter **Eugène Delacroix** in his interest in the exotic world and the image of the wild animal.

Bronze and marble remained the primary materials used, while funerary commissions, public monuments, and private portrait commissions were the main source of revenue for sculptors. Romanticism did not originate in one region of Europe but spread across the continent. English sculptors **Francis Chantrey** and **Sir Richard Westmacott** are two of the best-known English funerary sculptors, while in Italy, many sculptors, including **Lorenzo Bartolini**, **Carlo Marochetti**, and **Pietro Tenerani**, continued to be strongly influenced by premier neoclassical sculptor Antonio Canova (1757–1822) in their **purist** approach to art. Other neoclassical artists forged a transition into romanticism, including internationally famous Danish sculptor **Bertel Thorvaldsen**, who spent a good portion of his career in Rome.

In the United States, sculpture remained strongly influenced by European neoclassical artistic traditions, and most American 19th-century sculptors spent many years studying in Italy before returning home to work mainly on government commissions. The desire for monumental stone sculpture developed after the American Revolution as citizens of the United States sought vi-

sual confirmation of their new government. At this time, no sculpture studios or schools existed in the United States, which resulted in the commissioning of large numbers of works from European artists such as Frenchman Jean-Antoine Houdon (1741–1828). By the 1820s, however, American-born artists were initiating their studies in the United States and traveling to Europe to complete their studies, and there they created large communities of expatriates in both Rome and Florence. These American artists gained commissions from both American patrons and European tourists visiting Italy on the Grand Tour. **Horatio Greenough** and **Hiram Powers**, the best-known artists of this group, laid the foundation for large numbers of American sculptors who continued to work in the neoclassical style before, during, and just after the Civil War of the 1860s, but often including elements of romanticism. This group includes two female artists, **Edmonia Lewis** and **Harriet Hosmer**. *See also* BONOMI, JOSEPH THE YOUNGER; CLÉSINGER, AUGUSTE; CORDIER, CHARLES-HENRI-JOSEPH; DANTAN, JEAN-PIERRE; DUPRÈ, GIOVANNI; VELA, VINCENZO; WIERTZ, ANTOINE JOSEPH; WOMEN ARTISTS; WOOLNER, THOMAS.

SECOND EMPIRE. *See* ARCHITECTURE; VICTORIAN.

SEQUEIRA, DOMINGOS ANTÓNIO DE (1768–1837). Portuguese painter Domingos Sequeira was born in Lisbon to a modest family and went on to establish himself as the first court painter in Lisbon. He painted numerous historical and religious **paintings** and is today the best-known 18th-century painter from Portugal. Sequeira was born in Belém, outside Lisbon, and first studied at the Lisbon Academy. He then moved to Rome to study from 1788 to 1795, and upon his return to Lisbon, he was received with great fanfare and worked on many commissions over the next 10 years, the decade considered the height of his career. In 1810, however, Sequeira was imprisoned for his supposed collaboration with the French during the Peninsular War, but he was released a year later and went on to design the famous silver table service given to the Duke of Wellington in thanks for the duke's help in defeating the French. Sequeira continued to work in Lisbon until 1823, when a regime change necessitated his exile to Paris and then to Rome, where he spent the rest of his life.

Sequeira is credited with painting the first proto-romantic works in Portugal and devoted much of his mature career to leading the Portuguese Academy of Fine Arts recently established in Rome. His *Miracle of Ourique* (1793; Musée Louis-Philippe du Château d'Eu) is an exotically staged image of the 1139 defeat of the Moors at the hand of the first king of Portugal, whose victory was secured through the intervention of Christ on the Cross.

Christ appears hovering in the sky above the military camp in a scene similar to images of Constantine at the Battle of the Milvian Bridge. Propagandistic historical images such as this helped to situate the Portuguese art community in the classically inspired European painting traditions of the 18th century.

SHAW, RICHARD NORMAN (1831–1912). English architect Richard Norman Shaw was one of the best-known architects to work in the **Tudor revival** style. This style, a romanticized re-creation of Tudor-era **architecture** from Renaissance Britain (1485–1603), asserted the importance of regional and vernacular architecture in contrast to the prevailing focus on classicism, as found in the previous **neoclassical** style of the 18th century.

Shaw was born in Edinburgh and studied in London with the Scottish **Gothic revival** architect William Burn (1789–1870), who worked in what is called the Scots baronial style, and with Gothic revival architect **George Edmund Street** while attending classes at the Royal Academy. After traveling for two years on scholarship, he returned to London and set up an architectural firm. In 1877, Shaw became a member of the Royal Academy. Despite his training in the Gothic revival that was in vogue in London at the time, Shaw instead began to experiment with the Tudor revival, which employed the use of exposed timber framing, tiles, projecting gables, stucco walls, and tall, wide brick chimneys. This style, found mainly in domestic architecture, was vernacular and rural in inspiration, in contrast to the monumental stone constructions focused on ecclesiastical architecture that was characteristic of the Gothic revival.

Cragside in Northumberland, from 1870–1885, is an imposing version of the Tudor revival that combines stone walls, Gothic arches, and half-timber upper stories topped by a sharply gabled roofline. The lush garden setting is an important part of the style, given the focus on the rural setting for most of these buildings. The interest in craftsmanship found in the Tudor revival anticipated the **arts and crafts movement**. *See also* DEVEY, GEORGE.

SHINGLE STYLE. *See* ARCHITECTURE; VICTORIAN.

STANFIELD, CLARKSON (1793–1867). Clarkson Stanfield was an English marine painter of the romantic era. His father, a writer, actor, and former seaman turned abolitionist, named his son after the famous abolitionist Thomas Clarkson. Stanfield was born in Sunderland, and after training to become a coach decorator, he instead enlisted as a sailor and traveled for the next six years before poor health prevented him from continuing his work in the Royal Navy. He nonetheless continued to travel, going to China to make many sketches that proved helpful in his next career, that of a scene painter, first

at the Royal Theater in Wellclose Square, London, and then in a number of other theaters across London. He made a name for himself with the dramatic scenery he completed for the Drury Lane Theatre through the end of 1834.

With Scottish scene painter **David Roberts**, Stanfield had earlier, through the 1820s, made several diorama and panorama scenes that moved, together with lights and music, in anticipation of modern cinema. These moving panoramas are related to dioramas, scenes set in room-sized stage boxes, and cycloramas, or panoramic **paintings** set on a cylindrical platform where the viewer would stand in the center of the cylinder and then move around 360 degrees in order to get the sensation of standing in the middle of the event. Panoramas were first invented by the itinerant Irish artist **Robert Barker**, who used the Greek term “panorama” in 1792 to refer to the use of the paintings’ semicircular surface for a “pan view.” These paintings were popular first in London, where a building devoted to panoramas was constructed in Leicester Square. They employed an even more dramatic form of foreshortened perspective than stage sets and baroque panoramic **landscape paintings**. Stanfield and Roberts made several large-scale panoramas of naval battles.

Stanfield had first begun to exhibit his easel paintings at the Royal Academy in 1820, and in 1834 he quit his position with the Drury Lane Theatre to focus on his painting career. He was a founding member of the Society of British Artists and a professor at the Royal Academy in 1835. Stanfield’s *St. Michael’s Mount at the Academy* (1831; Victoria, Australia, National Gallery) dates from this time and highlights his interest in landscape painting. His early work in scene painting certainly influenced his easel paintings with their spectacular imagery and dramatic color and light effects, clearly in the romantic tradition.

STICK STYLE. *See* ARCHITECTURE; VICTORIAN.

STREET, GEORGE EDMUND (1824–1881). English architect George Edmund Street worked in the **Gothic revival** style, a style he derived from a course he taught on **medieval architecture** at the Royal Academy. A careful draftsman, Street traveled to Italy and Spain and published the results of his studies there in 1855 as *The Brick and Marble Architecture of Northern Italy* and in 1865 in *The Gothic Architecture of Spain*. He gravitated toward the high Gothic style found in France and England, and his own buildings are considered successful updates of this style. Street was born in Woodford, Essex, the son of a solicitor. After his father’s early death, Street decided not to continue in his father’s profession, but instead to obtain, through his strong drawing skills, a position in an architectural firm in Winchester. He then moved to London and began to work for **George Gilbert Scott**.

Street's most prominent commission was for the Royal Courts of Justice on the Strand in London, the result of a competition among 11 architects, including **Sir Charles Barry** and **Alfred Waterhouse**. Construction began in 1868 but was not complete by Street's death in 1881. A year later, the building was officially opened by Queen Victoria. Elaborately decorated with carved figures of historically important judges and lawyers mingling with Jesus and other biblical figures, the compound looks like a Gothic church, with pointed arches, stained-glass windows, pinnacles, and a spire.

Street also built a number of small churches in Ireland and completed renovations to Christ Church Cathedral in Dublin. Most of his construction, aside from the law courts, was ecclesiastical. Street is also known as the instructor of the young **Pre-Raphaelite** designer **William Morris**.

STUBBS, GEORGE (1724–1806). The **neoclassical** English painter George Stubbs is best known for his animal **paintings**, specifically his highly realistic and elegant horse paintings favored by the British landed gentry. Born in Liverpool to a leather merchant, Stubbs first worked with his father before he was apprenticed to a painter at his father's early death. Soon afterward, Stubbs left the Lancashire shop where he worked and became a journeyman portrait painter. Along the way, he began to study anatomy and hone his skills in animal painting. In 1754, a trip to Rome provided Stubbs with the inspiration to focus on nature, which he considered superior to any man-made creations, even those from classical antiquity. Upon his return to England, he began to study the anatomy of horses and then moved to London in 1759 to set up a studio where he specialized in horse portraiture. The majority of his paintings are incredibly realistic images, such as his famous *Whistlejacket* (1762; London, National Gallery), which is a horse portrait without any landscape background, so the viewer can focus on the glossy groomed fur, mane, and tail of this champion horse. This painting was one of a series of horse portraits that featured a monochromatic background.

In addition to this type of work, Stubbs was also a forerunner of romanticism due to his interest in exotic animals and wild animals, which he often set against a stormy landscape background. He made several versions of a scene of a wild horse attacked by a lion, a theme that was widely replicated and then influenced numerous animal painters and sculptors of the 19th century. One example is his *Horse Frightened by a Lion* (1770; Liverpool, Walker Art Gallery). In this work, the viewer enters the painting next to a dark gully. A white horse appears to the right, startled by a lion that appears lurking nearby. The frightened horse leans back and arches its neck while its mouth opens in a scared bray. The wind of an impending storm sweeps the horse's mane and tail forward, while dark clouds move into the painting. A sense of unease pervades the scene, highly

characteristic of romantic art, and in this case, the attack is pending, which increases a sense of fear in the work. *See also* AGASSE, JACQUES-LAURENT; AUDUBON, JOHN JAMES; BARYE, ANTOINE-LOUIS; LANDSEER, SIR EDWIN; REINAGLE, PHILIP.

SUBLIME. The term “sublime” was an **aesthetic** term in the 19th century that derived from the Latin word *sublimis*, which means to look up at something high and lofty from below, and can suggest a monumentality that is either physical, intellectual, or moral. It was perhaps first described by the Roman Longinus in the first century A.D., whose treatise on the subject was rediscovered in the Renaissance and translated into French in 1674, whereby it began to be incorporated into aesthetic theories of the baroque era; then it was translated into English, and in that way the concept spread across the rest of Europe. By the romantic era, the term often referred to a vastness beyond measure, and in painting, the concept was often expressed by dramatic **landscape** views such as the Swiss Alps, which were tall and dangerous enough to inspire both fear and awe among travelers.

Edmund Burke's ideas on the sublime, published as *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful* in 1756, became the standard argument that the sublime and the beautiful were mutually exclusive, and he was the first to describe the physiological aspects of the viewer experiencing the sublime. Immanuel Kant (1724–1804) also described the ideas of the sublime and beautiful in his aesthetic theories, but Burke's ideas laid the foundation for the romantic-era interpretation of the concept. *See also* ACADEMICISM; BARRY, JAMES; BIERSTADT, ALBERT; DELAROCHE, PAUL (HIPPOLYTE); FRIEDRICH, CASPAR DAVID; GOTHIC REVIVAL; GOYA Y LUCIENTES, FRANCISCO JOSÉ DE; LANDSCAPE PAINTING; PAINTING; PICTURESQUE; RETHEL, ALFRED; SUYDAM, JAMES AUGUSTUS; VERNET, HORACE ÉMILE JEAN; WARD, JAMES; WOLF, CASPAR.

SULLY, THOMAS (1783–1872). The English-born American romantic painter Thomas Sully immigrated to Richmond, Virginia, in 1792 as a young boy with his family and went to school in New York City. Two years later, his mother died and the family moved to Charleston, South Carolina, where, at around age 12, the young Sully began to study miniature **painting** with his brother-in-law, Jean Belzons, before returning to Richmond to study with his older brother. Sully's uncle managed a theater in Richmond, and thus Sully was exposed at an early age to the artistic implications of scene painting and stage sets. At age 18, Sully moved to Boston to study portraiture with one of the leading **neoclassical** artists of the day, Gilbert Stuart (1755–1828), and

then with Benjamin West (1738–1820) in London before he eventually established his studio in Philadelphia, where he spent the remainder of his life.

Sully's best-known works are *John Quincy Adams* (1824; Washington, D.C., National Gallery of Art) and portraits of Queen Victoria and Thomas Jefferson. His *Lady with a Harp (Eliza Ridgely)* (1818; Washington, D.C., National Gallery of Art) is a full-length standing portrait of a young girl wearing a simple, neoclassical white dress while absentmindedly strumming a tall harp. Stylistically, the loose brushwork of Sully's portraits resembles the style of **Thomas Lawrence**, one of the leading portrait painters in London. These American portraits were important in establishing an image of the fledgling upper-class society in America, who looked to Europe for the visual symbolism of their aristocratic aspirations.

SUYDAM, JAMES AUGUSTUS (1819–1865). American painter James Augustus Suydam specialized in **landscape painting** and is best known for his luminous light effects, a style called **luminism**. He is also considered a second-generation **Hudson River school** painter, working during the Civil War era. Suydam was born in New York City to a wealthy merchant family that traced its roots back to the Netherlands. He first attended New York University (called the University of the City of New York) and planned to work in medicine. In 1841, however, his father died, and Suydam received a large inheritance, which he used to travel to Europe from 1842 to 1845. He then returned home and worked with his brother for 10 years before turning his attention full time to his art profession. In 1856, Suydam held his first exhibition at the National Academy of Design, and in 1858 he opened an art studio in New York City.

During this decade, Suydam began to travel around upstate New York and New Hampshire on sketching trips with a group of like-minded landscape artists, including **John Frederick Kensett** and **Sanford Robinson Gifford**. Suydam was inspired by **Asher Brown Durand**, the eldest of the group, and purchased some of his work. Suydam's mature work dates to the 1850s and 1860s. His *Twilight, Salt Lake, Narragansett* (c. 1858; New York, Century Association) is a good example of his style and is one of the first works he painted in Rhode Island. This painting is an early example of Suydam's interest in late-afternoon light effects and atmospheric impressions, all of which reflect off the still water. Here we see a tranquil view of the coastline meeting the land with an expansive sky. The lighting effects are golden, incandescent at times. In this way, Suydam explores the more subtle, even spiritual, romantic aspects of the **sublime**. Suydam's best-known work is his *Paradise Rocks, Newport* (1860; New York, National Academy of Design), which has become an icon of the American coastal landscape, linking the coastal area's

historical connection to the colonial-era spiritualism of George Berkeley (1685–1753) with Suydam’s own poetic focus on light effects and color.

The White Mountain National Forest in North Conway, New Hampshire, was a popular destination for numerous East Coast landscape painters, as was the Hudson valley area, and Suydam frequented both regions for artistic inspiration. In 1859, Suydam was elected to the National Academy of Design, an honorary academy that had been founded in 1825 as an alternative to the American Academy of Fine Arts, which did not support artistic movements outside the prevailing classical, **academic** style. Thus Suydam, along with the Hudson River school artists, helped to increase the prestige of landscape painters. When Suydam died at the age of 46, he left most of his art collection to the National Academy, where it is held today.

SYMBOLISM. Symbolism was a cultural movement that developed in France and Belgium in the late 19th century and can be understood as an outgrowth of romanticism and a reaction against the newly developing styles of naturalism and realism. Symbolism in art maintained a strong focus on the imagination over nature and spirituality over intellectualism, and sometimes these artists focused on the darker, more macabre and “gothic” aspects of romanticism and on the use of dreamlike imagery to build a subtler and richer iconographic language than found in traditional symbolic emblems, but in a more static manner than romanticism. In this regard, symbolist art can also be seen as a postromantic movement that anticipated the 20th-century modern movements of **art nouveau**, *les nabis*, and surrealism. Because it is considered a transitional movement from romanticism to modernism, then, symbolist artists are only briefly noted here.

A *Symbolist Manifesto* was first published in France in 1886 by the poet and art critic Jean Moréas. It explained that objects and events of the natural world were not just straightforward representations but expressions of something esoteric and spiritual, and thus a fuller and more fluid sensory experience was needed to experience the world. It is this fluidity that ultimately separates symbolism from romanticism. Its earliest proponents were poets and include Charles Baudelaire (1821–1867) and Stéphane Mallarmé (1842–1898). Baudelaire’s most influential poems were first published in a volume called *Les fleurs du mal* in 1857, and this book caused an immediate sensation due to its focus on sex and death.

Symbolist subjects display the sentiments of nostalgia and melancholy found in romanticism but have a more explicit focus on profane as well as sacred love, loss of innocence, corruption, and death. Symbolists tended to favor the darker, more “gothic” aspects of romanticism. In this regard, symbolists were sometimes considered synonymous with the decadents, so-called,

of the era, but the philosophy behind the decadence movement, also of the late 19th century and also considered to derive from romanticism, focuses on a highly stylized, or mannered, approach to the subjects of love and death. Mallarmé was certainly deeply involved with stylistic issues in his poetry, but his aesthetics involved more sensory aspects such as sound and the visual arrangement of words, which were often presented with multiple meanings. Mallarmé was influenced by Edgar Allan Poe (1809–1849) and translated his poem *The Raven* into French. In music, Claude Debussy (1862–1918) is closely associated with symbolism, and in art, the main proponents of symbolism include Gustave Moreau (1826–1898), Henri Rousseau (1844–1910), Gustav Klimt (1862–1918), Odilon Redon (1840–1916), **Pierre Puvis de Chavannes** (1824–1898), and Edvard Munch (1863–1944).

SYNCRETISM. Syncretism refers to the philosophical term used to describe the tendency to conflate or reconcile contrasting ideas or beliefs. The modern-day use of the word originates in Denis Diderot's (1713–1784) Enlightenment-era definition found in his *Encyclopédie*, first published in 1751, where he links syncretism with eclecticism. Thus, in art, syncretism refers to the tendency to bring together different styles or artistic conventions into an eclectic mix, which by the 19th century was not considered pejorative.

T

TASSAERT, OCTAVE (1800–1874). Octave Tassaert was born in Paris to an artist family of Flemish origins, and not surprisingly, he excelled in historical and allegorical scenes as well as in the Flemish baroque traditional portraiture of Peter Paul Rubens (1577–1640). His *Temptation of Saint Hilarion* (c. 1857; Montreal, Museum of Fine Arts) shows the influence of Rubens in its swirling movement and lush figures, but Tassaert’s style is more realistic, with the fleshy, nude young women who float around the saint rendered in tight brushstrokes. The poor hermit appears hunched down in his cave clutching his wooden cross and staring at a skull, a *vanitàs* emblem to remind the viewer of how fleeting physical life is compared to eternal life in Heaven. The cave entrance opens up to reveal a night sky with the moon partially covered by a bed of grayish clouds. Here Tassaert imbues the traditional scene of temptation, which dates to the early Renaissance, with a heightened eroticism and romanticized mood. Tassaert’s melodramatic **paintings** sometimes focused on the plight of the poor as well as on images of the middle class, such as his *The Bourgeois Kitchen* (1854; Cleveland, Ohio, Museum of Art). Although his paintings did not entirely succeed at the École des Beaux-Arts in Paris, they were nonetheless very popular among collectors.

TENERANI, PIETRO (1789–1869). Italian sculptor Pietro Tenerani was born in Torano, outside the marble quarry town of Carrara, and spent most of his career in Rome where he developed a classical style that harked back to the ideals of the early Renaissance rather than the later Renaissance and artificial mannerist style. In 1803, Tenerani trained with **Lorenzo Bartolini** at the Accademia di Belle Arti in Carrara, home of the beautiful white marble most famously used by Michelangelo. He then moved to Rome in 1814 where he studied the **neoclassical sculptures** of Antonio Canova (1757–1822) and **Bertel Thorvaldsen** (1770–1844). His pious works, sometimes called **purist**, are represented by the *Monument to Clelia Severini* (1825; Rome, San Lorenzo in Lucina), where sentimentality is the hallmark of his **classical revival** style.

THORVALDSEN, ALBERT BERTEL (1770–1844). Bertel Thorvaldsen is one of the best-known **classical revival** sculptors in Europe, and he helped to establish a tradition of monumental **sculpture** in his native country of Denmark. Thorvaldsen was born in Copenhagen into an Icelandic family and studied at the Royal Danish Academy of Art. After winning several prizes there, he was given a royal pension to study in Rome and moved there in 1797, where he immediately captured the interest of the leading **neoclassical** sculptor in Rome, Antonio Canova (1757–1822). In Rome, Thorvaldsen received so many commissions, mainly from British tourists, that he stayed in Italy for the next 16 years.

Thorvaldsen returned to Copenhagen briefly in 1819 when he received his most important commission, a series of colossal statues of Christ and the Twelve Apostles for the Copenhagen Cathedral, which was currently being rebuilt after its destruction in a preemptive attack in 1807 by the British, who were concerned that the Danish would become an ally of the French. Thorvaldsen completed the sculptures in Italy and brought them back to Copenhagen in 1838, staying there until his death in 1844. His figure of the resurrected Christ became a popular icon for subsequent churches. In this image, Christ is standing with his head bowed down and his arms outstretched to form a stable triangle. The drapery is very well organized and reveals Thorvaldsen's ability to carve colossal figures in a graceful proportion.

Other works include *Venus with an Apple* and *Cupid and Psyche*, both in the Thorvaldsen Museum in Copenhagen. His famous *Ganymede Giving Water to Zeus Disguised as an Eagle* (1817; Copenhagen, Thorvaldsen Museum) and *Three Graces with Cupid* (1818; Copenhagen, Thorvaldsen Museum) both reveal an angular approach to classicism and a sensual, fleshy quality that appears with restrained expressions and carefully choreographed poses. These later works best represent the next generation of classical style, the classical revival, also called romantic classicism. This 19th-century style made Thorvaldsen very influential in the establishment of classical sculpture in the United States. At the end of his life, Thorvaldsen left most of his wealth to the city of Copenhagen for construction of a museum where his own works would be on display. *See also* ABILDGAARD, NICOLAI ABRAHAM.

TONALISM. Tonalism is a style characterized by a tonal palette found in American **landscape painting** of the last two decades of the 19th century and to around 1910. This style anticipated impressionism in its atmospheric qualities and loosely painted views, but with colors that tended toward dark grays and blues, much like the tones established in Dutch baroque landscape painting. Tonalism is sometimes related to the French **Barbizon school** of

landscape painting, and it superseded the **Hudson River school** of American landscapes. The major American tonal painters include **George Inness** and **James Abbott McNeill Whistler**, considered the founder of the movement, and whose works can be viewed as a bridge into modernism.

TROUBADOUR STYLE. The troubadour style characterizes a French art and literature movement of the 18th century that sought to romanticize the **medieval** era. Named after the medieval troubadours, courtly musicians, and poets who sang songs of chivalry and love, the style sought to revitalize feudal-era courtly mores. As a branch of romanticism, the troubadour style can be seen as a reaction against **academic neoclassicism** and instead was associated with the **Gothic revival** in England and neo-Gothic **architecture** in France. French interest in the Middle Ages grew with the publication of such feudal literature as the Comte de Tressan's 1778 series of chivalric romances in his *Bibliothèque des romans*.

Painters working in this style include **Fleury-François Richard**, **Pierre-Henri Révoil**, and **Michel Philibert Genod**. Richard's *Valentine of Milan Weeping for the Death of Her Husband Louis of Orléans* (c. 1802; St. Petersburg, State Hermitage Museum) is considered the first **painting** done in this style and was exhibited at the Salon of 1802. Valentina Visconti was married to the younger brother of the French King Charles VI, who was murdered by his cousin, the Duke of Burgundy. Valentina died one year after her husband, and since they were both young, romanticized accounts of their mutual love inspired Fleury-Richard's somber image of the young and beautiful Valentina. She appears in this painting seated by a stained-glass window covered by a curtain that is pulled aside just enough to illuminate her writing desk. She holds her head in one hand while petting her dog with the other. Images of mourning were popular subjects during the romantic era, and in this case, Fleury-Richard chose a scene that was inspired by a visit to a collection of French medieval funerary monuments in Paris.

Révoil and Genod's painting *Pharamond, Lifted on a Shield by the Franks* (1841–1845; Versailles, Musée National du Château) is done with a similar display of nostalgia. Pharamond was a legendary king of the Franks mentioned in a Carolingian history called the *Liber Historiae Francorum*. Pharamond is considered the first monarchic ruler of the Franks, who historically had several kings governing at any one time, but the story of his life is disputed. Nonetheless, he appeared in subsequent Arthurian literature and in Shakespeare's *Henry V*, and he gained more interest during the romantic era. This painting, done in a realistic manner full of historical details of medieval clothing and weaponry, appears as a rallying cry for the new leader, in keeping with the patriotic imagery pervasive during the July Monarchy in France.

Troubadour-style painting ended around the time of the revolution of 1848. See also HISTORICISM; VAFFLARD, PIERRE-ANTOINE-AUGUSTE.

TUDOR REVIVAL. The Tudor revival **architectural** style emerged in the mid-19th century in England, where homes were built reminiscent of the Tudor period (1485–1603) of the Renaissance. The style is also called the Tudorbethan, and it spread from England to areas such as the United States that have a historical colonial connection to England. Considered a reaction against the ornate **Gothic revival** style, the Tudor revival shared a similar reaction against industry as found in the contemporary **arts and crafts movement**. **Richard Norman Shaw** and **Anthony Salvin** are two of the major architects who worked in this style.

TURNER, JOSEPH MALLORD WILLIAM (1775–1851). Known simply as J. M. W. Turner, this English romantic **landscape painter** led the way toward later 19th-century impressionism with his painterly style and focus on the movement of light and color. His landscapes, which often reveal harbor scenes and battleships, helped to elevate the status of landscapes to that of history **painting** and reveal a nationalistic character that shaped a powerful image of Britain in this era. In addition to his oil paintings, he worked in the burgeoning medium of watercolor painting, which was beginning to achieve greater importance in the art hierarchy of the time.

Turner was born in London to a family that struggled with premature death and mental illness, and likely for these reasons, he initially lived with an uncle outside of London, where he first developed an interest in landscape painting. His father, a wig maker, displayed some of his earliest drawings in his shop window in London. In 1789, at the age of 14, Turner enrolled in the school of the Royal Academy of Art and was accepted into the academy a year later with the help of portrait painter Sir Joshua Reynolds (1723–1792). Turner's best-known painting is his *Fighting Temeraire Tugged to Her Last Berth to Be Broken Up* (1838; London, National Gallery). Here we see an image of an old but elegant ship being pulled by a tugboat. The swirling red and orange tones in the sky allow the setting sun to shine through and help establish a melancholy mood over the passing of time, where, at the end of the day, the old ship will be torn apart.

The subjects he favored—fires and shipwrecks—allowed him to experiment with the effects of dramatic color and light, as well as with the contrast in movement between the sky and the water. His interest in the violence of nature in particular is what characterizes his work as romantic, and his painting *The Slave Ship* (1840; Boston, Museum of Fine Arts) reveals a similarly composed painting, but in this case with the pathos of human suffering seen

in an image of slavers throwing the dead and dying overboard as an impending typhoon threatens the ship. Here Turner could be responding to news of the 1781 *Zong* massacre, the mass killing of African slaves on the British ship *Zong*. The crime caused a fury in London after no one was prosecuted for the killings. While the subject of slavery was popular in romantic painting, it was Turner's exaggerated brushstroke and swirling colors that were modern in paving the way for later painterly artists, the impressionists. *See also* GIRTIN, THOMAS.

U

UPJOHN, RICHARD (1802–1878). Born in Shaftesbury, England, architect Richard Upjohn studied woodwork and cabinetry in England before his family settled in the United States, where he is credited with introducing the **Gothic revival** style along the East Coast. Upjohn was also important in the establishment of the American Institute of Architects, for which he was their first president. Upjohn's family first lived in New Bedford, Massachusetts, where in 1834 Upjohn built a house in the Greek revival style for William Rotch, a wealthy whaling merchant. Upjohn then moved to Boston where he began to work exclusively in **architecture**. During the years 1833 to 1839, Upjohn designed the entrances to Boston Common, one of the oldest public parks in the United States, and he received his first church commission, St. John's Episcopal Church in Bangor, Maine, which was destroyed by fire in 1911. By 1839, Upjohn had moved to New York City where he was commissioned to rebuild Trinity Church, his most famous work, which was completed in 1846.

Trinity Church, located on Broadway, was an Episcopal church originally constructed in 1698 as a small stone church, but it was destroyed in 1776 by a fire that began in a nearby tavern. A second church was built, but this was torn down in 1838 after its structural weaknesses could not be addressed by Upjohn's restoration work. At this point, Upjohn was hired to rebuild the entire church, which he completed with what was then the tallest spire in the city. The exterior of the building contains a small amount of buttressing, pinnacles, and stained glass in the clerestories and choir. Diverging from Gothic architecture is the bell tower and spire, which stands in the center of the entrance rather than being paired and built into the façade. This central spire is typical of Anglican churches in England and in the United States, as seen in Boston's King's Chapel and Christ Church in Cambridge, both from the mid-18th century. The interior of the church follows the traditional Gothic plan of a central nave and side aisles, separated by a compounded colonnade that leads the viewer's eye to the high altar, which is illuminated by a set of stained-glass windows that rise up above the altarpiece. Ribbed vaulting is in the web design of the late Gothic style found in England.

Also in New York is Upjohn's small Church of the Ascension, an Episcopal church in Greenwich Village, consecrated in 1841. This rectangular Gothic revival church is sparer than Trinity Church, with a dark stone exterior and Gothic fenestration, wall buttresses, and short pinnacles, but without exterior sculptural decoration. Upjohn's Edward King House in Newport, Rhode Island, is an Italianate-style home constructed in 1845–1847 as one of the earliest examples of this style in the United States. The brick house, with arched windows and two towerlike corner wings to the otherwise square mansion, is an eclectic approach to the Palladian villa design. A red terra-cotta roof with a slight overhang tops the mansion.

Upjohn's extensive work, found primarily in Episcopal church commissions in Vermont, Maine, Massachusetts, Pennsylvania, New York, Rhode Island, Delaware, New Jersey, and Maryland, and then in Wisconsin, Utah, North Carolina, Alabama, and Texas, helped spread the Gothic style across the United States. Perhaps more important, however, was the publication of his widely influential architectural manual, *Upjohn's Rural Architecture: Designs, Working Drawings and Specifications for a Wooden Church, and Other Rural Structures*, in 1852. Such design manuals were important in the United States in the late 18th century as architects sought to establish the **neo-classical** style, found mainly in government buildings, along the East Coast, and then in the 19th century, a greater variety of styles began to appear in the United States, including the Gothic revival, the Italianate, and so on. Without the kind of **academic** training found in Europe, such manuals were important to the spread of architectural design and ideas in the United States.

V

VAFFLARD, PIERRE-ANTOINE-AUGUSTE (1777–1837). French painter Pierre Vafflard was born in Paris and studied with Jean-Baptiste Regnault (1754–1829) in the **academic** style. After exhibiting a number of classically inspired paintings at the Salon during the first three decades of the 19th century, Vafflard began to work in the **troubadour style**, for which he is best known today.

Vafflard's **painting** *Young Holding His Dead Daughter in His Arms* (1804; Angoulême, Musée Municipal) depicts a dramatically and theatrically poignant image of a man, who looks directly out at the viewer while walking through the darkness carrying both his daughter, whose stiff and porcelain-colored body is wrapped in a shroud, and a shovel to her burial site. The horror of such a subject is a very early example of the romantic-era interest in such heightened emotions and was inspired by the publication of English poet Edward Young's *Night Thoughts* in 1770. His painting *Emma and Eginhard* (1804; Évreux, Municipal Museum) is one of his earliest troubadour works. Here we see a romantic interpretation of the legendary medieval tale of Emma, the daughter of Charlemagne, together with her lover, Eginhard. Unlike other troubadour artists, Vafflard focused on theatrical lighting effects rather than on color. *See also* GENOD, MICHEL PHILIBERT; RÉVOIL, PIERRE-HENRI; RICHARD, FLEURY-FRANÇOIS.

VEIT, PHILIPP (1793–1877). German painter Philipp Veit is best known for his association with the **Nazarene movement** in Rome and his revival of fresco **painting**. Born in Berlin to a wealthy banker, Veit first studied in Dresden and then in Vienna, where he met other students interested in reviving the style of the late **medieval** and early Renaissance period, which they considered more pure than the stylized approach of later Renaissance and mannerist painting. Veit worked with this group in Rome before settling in Frankfurt, where he imported the style to Germany in the 1830s and 1840s. Veit's most important commissions date to these decades, and the majority of his work is located in the Städel in Frankfurt. One such image is his large fresco *The Introduction of Christianity into Germany by St. Boniface*, which was pivotal in the introduction of fresco painting into Germany. Veit was

also an important portrait painter, as seen in his beautiful *Portrait of Freifrau von Bernus* (1838; Frankfurt, Städel), which depicts the delicately pale young woman seated in her best outfit of white satin and cloaked in a black shawl lined in thick fur. The young Freifrau wears her hair in the latest fashion, with braids hanging down and gathered back into a bun. Such elegant works were popular among the German aristocracy.

Veit's best-known work is his *Germania* (1848; Nuremberg, Germanisches Nationalmuseum), which depicts a powerful full-length freestanding female allegorical figure. She dominates the composition in her full robes, with scepter and sword, while wearing the coat of arms of Germany on her chest and a laurel wreath on her head. The German flag flies behind her to signify a unified nation at a time when German nationalism was born, during the European revolutions of 1848. The painting was originally hung in the National Assembly in the Paulskirche in Frankfurt. In 1853, Veit moved to Mainz where he worked as the director of the Municipal Art Gallery until his death in 1877.

VELA, VINCENZO (1820–1891). Swiss sculptor Vincenzo Vela was born in Ticino and first studied in Besazio and then in Milan where he worked as a stone carver at the cathedral while attending classes at the Accademia di Brera. There he was introduced to the sculptor **Lorenzo Bartolini**, a leader in the **purist** movement of the 1840s. Vela's **sculpture** *Morning Prayer* (1846; Milan, private collection), commissioned by Count Giulio Litta, is a good example of this sentimental, moralizing style. The Museo Vela in Ligonetto, Switzerland, located in Vela's country home donated to the city by his son, maintains the most extensive collection of Vela's work, which consists primarily of full-length portraiture and funerary monuments in the **classical revival** style.

VENETSIANOV, ALEXEI GAVRILOVICH (1780–1847). Alexei Venetsianov was a Russian painter known for his genre scenes of peasant life. He was born into a prosperous family of merchants that had settled in Moscow, and he first studied art in St. Petersburg and at the Hermitage, one of the first museum collections in Russia, opened to the public by Catherine the Great. Venetsianov then studied portraiture with Vladimir Borovikovsky (1757–1825), the premier Russian portrait painter at the turn of the century. After unsuccessfully attempting to establish his own career in portraiture, in 1815 Venetsianov purchased the small estate of Safonkovo and spent his summers working out a new subject matter, that of the peasant in rural society. He eventually left the civil service and devoted himself entirely to his art while living as a small-scale landowner enjoying a modest inheritance that allowed him to continue to support his wife and two daughters.

The romanticized notion of the noble peasant living a more truthful and honest life in the countryside was a popular theme at the time and contrasted with images of the sins of city life. Russian writer Nikolai Karamzin (1766–1826), in his *Poor Liza* published in 1792, popularized this idea with the story of a peasant girl who commits suicide after her aristocratic lover leaves her. Romanticized images of young peasant girls tended to depict them as innocent and pure, seen with religious as well as rural attributes. Despite Venetsianov's distaste for city life, he would return to his apartment in St. Petersburg periodically to socialize. He was not entirely successful as a gentleman farmer, and in 1830 he had to sell his country estate. In spite of his difficulties, Venetsianov nonetheless sympathized with the plight of the peasant and did much to popularize an idealized view of country life.

His *Cleaning Beets* (1822; St. Petersburg, State Russian Museum) was an early and well-received **painting** on the subject and was soon followed by his *The Threshing Floor* (1823; St. Petersburg, State Russian Museum), which depicts nine peasants, dressed in traditional Russian clothing, resting in the threshing barn. The barn interior recedes dramatically back to an open door, where the soft light of a late summer day illuminates the interior. Venetsianov's realistic style is tempered with a poetic quality of idealization that informs the romanticized mood of his works. Similarly, *The Sleeping Shepherd* (1823–1826; St. Petersburg, State Russian Museum) makes no note of the poverty and hard manual labor of peasant life. Instead, here we see a young man resting against a tree, clearly in the shade of a warm summer day. Other vernacular genre scenes and images of the plight of the poor were known to Russians during the 18th century through paintings by Jean-Baptiste Siméon Chardin and Louis Le Nain, and are found in the Hermitage. While both Chardin and le Nain had created subtly moralizing works, Venetsianov developed his moralizing commentary exclusively in the satirical caricatures he published in St. Petersburg, while allowing romanticism to pervade the artistic mood of his paintings.

Despite having received praise for his work, his lack of **academic** training prevented him from teaching at the Academy of Arts, and thus Venetsianov opened his own art studio and taught a number of students from a variety of economic backgrounds, including a number of serfs, an unprecedented practice at the time. Tsar Nicholas I ultimately appointed Venetsianov as a court painter and granted him a pension that allowed him to teach such students without tuition and thereby to develop a native school of painting in Russia with more nationalistic overtones than the earlier classically inspired, and therefore foreign, art in Russia. *See also* BRIULLOV, KARL PAVLOVICH.

VERNET, CLAUDE-JOSEPH (1714–1789). Neoclassical painter Claude-Joseph Vernet anticipated romanticism with his 18th-century genre images

of stormy seaports and battle scenes. Born in Avignon, Vernet's father was a decorative painter with whom the young Vernet first apprenticed before traveling to Rome to study with little-known marine painter Bernardino Fergioni. Vernet's seascapes represent a new genre interest in the dramatic nature scene—one that benefitted from Dutch baroque advances in the subject—but were focused more on the danger of travel than the issue of national prosperity. In Rome, Vernet became known for his realistic atmospheric qualities and tightly painted clouds and sky views. After 20 years in Rome, Vernet returned to Paris to join the academy and to document French seaports in a series of commissioned views. His *The Shipwreck* (1771; Washington, D.C., National Gallery of Art) is a good example of such dramatic works, which are entirely consistent with romantic images of the next century. Here we see a detailed and linear image of a ship crashing against a rocky cliff while the dark blue, red, and orange sky is illuminated in the background with a jagged bolt of lightning. A distant port appears to the left, and two more ships struggle in the right distance. In the foreground, bedraggled men and women who have reached the shore stagger toward a rocky beach area and help each other to safety. The extreme danger present in the image, which inspires both fear and interest, is the hallmark of romanticism. *See also* VERNET, HORACE ÉMILE JEAN.

VERNET, HORACE ÉMILE JEAN (1789–1863). French painter Horace Vernet came from a family of artists, including his father Carle Vernet (1758–1835) and grandfather **Claude-Joseph Vernet**. Born in Paris, specifically in an apartment in the Louvre where his family was staying during the French Revolution, Vernet was influenced more by this turbulent time of France than by the conservative classicism espoused in the French Academy, and therefore his subject matter was primarily battle scenes and exotic subjects favored by **Orientalist** artists. Vernet was certainly influenced by the subject matter favored by his grandfather, who anticipated romanticism in his dramatic, stormy battle scenes and shipwrecks. Considered both a romantic and an **academic** painter, the younger Vernet established his career during the Bourbon Restoration of the 1820s and 1830s with commissions from the Duke of Orléans to paint a series of battle scenes. When the duke was crowned King Louis-Philippe, he continued as Vernet's patron.

In 1820, Vernet painted *The Barrier of Clichy* (Paris, Louvre Museum), which depicts a contemporary, vernacular scene of an 1814 battle in Paris, represented in a somewhat realistic, almost journalistic manner. After Napoleon I was ousted in 1814, the Bourbon Dynasty was restored, and Vernet's career flourished. From 1829 to 1834, he was the director of the French Academy in Rome and began to paint portraits in addition to history **paint-**

ings. With the fall of the July Monarchy in 1848, Napoleon III stepped into place as Vernet's main patron and commissioned a series of heroic images of the French army that Vernet had accompanied to the Crimean War. Vernet was also interested in shipwreck scenes, made popular by his grandfather. His *Stormy Coast Scene after a Shipwreck* (c. 1830s, New York, Metropolitan Museum of Art) depicts a scene of violence, where the broken bodies of the deceased are carried to shore while a survivor clings to the jagged rocks upon which violent waves crash. In his career, Vernet's images of horror influenced and documented the era's taste for the **sublime** as an element of romanticism, and his trips to North Africa gave him the visual repertoire for such exotic imagery.

VICTORIAN. In the art world, the term "Victorian" denotes various romantic art and architectural styles found during the reign of Queen Victoria, who ruled Great Britain from 1837 to 1901. In the United States, it was specifically Victorian **architecture** that appeared most often in domestic constructions from the 1860s until the turn of the century, in the Second Empire, stick, Queen Anne, shingle, and folk Victorian styles. The Richardsonian Romanesque style (1870s–1900s) also dates to this time and is sometimes considered Victorian.

The Second Empire–style house, popular from 1855 to 1885, featured low-hanging Mansard roofs, dormers, elaborate cornice designs, and cornice brackets. These residences were traditionally built as town houses, with a flat front façade placed at the line of the street. Contemporary with Italianate and **Gothic revival** homes, the Second Empire–style house lacked the busier details of these more **picturesque** homes and was therefore considered modern, with clean lines appropriate to the urban setting. The stick-style home, popular from 1860 to 1890, was a wooden home with a gabled roof that featured diagonal wooden trusses in the gables much like the **Tudor revival**. The horizontal wood boards on the exterior walls were often overlaid with vertical or even diagonal boards, called "stickwork," to lend variety to the surface, while porches were braced with diagonal pieces of wood attached to columns that echoed the wall designs. Often cross-gabled and with towers and dormers, stick houses featured fine design details and are seen as a transitional style from the Second Empire to the more ornate Queen Anne style.

The Queen Anne style, built mainly from the 1880s through the 1910s, was even more varied in its exterior design and came to be the dominant style of the last two decades of the 19th century. Featuring an irregularly shaped roofline with a façade-facing gable, the Queen Anne house was typically a wood home with shingles in the gable, bay windows, and a wraparound porch. The decorative detailing of the Queen Anne style is the best-known

aspect of the Victorian home. With slender, turned porch columns that resemble furniture legs, delicate spindle work in the porch frieze, gables, and wall overhangs, this highly sculptural style is sometimes called “gingerbread” or “Eastlake,” from the contemporary English furniture designs of **Charles Locke Eastlake** (1836–1906).

The shingle-style home (1870s–1900) featured simpler exterior detailing but is noted for its continuous wall cladding of wood shingles. Given its style name by Vincent Scully in the 1950s, these homes are often found in rural settings or at seaside resorts from coastal Maine through the middle of the East Coast, where this more rustic, less formal design was conducive to its use as a vacation home. Finally, the folk Victorian, popular from around 1870 to 1910, was a smaller version of the ornate Queen Anne style. With a single gabled roof, these one-story homes were offered as a less expensive version of this ever-popular style of house. *See also* AESTHETIC MOVEMENT; ARCHITECTURE; BUTTERFIELD, WILLIAM; COLLINSON, JAMES; DYCE, WILLIAM; EASTLAKE, CHARLES; GOTHIC REVIVAL; HUGHES, ARTHUR; HUNT, WILLIAM HOLMAN; MILLAIS, JOHN EVERETT; MULREADY, WILLIAM; NASH, JOHN; POWERS, HIRAM; PRE-RAPHAELITE BROTHERHOOD; ROSSETTI, DANTE GABRIEL; SCOTT, GEORGE GILBERT; WATERHOUSE, ALFRED; WATERHOUSE, JOHN WILLIAM.

VIOLLET-LE-DUC, EUGÈNE EMMANUEL (1814–1879). French architect Viollet-le-Duc is famous for his interest in historic preservation through the visual documentation of **medieval** buildings that were later demolished. His restorations of late medieval buildings helped lead to the **Gothic revival** style. In addition, his ideas on truth in **architecture**, seen in the skeletal framing of a Gothic building, anticipated modern architecture in its structural clarity.

Viollet-le-Duc was born in Paris, and his father worked in the government while his mother held literary events where Viollet-le-Duc was able to meet such authors as **realist** writer Marie-Henri Beyle Stendhal. Viollet-le-Duc was taught by his uncle, an intellectual painter, and was also probably influenced by the ideas of English art critic **John Ruskin**, whose *Seven Lamps of Architecture* (1849) promoted the historical importance of buildings. Rebellious against the intellectual climate of his family, Viollet-le-Duc did not enter the **academic** world of the École des Beaux-Arts but instead worked as an apprentice in the architectural shop, first, of Jacques-Marie Huvé (1783–1852) and then of Achille-François-René Leclère (1785–1853), known for his restoration of the Pantheon in Rome.

In the 1830s, when interest in historical preservation began in Paris, Viollet-le-Duc was most famously instrumental in the renovations of Notre Dame de

Paris. He also worked on renovations of the Romanesque abbey in Vézelay, Saint-Sernin in Toulouse, St. Denis in northern Paris, and the Romanesque castles Mont Saint-Michel and Carcassonne in southern France. He was faithful to what he considered important to the historical style in question, however, which was not always formed around historical correctness. For example, at Carcassonne, he added a series of conical pointed roofs on top of the towers, creating a more **picturesque** silhouette than originally envisioned. Nonetheless, despite his personal interpretations, which were discredited by later architectural historians, Viollet-le-Duc is widely considered centrally important in the preservation of medieval and Renaissance structures throughout France. His *Dictionary of French Architecture from the 11th to 16th Century* (1854–1868) includes numerous illustrations, some for buildings subsequently demolished, and his *Entretiens sur l'architecture*, 2 vols. (1858–1872) theorized a new architectural curriculum that went against the Roman-inspired academic training of the École in favor of the Greek ideal. *See also* BARRY, SIR CHARLES; BUTTERFIELD, WILLIAM; MILLER, SANDERSON; PUGIN, AUGUSTUS WELBY NORTHMORE; SALVIN, ANTHONY; SCOTT, GEORGE GILBERT; STREET, GEORGE EDMUND; UPJOHN, RICHARD; WALPOLE, HORACE; WATERHOUSE, ALFRED; WYATT, JAMES.

VOGEL, LUDWIG (1788–1879). Swiss painter Ludwig Vogel was a member of the **Nazarene movement**, an organization established by a group of Viennese artists living in Rome who wanted to revive late **medieval** and early Renaissance religious art, which they considered more moral and honest than later styles of **painting**. Vogel was born in Zurich to a master baker and moved to Vienna to study at the academy. At the academy, Vogel met five other like-minded art students interested in expanding their repertoire of art beyond the prevailing *ancien régime* style that they felt was imposed on them, so they formed their own organization called the *Lukasbrüder*, or Brotherhood of St. Luke, and met regularly to sketch at the apartment of the eldest member, **Johann Friedrich Overbeck**. When the academy closed temporarily in 1809 with the French invasion of Vienna, Vogel and three other members, including **Franz Pforr**, **Johann Konrad Hottinger**, and Overbeck, moved to Rome in 1810, where they settled in an abandoned monastery and were eventually joined by a larger group of Swiss and German artists through the next decade. Many of these artists returned north and introduced this revivalist style in Germany.

VOYSEY, CHARLES FRANCIS ANNESLEY (1857–1941). Charles Voysey was an English designer and architect who worked in the **arts and crafts movement** and completed a number of **Tudor revival** country homes in the early years of the 20th century. Born in Yorkshire, Voysey was the

son of a schoolmaster, who provided his early education, and he completed his schooling at Dulwich College. Voysey then studied with Tudor-revival architect **George Devey** and established his own firm in 1882. Although considered a forerunner of modernism in **architecture**, given his interest in industrial design, Voysey's work still maintained the vernacular elements of various romantic revivalist movements as well as an interest in the **medieval aesthetic** found in the ideas of **Augustus Welby Northmore Pugin** and the aesthetics of **William Morris**. Voysey then made the acquaintance of Edward Schroeder Prior (1857–1932), one of the leading theorists of the arts and crafts movement.

W

WÄCHTER, EBERHARD (1762–1852). The German painter Eberhard Wächter came from Stuttgart and first studied **painting** in Paris with a number of artists, including **Jacques-Louis David**, before moving to Rome to further his understanding of classical art. While in Rome, he converted to Catholicism and developed a romantic style of painting religious and historical images. In 1798, he left Rome for Vienna to continue his Catholic iconography, and together with a number of students from the Vienna Academy, he became a founding member of the *Lukasbrüder*, or Brotherhood of St. Luke. Some of these members later moved to Rome to form a more fully developed group called the **Nazarene movement**, which sought to reinvigorate the late **medieval** and early Renaissance style of religious painting.

WALPOLE, HORACE (1717–1797). Horace Walpole, the fourth Earl of Orford, was an English historian, writer, and politician credited with the construction of one of the earliest **Gothic revival** structures in his country home of Strawberry Hill, built in Twickenham, England, beginning in 1749. Walpole was born in London, the son of Prime Minister Robert Walpole. After concluding his university education at King's College in Cambridge, Walpole embarked on a tour of Europe. After returning to England in 1741, he joined the English Parliament and became an art dilettante. He also wrote the first Gothic novel, entitled the *Castle of Otranto*, published anonymously in London in 1764. This story, set in Italy during the feudal era, provides a fantastic account of late **medieval** landed gentry and their personal hopes, loves, and tragedies, set in Walpole's romanticized notion of the ups and downs of life during this time.

Walpole's contribution to **architectural** history began with his desire to renovate his rural home, using it as a case study of his interest in the new Gothic style. Walpole ended up directing a 30-year transformation of his country home based on careful studies of medieval buildings in England into one of the premier Gothic revival homes in Britain. His house features crenellations and projecting battlements, towers and round turrets, and bifurcated windows with pointed arches and decorative tracery—all in such a way as to reveal a fusion of the fortified features of a feudal-era castle with the more open architectural

elements found in a medieval church. For the inside of the house, Walpole studied illustrated books of tracery patterns and window designs to understand medieval stylistic features, but then he adapted them for use in a more fanciful way. For example, in his library, he borrowed features from the then-destroyed old St. Paul's Cathedral in London, as documented in picture books, and his fireplace is modeled on a medieval wall tomb. The ceiling blends real and imaginary family coats of arms, an addition to the more fantastic character of the Gothic revival style. The interior was also redesigned with the help of amateur American architect John Chute (1701–1776) and designer Richard Bentley (1706–1782), both of whom were leaders of a group called the Committee of Taste, overseen by Horace Walpole at Strawberry Hill. *See also* VIOLLET-LE-DUC, EUGÈNE EMMANUEL.

WAPPERS, GUSTAAF (1803–1874). Gustaaf Wappers was a romantic painter from Belgium best known for his nationalistic images of his newly formed country. Born in Antwerp, Wappers first studied at the Antwerp Academy before traveling to Paris in 1826. His famous **painting** *Episode during the Belgian Revolution of 1830* (1834; Brussels, Royal Museum of Fine Arts) depicts a scene of Belgian resistance to Dutch invaders. Similar in the effect of its dramatic, propagandistic, and theatrical character to **Eugène Delacroix's** *Liberty Leading the People* (1830; Paris, Louvre Museum), Wappers' paintings helped to create a national identity for Belgium through the glorification of its historical past. After the success of this work at the Antwerp Salon of 1834, Wappers received numerous commissions from King Leopold of Belgium and in 1839 was elected director of the Antwerp Academy, where he had been teaching since 1832. Wappers helped bring romanticism to Belgium, which he blended with his studies of Flemish baroque painter Peter Paul Rubens (1577–1640) to create churning, dramatic images of religious and historical narratives pertinent to his country's history.

WARD, JAMES (1769–1859). English painter James Ward is best known for his **landscape paintings** of horses and other animals, but he was also a forerunner in the development of the romantic landscape. Born in London, Ward was first introduced to animal paintings by his brother-in-law, the **neoclassical**-era painter George Morland (1763–1804). Ward spent most of his career in London, where he was eventually elected to the Royal Academy. His *Gordale Scar* (1814; London, Tate Britain) is a good example of the romantic idea of the **sublime**. The painting depicts a limestone ravine in England that features two waterfalls, overhanging rocks, and a gorge of

melting glaciers. This dramatic waterfall was the subject of a sonnet by William Wordsworth and a painting by **J. M. W. Turner** (1816) located in the Tate Britain in London. Ward's landscape paintings, in their powerful expression of a magnificent nature devoid of human control, reveal the idea of the sublime, which in artistic terms refers to a quality of greatness or monumentality. In this regard, Ward's paintings are similar in conception to the alpine views by the Swiss-German painter **Caspar Wolf**. *See also* BARBIZON SCHOOL; HUDSON RIVER SCHOOL; NORWICH SCHOOL OF PAINTERS.

WATERHOUSE, ALFRED (1830–1905). English architect Alfred Waterhouse worked in the **Gothic revival** style popular in the **Victorian** era. Born in Liverpool to a family of wealthy mill owners, Waterhouse first studied at the Quaker Grove School in London and traveled throughout Europe during his youth. He then returned to England and established an architectural firm in Manchester, where he worked for 12 years before moving to London. Waterhouse was initially hired to construct country homes for wealthy Quaker families, but once established, he began receiving larger commissions for public buildings such as the Manchester Assize Courts from 1859, which has been demolished, and the monumental Gothic-styled Manchester Town Hall from 1868.

Waterhouse's most famous building is the Natural History Museum in South Kensington, from 1873–1881, which reveals a highly ornate version of the Gothic style that uses colored terra-cotta on the exterior, which creates a unique and exotic look that is perhaps Moorish in inspiration. The striped colors, however, are also found in late **medieval architecture** in Tuscany, where green and white stone creates a striped effect unique in Italy. The rounded arches recall the Romanesque rather than Gothic era, which demonstrates Waterhouse's ability to integrate various revivalist styles on a large scale and into a unified whole. He was a very prolific architect, completing government buildings, offices, hospitals, and schools across London and Manchester, and in Southampton, Nottingham, Leeds, and Liverpool.

WATERHOUSE, JOHN WILLIAM (1849–1917). English painter J. W. Waterhouse was known for his late **Pre-Raphaelite** style of **painting**. Waterhouse was born in Rome to English parents who were both painters. His family returned to England when the boy was five years old, but his love of classical imagery endured throughout his life. At a very early age, the young Waterhouse was encouraged to draw and paint, and his family lived in the South Kensington area of London near many of the museums

that he visited as a youth. In 1871, Waterhouse entered the Royal Academy and first worked in **sculpture**, and then in classical painting, before his Pre-Raphaelite phase that he is best known for. Tragic images of love and death pervaded his subject matter, and one of his most famous paintings is *Ophelia* (1910; private collection), seen leaning toward the lake while arranging flowers in her hair. The sensual pose of Ophelia, almost like a Venus figure, is more akin to females found in the style of **academicism**, however, as the work avoids some of the moralizing component of the Pre-Raphaelites. This subject of Ophelia was a favorite among Pre-Raphaelite artists, however, including **Dante Gabriel Rossetti** and **John Everett Millais**. This painting was Waterhouse's diploma piece for graduation from the Royal Academy and was the first of a series of Ophelia paintings he did throughout his life.

Other subjects include allegorical scenes of sorrow, remorse, and regret, and images of sickness and death. His best-known work is *The Lady of Shalott* (1888; London, Tate Gallery), which reveals a Shakespearian female figure seated in a small boat floating through the marsh. She has a mournful look, with her chin pushed out and her mouth open, while her long straight red hair is beautifully captured in such highly realistic detail that every strand appears blowing gently in the breeze. The young woman is Elaine of Stolat, who dies of unrequited love for Lancelot. Alfred, Lord Tennyson's poem *Lady of Shalott*, the first version of which was published in 1833 and the second in 1842, and which was based on the Arthurian legend as told in a late medieval Italian novella, was the likely source for Waterhouse. Waterhouse is famous for his soulful, poetic images of beautiful young women, the idealized female of the **Victorian** era.

WESTMACOTT, SIR RICHARD (1775–1856). Sir Richard Westmacott was an English sculptor who studied with the premier neoclassical sculptor Antonio Canova (1757–1822) in Rome and went on to bring exotic and romantic elements to his own late **neoclassicism**. Westmacott was born in London to a family of artists, and he studied first with his uncle. In 1792, he traveled across Europe, and after returning to England in 1797, he set up a large studio, taught at the Royal Academy, and received the honor of knighthood in 1837. His funerary monuments to the First Baron Collingswood (1813–1817) and General Sir Ralph Abercromby (1802–1805), both in St. Paul's Cathedral in London, reveal a severely classical style such as that espoused by German antiquarian Johann Joachim Winckelmann, who lived much of his life in Rome before his death in 1768. The Abercromby monument also reveals Westmacott's interest in Egyptian motifs, as seen in

the two sphinx **sculptures** that flank the monument. The **Egyptian revival** style first became popular during Napoleon's Egyptian campaign from 1798 to 1801.

Westmacott was also interested in ethnographic representations of North African people, as found in his most famous funerary monument, the *Monument to Charles James Fox* (1810–1823), located in Westminster Abbey in London. Charles Fox was a member of the Parliament, lord of the Admiralty, and the commissioner of the Treasury. He was best known, however, for his work in abolishing slavery, as seen in the allegorical theme of his monument. Here we see Charles Fox dying in the arms of the female figure of Liberty while the female allegory of Peace leans at his feet. A partially clothed African man kneels at Fox's feet with his arms clasped together in an offering of gratitude. The African man, modeled with a strong body and curly hair, won the praise of Westmacott's instructor Canova as well as the interest of many visitors intrigued by his exotic features. Thus Westmacott stood at the crossroads of neoclassicism and romanticism, blending both in the monument of Charles Fox. *See also* ORIENTALISM.

WHISTLER, JAMES ABBOTT MCNEILL (1834–1903). American artist J. M. Whistler worked in England to create a type of art that dispensed with moral ideals and sentimentalism; instead, he sought to cultivate the idea of “art for art's sake” in his **painting**. This idea links him to the **aesthetic movement** of the late 19th century, and his painterly style of art influenced the American impressionists and the **tonalist landscape painters**. Whistler was born in Lowell, Massachusetts, and after a disastrous period of study at the United States Military Academy, he was hired to sketch maps of the U.S. coastline for the military. In 1855, he moved to Paris to study, living a **Bohemian** lifestyle there while establishing his art career.

Moving between England and Paris, Whistler painted his famous portrait *Symphony in White, No. 1* (1862; Washington, D.C., National Gallery of Art), which is alternatively considered a study on the use of white tones or an allegory of lost innocence. It is similar in subject to works of the **Pre-Raphaelite Brotherhood**. Here we see Whistler's young mistress standing in a long white dress upon a bearskin rug with the bear's head turned to the viewer. In her hand she holds a white lily while staring almost forlornly out of the painting. Her red hair falls down around her shoulders, providing a focal point to her face. Whistler's landscape paintings reveal similar color studies done in an impressionistic manner. One example is his *Nocturne in Black and Gold: The Falling Rocket* (1872–1877; Detroit Institute of Arts), which depicts a

night scene of fireworks falling over a London park. His *Nocturne: Blue and Gold—Old Battersea Bridge* (1872–1875; London, Tate Britain) reveals a flattening of the space, and its sketchy, atmospheric quality also displays the new vogue for Japanese art.

By then, Whistler's interest in exotic cultures was less a product of romanticism than it was a venue for his color and design studies. The atmospheric effects of his landscapes met with scorn from the art critic **John Ruskin**, thus signaling the end of the era of romanticism, while **realism** and impressionism were on the rise.

WHITTREDGE, THOMAS WORTHINGTON (1820–1910). American painter Worthington Whittredge was an American **landscape painter** associated with the **Hudson River school**. Whittredge was born in Springfield, Ohio, and moved to Cincinnati to establish his portrait and landscape profession. In 1849, he traveled to Europe and studied at the Düsseldorf Academy, where a number of other American artists studied, including **Emanuel Leutze** and **Albert Bierstadt**. After 10 years in Europe, Whittredge returned to the United States and settled in New York, yet he continued to travel extensively, including across the United States to the Rocky Mountains. In 1880, Whittredge settled in Summit, New Jersey, where he painted for the next 20 years until his death in 1910.

Two of his oil-on-canvas **paintings** are located in the Detroit Museum of Arts, *The Baptism* (1868) and *Crow's Nest* (1848). *The Baptism*, a genre scene that is predominately a landscape, reveals a group of country folk wading into the river to be baptized. Such subjects lent a spirituality that was intricately connected to nature and was an important component of the Hudson River school. *Crow's Nest* is an image of three people hunting. One man cocks his gun and looks into the skyline while two others command a small wooden boat. The river begins in the lower left foreground of the painting and leads the viewer into the work via the waterway. A dramatically split tree, the probable victim of a lightning bolt, frames the composition on the right, while the background is bounded by a tall rounded mountain range. The softness of Whittredge's brushstroke provides an idyllic grandeur to the land.

WIERTZ, ANTOINE JOSEPH (1806–1865). The Belgian romantic painter and sculptor Antoine Wiertz specialized in nude female figures and dramatically morbid narratives. Wiertz was born in Dinant to a poor family and enrolled in the Antwerp Academy in 1820, where he was influenced by the exuberantly fleshy, nude female figures of Flemish baroque painter Peter Paul Rubens (1577–1640). Wiertz then traveled to Italy and studied in Paris,

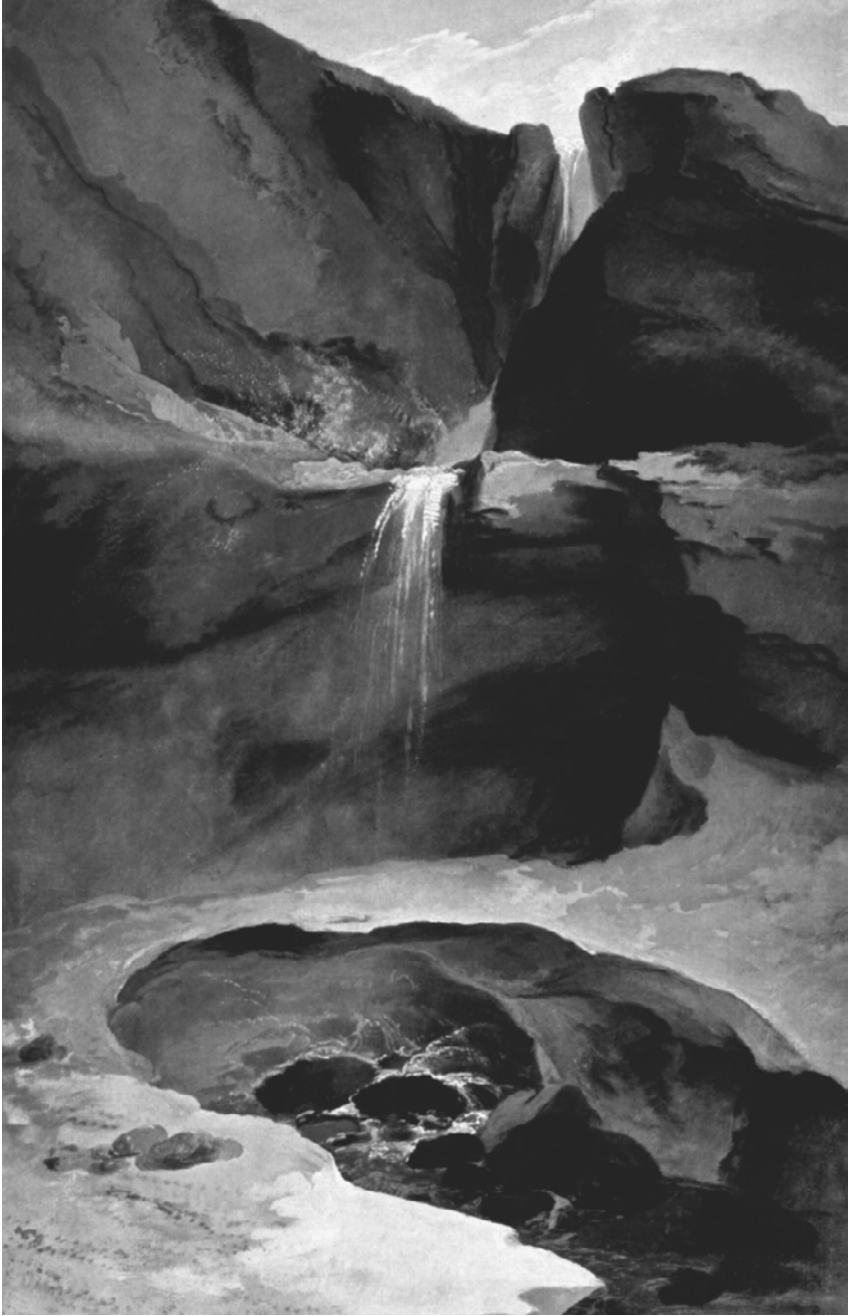
winning the *prix de Rome* despite the mixed reviews his **paintings** received at the French Academy. Disliking the shiny surface of oil paints, Wiertz cultivated a new technique of painting called mat painting that involved the mixture of oil paint, turpentine, and petroleum spirits, which resulted in a duller surface and dried more quickly than oil paints alone.

In the 1850s, Wiertz began to develop a romantic formula of painting that focused on the macabre, often with symbolic messages or with details of specific events, as seen in his paintings *Hunger, Madness and Crime* (1853), *The Suicide* (1854), and *The Premature Burial* (1854), all of which are located in the Musée Wiertz in Brussels. These works reflect the horror fiction of Edgar Allan Poe and other dark romantic fiction writers of the **Gothic revival**. In addition to such horrifically morbid paintings, Wiertz also completed monumental classical images and was an important portrait painter in Brussels, where he settled in 1845.

WOLF, CASPAR (1735–1783). German-Swiss painter Caspar Wolf is best known for his dramatic alpine views from the 18th century that anticipate romantic **landscape painting**. Born to a poor family, Wolf initially began to study art with the help of the abbot of his hometown of Muri. He studied first in Constance and then in Augsburg before earning a living as an itinerant painter of interiors and wallpapers. By the 1760s, he began to broaden his work to include landscape **painting** and traveled to Basel and Paris in order to study formal painting.

In 1773, he met the alpine explorer Abraham Wagner, and together they traveled through the Alps, where, for the next four years, Wolf made over 200 oil paintings of the mountain range, generating an interest in this previously unappreciated region of Europe known for its difficult travel routes and harsh weather. His painting *The Waterfall in Winter* (c. 1778; Winterthur, Museum Oskar Reinhart am Stadtgarten) depicts a jagged cliff formation with a mountain stream pouring water down from above and splashing from one landing to the next, ultimately arriving at a partially frozen pool of water that develops into a larger river. The observer must be standing on a rocky ledge across from the waterfall in order to observe this remote view of nature devoid of people.

Wolf created works in such a way that they highlight the romanticized notion of a powerful and majestic nature that can exist outside the control of man, which opposes the more classicizing notion of a rational, human-centered natural world. Because these more remote areas of the alpine mountains had not been fully explored, Wolf's paintings were also useful as topographical documentation within the realm of scientific observation. *See also* SUBLIME.



Caspar Wolf, Waterfall in Winter, c. 1778, Winterthur, Museum Oskar Reinhart am Stadtgarten (photo: The Yorck Project—GNU Free Documentation License).

WOMEN ARTISTS. In the 18th century, two women, Mary Moser (1744–1819) and Angelica Kauffmann (1741–1807), became founding members of the Royal Academy in London in 1768, but no other women were elected to the academy in Britain until the early 20th century. Women in the 18th century followed the same patterns of patronage found in the Renaissance and baroque eras, where female artists found niches in the “lesser genre” of portraiture, domestic scenes, and still-life **painting**, with the exception of Kauffmann, who had trained with her father in the more highly regarded religious and history painting. However, despite the continued restrictions on women in the area of career advancement, the era of Enlightenment in the 18th century provided more opportunities for female artists than in previous centuries and anticipated a gradual shift toward greater gender equality. The first idea of women’s rights came during the French Revolution, when Mary Wollstonecraft, fleeing a failed relationship with **Johann Heinrich Fuseli**, went to France and penned *A Vindication of the Rights of Man* in 1790, followed in 1792 by *A Vindication of the Rights of Women*. In Paris, many women studied in the atelier of neoclassicist **Jacques-Louis David**, including the little-known French painter **Constance-Marie Charpentier**, who was a first-generation romantic painter and worked within the long-established **academic** curriculum. Other less conventional female painters include the English artist Elizabeth Siddal (1829–1862), a member of the **Pre-Raphaelite Brotherhood**, and German painter Anna Marie Ellenrieder (1791–1863), a student of **Friedrich Johann Overbeck** and a follower of the **Nazarene movement**. What was new in this era was found within the field of **sculpture**, where a large number of American women excelled. American sculptor **Harriet Hosmer** moved to Rome from Boston in 1853 to study with Welsh sculptor John Gibson (1790–1866) and was soon followed by **Edmonia Lewis**, who financed her trip to Rome through portraits of war heroes and politicians that she made at her Boston studio. By now, a large English-speaking community of expatriates lived in both Rome and Florence, many of whom received commissions from the United States and Britain for work in both the **neoclassical** and romantic styles. The next generation of female artists included the **realist landscape painter** Rosa Bonheur (1822–1899), and impressionists Berthe Morisot (1841–1895), Mary Cassatt (1844–1926), and Camille Claudel (1864–1943).

WOOLNER, THOMAS (1825–1892). English sculptor Thomas Woolner was associated with the **Pre-Raphaelite Brotherhood**. The sole sculptor who was one of the founding members of this artistic group, Woolner was born in Hadleigh in Suffolk and trained with **neoclassical** portrait artist William Behnes (1795–1864). He then began to exhibit at the Royal Academy

beginning in 1843, joined the Brotherhood in 1848, and was elected to the Royal Academy in 1875, where he taught **sculpture** for several years.

Woolner's sculptures reveal an interest in heightened **realism**, also apparent in the work of the Pre-Raphaelites. He also wrote poetry and was a close friend of Alfred Tennyson. It was Woolner's prose that most closely linked him to the ideas of the Pre-Raphaelites, especially in his focus on romantic love, found in his poems *My Beautiful Lady* and *Pygmalion*. See also RUSKIN, JOHN.

WRIGHT, JOSEPH OF DERBY (1734–1797). Originally from the town of Derby, English **landscape painter** Joseph Wright moved to London in 1751 to train with the rococo painter Thomas Hudson (1701–1779), who was also the teacher of Sir Joshua Reynolds (1723–1792). Wright worked primarily in London and Derby but spent several years in Bath, Liverpool, and Italy. While in Italy on his Grand Tour from 1773 to 1775, Wright witnessed an eruption of Mount Vesuvius, the geological implications of which fascinated him and came to be the subject of several **paintings**, including *Mount Vesuvius from Posillipo* (c. 1788; New Haven, Conn., Yale Center for British Art), which includes a dramatic use of chiaroscuro to highlight the awesome power of nature. Such works reveal a proto-romantic interest in the power of nature and the theatrical aspects of dramatic lighting that Wright became known for.

Wright is best known, however, for his innovative type of portrait painting that blended images of the merchant class and wealthy entrepreneurs with scenes of the many scientific developments of the Industrial Revolution. After his trip to Italy, Wright settled in Derby and joined the Lunar Society, an organization formed to champion the scientific advances of the day and to put these advances to practical use. Thus Lunar Society membership was mainly held by industrialists, wealthy merchants, and the intelligentsia in such newly industrialized cities as Birmingham. The popularization of the sciences in this upwardly mobile middle class created a new niche for patronage and a new type of portraiture, seen most famously in Wright's *Experiment on a Bird in the Air-Pump* (1768; London, National Gallery).

In this work, we see a group of men and women, children and adults, gathered around a scientific experiment. Set in a dark room with a direct light source that creates a high chiaroscuro contrast, the image borrows from religious images of the baroque era that symbolize the divine presence through dramatic lighting. The subject is of a scientist demonstrating the use of the newly developed air pump to show how, when air is denied to a small bird contained in a glass bowl, the animal collapses from lack of oxygen. Before it dies, however, the bird is "saved" by the scientist, who reintroduces oxygen into the enclosed bowl and thereby resuscitates the animal. The scientist, ap-

pearing with disheveled hair and a strong gaze, epitomizes the highly romanticized image of the “divine genius.” In this work, Wright has offered the art community a visual link between religion and the sciences, between tradition and innovation, in this new genre. *See also* LOUTHERBOURG, PHILIP JAMES DE; WUTKY, MICHAEL.

WUTKY, MICHAEL (1739–1822). Austrian romantic painter Michael Wutky is best known for his scientific studies of such geological events as eruptions of Mount Vesuvius, which he documented in numerous **paintings** on the subject, some of which are located in the Liechtenstein Museum in Vienna, the Louvre Museum in Paris, and the Kunstmuseum in Basel, all from around the 1790s. Born in the town of Krems, west of Vienna, Wutky became a member of the Vienna Academy in 1770 and moved to Naples in 1772, where he spent the next 13 years developing a unique **landscape painting** tradition that was influenced by the scientific studies of the day.

Specifically, the 1773–1775 eruptions of Vesuvius came upon the heels of the 1748 excavations at Pompeii, the ancient city that had been covered in nine feet of volcanic ash during the famous eruption of A.D. 79, effectively ending its existence. Pliny the Younger’s description of this 19-hour ordeal had mesmerized antiquarians from the Renaissance onward, but the 1773 eruptions created a surge of interest in both the historical and scientific aspects of the event. Wutky traveled close to the crater on several occasions with Scottish scientist and diplomat William Hamilton (1730–1803), but his paintings do not reflect scientifically observed natural phenomena in a **realistic** way, instead revealing an emotionally driven reaction to such extreme examples of natural processes. Wutky’s painting *Eruption of Vesuvius* (1770s; Vienna, Liechtenstein Museum) is a fairly typical example of his work. Here we see the eruption off in the distance, with bright red and orange flames and lava illuminating an otherwise dark blue sky filled with dark clouds of smoke. The foreground reveals a small cluster of people observing the awesome event. Some people hang back while others climb closer to the volcano, yet their scale is dwarfed by the powerful eruption.

Thus, artists such as Wutky, **Joseph Wright of Derby**, and **Philip James de Louthembourg**, who are traditionally considered **neoclassical**-era artists, developed a new genre of painting that included such dramatic geological events, based in part on scientific observation and in part on artistic conventions of the romantic era, where the horror of such events and the power of nature over mankind were popular themes in romantic painting.

WYATT, JAMES (1746–1813). James Wyatt was a popular English architect who worked during the **neoclassical** and romantic eras. His classical

style rivaled that of Robert Adam in London, but he is best known for his **Gothic revival architecture**. Wyatt was born into a family of merchants and builders in Staffordshire, England, and moved to London to study. More importantly, Wyatt spent six years in Italy, where he made measured sketches of St. Peter's cathedral and dome, and when he returned to London, he received a commission to build the Pantheon on Oxford Street, to be used for public entertainment venues. The building opened in 1772 with the largest rotunda in England at the time. It also housed a theater and assembly rooms to be used in the winter, corresponding with the summer public gardens and rotunda in Chelsea called Ranelagh Gardens. Author and historian **Horace Walpole**, the fourth Earl of Orford and a proponent of the Gothic revival style, wrote about the gardens at both sites, providing us with information about Ranelagh Gardens, which were destroyed in the early 19th century, and the Pantheon, which was demolished in 1937.

It was during the later years of Wyatt's career that he began to experiment with the Gothic revival, first seen in the crenellated castle/palace at Kew Gardens built for King George III beginning in 1802 but demolished in 1828. Wyatt worked in a variety of styles, including the Renaissance Palladian style of his Senior Library at Oriel College in Oxford, designed by Wyatt in the 1780s, and the Gothic revival Fonthill Abbey, built in 1795–1807 for William Beckford, author of the **Orientalizing** gothic novel *The History of the Caliph Vatlick*, called *Vathek*, as well as writings on art. The abbey, called Beckford's Folly, was a rambling country house inhabited by the eccentric author until 1822, when he lost much of his wealth and was forced to sell the home. The building had long been plagued by structural problems, as Wyatt sought to modify the pointed Gothic arches and vaults using newer materials. In 1825, the main tower collapsed and the entire home was subsequently demolished.

Other Gothic-styled architects simply attached Gothic elements to their buildings, but Wyatt sought to understand the underlying structural issues in Gothic architecture and to create **picturesque** structures that were striking in their beauty. Wyatt was a highly fashionable architect who received so many commissions that he was unable to fulfill them all.

Bibliography

CONTENTS

Introduction	250
General Sources	252
General Sources on Romanticism	253
Art Movements and Styles	253
Academicism	253
Aesthetic Movement and Decadence	254
American Transcendentalism	254
Art Nouveau	254
Art Pompier	254
Arts and Crafts Movement	254
Barbizon School	254
Beaux-Arts	255
Bohemianism	255
Egyptian Revival	255
Gothic Revival	255
Hudson River School	255
Luminism	256
Medievalism	256
Nazarene Movement	256
Norwich Society	256
Orientalism	257
Picturesque	257
Pre-Raphaelite Brotherhood	257
Purism	258
Realist Movement	258
Sublime	258
Symbolism	258
Tonalism	258
Troubadour Style and Tudor Revival	258
Victorian	258

Philosophers and Aesthetic Philosophies	259
Burke, Edmund	259
Gilpin, William	259
Hegel, George Wilhelm Friedrich	259
Hugo, Victor	259
Ruskin, John	259
Schopenhauer, Arthur	260
Individual Countries and Regions	260
Austria, Belgium, Switzerland	260
France	260
Germany	261
Great Britain	261
Italy	262
Russia, Prussia, Poland	262
Scandinavia	262
Spain and Portugal	262
United States	262
Individual Artists	263
Abildgaard, Nicolai Abraham	263
Agasse, Jacques-Laurent	263
Allston, Washington	263
Angers, Pierre-Jean David d'	263
Audubon, John James	264
Barry, Sir Charles	264
Barry, James	264
Bartolini, Lorenzo	264
Barye, Antoine-Louis	264
Beardsley, Aubrey	264
Bierstadt, Albert	264
Bingham, George Caleb	264
Blake, William	265
Blechen, Carl	265
Bonington, Richard Parkes	265
Bonomi, Joseph the Younger	265
Bouguereau, Adolphe-William	265
Briullov, Karl Pavlovich	265
Brown, Ford Madox	265
Brown, Lancelot "Capability"	266
Burne-Jones, Edward	266
Butterfield, William	266

Cabanel, Alexandre	266
Carpeaux, Jean-Baptiste	266
Catlin, George	266
Charpentier, Constance-Marie	266
Chassériau, Théodore	267
Church, Frederic Edwin	267
Clésinger, Auguste	267
Cole, Thomas	267
Constable, John	267
Cotman, John Sell	267
Couture, Thomas	268
Cozens, John Robert	268
Crome, John	268
Cropsey, Jasper Francis	268
Dadd, Richard	268
Dahl, Johan Christian Clausen	268
Danby, Francis	268
Dantan, Jean-Pierre	268
Daumier, Honoré	269
David, Jacques-Louis	269
Delacroix, Eugène	269
Delaroche, Paul (Hippolyte)	269
Devey, George	269
Durand, Asher Brown	270
Dyce, William	270
Eastlake, Charles Locke	270
Eckersberg, Christoffer Wilhelm	270
Feuerbach, Anselm	270
Friedrich, Caspar David	270
Fuseli, Johann Heinrich	270
Garnier, J. L. Charles	271
Géricault, Théodore	271
Gérôme, Jean-Léon	271
Gifford, Sanford Robinson	271
Gillray, James	271
Girodet-Trioson, Anne-Louis	271
Girtin, Thomas	271
Gleyre, Marc-Charles-Gabriel	272
Goya y Lucientes, Francisco	272
Grandville (Jean-Ignace Gérard)	272

Greenough, Horatio	272
Gros, Baron Antoine-Jean	272
Haydon, Benjamin Robert	273
Hayez, Francesco	273
Heade, Martin Johnson	273
Hicks, Edward	273
Hodges, William	273
Homer, Winslow	273
Hosmer, Harriet	274
Huet, Paul	274
Hughes, Arthur	274
Hunt, Richard Morris	274
Hunt, William Holman	274
Ingres, Jean-Auguste-Dominique	274
Inness, George	275
Jones, Thomas	275
Juel, Jens Jørgensen	275
Kersting, Georg Friedrich	275
Koch, Joseph Anton	275
Krafft, Johann Peter	275
Landseer, Sir Edwin	275
Lane, Fitz Hugh	276
Lawrence, Sir Thomas	276
Lewis, Edmonia	276
Linnell, John	276
Loutherbourg, Philip James de	276
Mackintosh, Charles Rennie	276
Meissonier, Jean-Louis-Ernest	276
Menzel, Adolph Friedrich Erdmann von	276
Méryon, Charles	276
Millais, John Everett	277
Miller, Sanderson	277
Moran, Thomas	277
Moreau, Gustave	277
Morris, William	277
Mulready, William	277
Nash, John	278
Overbeck, Johann Friedrich	278
Palmer, Samuel	278
Powers, Hiram	278

Préault, Auguste	278
Prud'hon, Pierre-Paul	278
Pugin, Augustus Welby Northmore	278
Puvis de Chavannes, Pierre	278
Ramboux, Johann Anton	279
Reinagle, Philip	279
Rethel, Alfred	279
Richard, Fleury-François	279
Richmond, George	279
Rickman, Thomas	279
Robert, Hubert	279
Roberts, David	279
Rossetti, Dante Gabriel	280
Rude, François	280
Runge, Philipp Otto	280
Salvin, Anthony	280
Schadow, Johann Gottfried	280
Scheffer, Ary	280
Schinkel, Karl Friedrich	280
Scott, George Gilbert	281
Sequeira, Domingos António de	281
Stanfield, Clarkson	281
Street, George Edmund	281
Sully, Thomas	281
Suydam, James Augustus	281
Thorvaldsen, Bertel	281
Turner, Joseph Mallord William	282
Upjohn, Richard	282
Veit, Philipp	282
Vela, Vincenzo	282
Venetsianov, Alexei Gavrilovich	282
Viollet-le-Duc, Eugène Emmanuel	282
Voysey, Charles Francis Annesley	282
Walpole, Horace	283
Waterhouse, Alfred	283
Waterhouse, John William	283
Westmacott, Sir Richard	283
Whistler, James Abbott McNeil	283
Wolf, Caspar	283
Wright, Joseph of Derby	284

INTRODUCTION

This bibliography provides further reading on the topic of romanticism in art and architecture, including texts on its diverse styles and movements, regional developments, individual artists, and aesthetic theories. It is not comprehensive but seeks to provide an introduction to further reading on these subjects. Accordingly, preference is given to English-language monographs and exhibition catalogues, with a limited number of foreign language publications as well as articles and dissertations. Most artists are represented in alphabetical order with at least one representative study, while less researched artists can be found in the section on general texts. Artists who lack monographs, however, have been the subject of numerous high-quality dissertations, which have not been included because the majority of them remain unpublished. In addition, many excellent articles cited in the general studies that can be found in specialized research libraries have not been included.

The art of this era is also linked to the political events in Europe and the United States during the 19th century, and it was during this turbulent era, beginning with the Napoleonic Empire of 1804 and ending with the conclusion of the July Monarchy in 1848, that romanticism flourished. Proto-romantic tendencies could be found as early as the mid-18th century, however, and are based on such writings as Edmund Burke's *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful*, first published in 1757 (London: G. Bell, 1889), which formed the basis for a study of the sublime, an idea that was central to romanticism. Then, William Gilpin's definition of the picturesque, which he explained to be a kind of beauty that makes a picture agreeable, was first published in his 1768 *Essay on Prints*, and this aspect of beauty also became central to romantic aesthetics. Accordingly, some late 18th-century artists have been included here who are also found in the forthcoming *Historical Dictionary of Neoclassical Art and Architecture* (Lanham, Md.: Scarecrow Press, 2011), by Allison Lee Palmer. Aspects of romanticism continued through the second half of the 19th century, and therefore this bibliography also includes numerous references that extend beyond romanticism to encompass the entire 19th century.

General sources used in the classroom include Robert Rosenblum and Horst W. Janson's *Art of the Nineteenth Century* (New York: Thames and Hudson, 1984), and Stephen Eisenman's *Nineteenth-Century Art* (New York: Thames and Hudson, 2006). These general texts favor painting while 19th-century sculpture is often studied separately, as found in Horst W. Janson's *Nineteenth-Century Sculpture* (New York: Abrams, 1985). Romantic architecture is discussed in Barry Bergdoll's overview *European Architecture, 1750–1890*, Oxford History of Art (Oxford: University of Oxford Press,

2000). However, architecture is more often discussed in its stylistic categories, the most prominent being the Gothic revival, which can be found in Megan Brewster Aldrich's *Gothic Revival* (London: Phaidon, 1994).

Studies on romanticism provide a discussion of the uniqueness of this style and can be found in the two standard texts: Hugh Honour's *Romanticism* (London: Penguin Books, 1979), and William Vaughan's *Romanticism and Art*, World of Art Series (New York: Thames and Hudson, 1978). Anita Brookner's *Romanticism and Its Discontents* (New York: Farrar, Straus and Giroux, 2000) provides a methodological study of the era. The shift from neoclassicism to romanticism is very subtle and overlapping, and the transitional time period has been studied by numerous scholars, including Walter Friedlaender, *David to Delacroix* (Boston: Harvard University Press, 1974), and Norman Bryson, *Tradition and Desire: From David to Delacroix* (Cambridge: Cambridge University Press, 1984). Other studies focus on the development of romanticism in different countries. Two such studies include Sebastian Allard, et al., *Nineteenth-Century French Art: From Romanticism to Impressionism, Post-Impressionism and Art Nouveau* (Paris: Flammarion, 2007), and William Vaughan's *German Romantic Painting* (New Haven, Conn.: Yale University Press, 1980), while in England, romanticism flourished during the Victorian age, as discussed in Julian Treuherz' *Victorian Painting*, World of Art Series (New York: Thames and Hudson, 1993).

An understanding of romanticism benefits from the numerous thematic approaches to its study. Literary parallels are prominent in the art of romanticism, as found in David Wakefield's study of French art, *The French Romantics: Literature and the Visual Arts, 1800–1840* (London: Chaucer Press, 2007), and in Malcolm Easton's *Artists and Writers in Paris: The Bohemian Idea 1803–67* (London: Edward Arnold, 1964). Shakespeare's tragedies and regional folktales became the subject of many paintings, one of which is the focus of Howard Gaskill's *The Reception of Ossian in Europe* (London: Continuum International, 2008). Many romantic art movements are revivalist, and medievalism dominated the art world. For example, medievalism in Germany and England focused on pre-Renaissance Italian art, and studies include Mitchell Benjamin Frank's overview of the German Nazarenes in *German Romantic Painting Redefined: Nazarene Tradition and the Narratives of Romanticism* (Burlington, Vt.: Ashgate, 2001), while the Pre-Raphaelites, who dominated mid-19th-century art in England, are examined in Laurence Des Cars' *The Pre-Raphaelites: Romance and Realism* (New York: Abrams, 2000). Finally, in the United States, portraiture, historical painting, and landscape painting were the main artistic focus, of which the landscape views are most thoroughly studied. The Hudson River school, which is the primary style found in the United States, is often examined within the philosophical

idea of manifest destiny. Albert Boime's *The Magisterial Gaze: Manifest Destiny and the American Landscape Painting, c. 1830–1865* (Washington, D.C.: Smithsonian Institution, 1991) includes such a discussion of nationalism and the land.

Other overarching romantic themes beyond the various literary, philosophical, and revivalist ones include an interest in the exotic, which has most often focused on Eastern cultures. This trend is discussed in Gérard-Georges Lemaire, *The Orient in Western Art* (Cologne: Könemann, 2001), and in John M. Ganim's *Medievalism and Orientalism* (New York: Palgrave Macmillan, 2008). In the 19th century, the Grand Tour itinerary expanded from its focus in Italy to encompass Greece, Turkey, Egypt, and the Middle East. Travel was considered both exciting and dangerous, and it became the subject of many paintings of shipwrecks, brigand attacks, and alpine avalanches, which are discussed in Carl Thompson's *The Suffering Traveller and the Romantic Imagination* (Oxford: Oxford University Press, 2007).

These chronological and thematic studies will certainly continue to be enriched by new scholarship on many of the little-studied artists of the era. The numerous dissertations written on these artists is proof of this direction, which will hopefully bear fruit in future years with published monographs and an increase in exhibition catalogues. The historical, political, and cultural context of the 19th century is rich with artistic impetus, and therefore interdisciplinary thematic research will remain central to the ever-expanding study of romanticism.

GENERAL SOURCES

- Bergdoll, Barry. *European Architecture, 1750–1890*. Oxford History of Art. Oxford: University of Oxford Press, 2000.
- Boime, Albert. *A Social History of Modern Art*. Volume 2, *Art in the Age of Bonapartism, 1800–1815*. Chicago: University of Chicago Press, 1993.
- . *A Social History of Modern Art*. Volume 3, *Art in the Age of Counterrevolution, 1815–1848*. Chicago: University of Chicago Press, 2004.
- Craske, Matthew. *Art in Europe, 1700–1830*. Oxford: Oxford University Press, 1997.
- Eisenman, Stephen. *Nineteenth-Century Art*. New York: Thames and Hudson, 2006.
- Eisenman, Stephen, Thomas E. Crow, et al. *Nineteenth Century Art: A Critical History*. London: Thames and Hudson, 1994.
- Friedlaender, Walter. *David to Delacroix*. Boston: Harvard University Press, 1974.
- Gaskill, Howard. *The Reception of Ossian in Europe*. London: Continuum International, 2008.
- Holt, Elizabeth Basye Gilmore. *From the Classicists to the Impressionists: Art and Architecture in the 19th Century*. Garden City, N.Y.: Doubleday, 1966.
- Janson, Horst W. *Nineteenth-Century Sculpture*. New York: Abrams, 1985.

- Klingender, Francis D. *Art and the Industrial Revolution*. Brussels: Flamingo, 1972.
- Novotny, Fritz. *Painting and Sculpture in Europe, 1780–1880*. London: Pelican, 1960.
- Rosenblum, Robert. *Transformations in Late Eighteenth-Century Art*. Princeton, N.J.: Princeton University Press, 1970.
- Rosenblum, Robert, and Horst W. Janson. *Art of the Nineteenth Century*. New York: Thames and Hudson, 1984.

GENERAL SOURCES ON ROMANTICISM

- Brookner, Anita. *Romanticism and Its Discontents*. New York: Farrar, Straus and Giroux, 2000.
- Brown, David Blayney. *Romanticism*. Art and Ideas Series. New York: Phaidon, 2001.
- Clark, Kenneth. *The Romantic Rebellion: Romantic versus Classic Art*. New York: Harper and Row, 1973.
- Eitner, Lorenz Edwin Alfred, ed. *Neoclassicism and Romanticism*. 2 vols. Englewood Cliffs, N.J.: Prentice Hall, 1970.
- Grewe, Cordula. *Painting the Sacred in the Age of Romanticism*. Burlington, Vt.: Ashgate, 2009.
- Hohl, Hanna, et al. *Ossian und die Kunst um 1800*. Exh. cat., Munich: Prestel, 1974.
- Honour, Hugh. *Romanticism*. London: Penguin Books, 1979.
- Kenneth Clark, ed. *The Romantic Movement*. Exh. cat., London: Tate Gallery, 1959.
- Praz, Mario. *The Romantic Agony*. New York: Meridian Books, 1959.
- Rosenthal, Léon. *Romanticism*. New York: Parkstone Press, 2008.
- Thompson, Carl. *The Suffering Traveller and the Romantic Imagination*. Oxford: Oxford University Press, 2007.
- Toman, Rolf. *Neoclassicism and Romanticism: Architecture-Sculpture-Painting-Drawings, 1750–1848*. Königswinter, Germany: H. F. Ullmann, 2008.
- Vaughan, William. *Romanticism and Art*. World of Art Series. New York: Thames and Hudson, 1978.
- Wolf, Norbert, and Ingo F. Walther. *Romanticism*. London: Taschen, 2007.
- Zerner, Henri. *Romanticism and Realism: The Mythology of Nineteenth-Century Art*. New York: Viking Press, 1984.

ART MOVEMENTS AND STYLES

Academicism

- Boime, Albert. *The Academy and French Painting in the Nineteenth Century*. London: Phaidon, 1971.
- Harding, James. *Artistes pompiers: French Academic Art in the Nineteenth Century*. New York: Rizzoli, 1979.

Hess, Thomas B., and John Ashbery. *Art of the Academy*. London: Collier-Macmillan, 1971.

Aesthetic Movement and Decadence

Aslin, Elizabeth. *The Aesthetic Movement: Prelude to Art Nouveau*. New York: Praeger, 1969.

Bernheimer, Charles, et al. *Decadent Subjects: The Idea of Decadence in Art, Literature, Philosophy, and Culture in the fin de siècle in Europe*. Baltimore, Md.: Johns Hopkins University Press, 2002.

American Transcendentalism

Gura, Philip F. *American Transcendentalism: A History*. New York: Hill and Wang, 2007.

Harris, Neil. "Art and Transcendentalism." In *Artists in American Society: The Formative Years, 1790–1860*, pp. 170–186. New York: G. Braziller, 1966.

Art Nouveau

Escritt, Stephen. *Art Nouveau*. London: Phaidon, 2000.

Greenhalgh, Paul. *Art Nouveau: 1890–1914*. London: Victoria and Albert Museum, 2000.

Johnson, Diane. *American Art Nouveau*. New York: Abrams, 1979.

Russell, Frank. *Art Nouveau Architecture*. New York: Rizzoli, 1979.

Art Pompier

Harding, James. *Artistes pompiers: French Academic Art in the Nineteenth Century*. New York: Rizzoli, 1979.

Ritzenthaler, Cécile. *L'école des Beaux-Arts du XIXe Siècle: les Pompiers*. Paris: Editions Mayer, 1987.

Arts and Crafts Movement

Blakesley, Rosalind P. *The Arts and Crafts Movement*. London: Phaidon, 2006.

Barbizon School

Adams, Steven. *The Barbizon School and the Origins of Impressionism*. London: Phaidon, 1994.

Bouret, Jean. *Barbizon School and Nineteenth-Century French Landscape Painting*. New York: Thames and Hudson, 1973.

Riback, Estelle. *The Intimate Landscape: A New Look at the Origins of the American Barbizon Movement*. Fort Bragg, Calif.: Lost Coast Press, 2004.

Beaux-Arts

Middleton, Robin. *The Beaux-Arts and Nineteenth-Century French Architecture*. Cambridge, Mass.: MIT Press, 1982.

Bohemianism

Easton, Malcolm. *Artists and Writers in Paris: The Bohemian Idea, 1803–67*. London: Edward Arnold, 1964.

Levitine, George. *The Dawn of Bohemianism: The Barbù Rebellion and Primitivism in Neoclassical France*. University Park: Pennsylvania State University Press, 1978.

Egyptian Revival

Carrott, Richard G. *The Egyptian Revival: Its Sources, Monuments, and Meaning, 1808–1858*. Berkeley: University of California Press, 1978.

Curl, James Stevens. *The Egyptian Revival*. London: Routledge, 2005.

Gothic Revival

Aldrich, Megan Brewster. *Gothic Revival*. London: Phaidon, 1994.

Brooks, Chris. *Gothic Revival*. Art and Ideas Series. London: Phaidon, 1999.

Clark, Kenneth. *The Gothic Revival: An Essay in the History of Taste*. London: J. Murray, 1962.

Feld, Elizabeth, Stuart P. Feld and David B. Warren. *In Pointed Style: The Gothic Revival in America, 1800–1860*. New York: Hirschl and Adler Galleries, 2006.

Germann, Georg. *Gothic Revival in Europe and Britain: Sources, Influences and Ideas*. Cambridge, Mass.: MIT Press, 1972.

Lewis, Michael J. *The Gothic Revival*. New York: Thames and Hudson, 2002.

Macaulay, James. *The Gothic Revival, 1745–1845*. Glasgow: Blackie, 1975.

MacCarthy, Michael. *The Origins of the Gothic Revival*. New Haven, Conn.: Yale University Press, 1987.

Stanton, Phoebe B. *The Gothic Revival and American Church Architecture: An Episode in Taste, 1840–1856*. Baltimore, Md.: Johns Hopkins University Press, 1997.

Hudson River School

Avery, Kevin. *The Panorama and Its Manifestation in American Landscape Painting, 1795–1870*. Ph.D. dissertation. New York: Columbia University Press, 1995.

Boime, Albert. *The Magisterial Gaze: Manifest Destiny and the American Landscape Painting, c. 1830–1865*. Washington, D.C.: Smithsonian Institution, 1991.

- Ferber, Linda S. *The Hudson River School: Nature and the American Vision*. New York: Rizzoli, 2009.
- Howat, John K. *American Paradise: The World of the Hudson River School*. New York: Metropolitan Museum of Art, 1987.
- Kornhauser, Elizabeth M., Amy Eills, Maureen Miesmer. *Hudson River School: Masterworks from the Wadsworth Atheneum Museum of Art*. New Haven, Conn.: Yale University Press, 2003.
- Millhouse, Barbara Babcock. *American Wilderness: The Story of the Hudson River School of Painting*. Hensonville, N.Y.: Blake Dome Press, 2007.
- O'Toole, Judith. *Different Views in Hudson River School Painting*. Cambridge: Cambridge University Press, 2008.
- Yaeger, Bert D. *The Hudson River School: American Landscape Artists*. New York: Smithmark Publishers, 1996.

Luminism

- Raben, Mary Kathleen. "American Luminism, 1830–1870." Master's thesis, New York University, 1966.
- West, Harvey, and Chris Bruce. *Sources of Light: Contemporary American Luminism*. Seattle: Henry Art Gallery, 1985.

Medievalism

- Alexander, Michael. *Medievalism: The Middle Ages in Modern England*. New Haven, Conn.: Yale University Press, 2007.
- Ganim, John M. *Medievalism and Orientalism*. New York: Palgrave Macmillan, 2008.
- Johnston, Judith. *George Eliot and the Discourses of Medievalism*. Turnhout, Belgium: Brepols, 2006.
- Morowitz, Laura, and Elizabeth Nicole Emery. *Consuming the Past: The Medieval Revival in fin-de-siècle France*. Burlington, Vt.: Ashgate, 2004.
- Palmgren, Jennifer A., and Lorretta M. Holloway. *Beyond Arthurian Romances: The Reach of Victorian Medievalism*. New York: Palgrave Macmillan, 2005.

Nazarene Movement

- Andrews, Keith. *The Nazarenes: A Brotherhood of German Painters in Rome*. Oxford: Clarendon Press, 1964.
- Frank, Mitchell Benjamin. *German Romantic Painting Redefined: Nazarene Tradition and the Narratives of Romanticism*. Burlington, Vt.: Ashgate, 2001.

Norwich Society

- Brown, David Blayney, et al. *Romantic Landscape: The Norwich School of Painters*. London: Tate Gallery, 2000.

Rajnai, Miklós, and Mary Stevens. *The Norwich Society of Artists, 1805–1833: A Dictionary of Contributors and Their Work*. Norfolk, Va.: Norfolk Museums Service, 1976.

Orientalism

Ganim, John M. *Medievalism and Orientalism*. Basingstoke, England: Palgrave Macmillan, 2008.

Irwin, Robert. *Dangerous Knowledge: Orientalism and Its Discontents*. Woodstock, N.Y.: Overlook Press, 2006.

Lemaire, Gérard-Georges. *The Orient in Western Art*. Cologne: Könemann, 2001.

Peltre, Christine. *Orientalism*. Paris: Terrail, 2004.

Pinto, Alberto. *Orientalism*. New York: Rizzoli, 2006.

Rosenthal, Donald A. *Orientalism: The Near East in French Painting, 1800–1880*. Rochester, N.Y.: Memorial Art Gallery of the University of Rochester, 1982.

Said, Edward W. *Orientalism*. New York: Pantheon Books, 1978.

Stevens, Mary Anne, ed. *The Orientalists: Delacroix to Matisse; European Painters in North Africa and the Near East*. Exh. cat., London: Royal Academy of Arts, 1984.

Picturesque

Conron, John. *American Picturesque*. University Park: Pennsylvania State University Press, 2000.

Hussey, Christopher. *The Picturesque: Studies in a Point of View*. London: G. P. Putnam's Sons, 1927.

Pre-Raphaelite Brotherhood

Batchelor, John. *Lady Trevelyan and the Pre-Raphaelite Brotherhood*. London: Chatto and Windus, 2006.

Des Cars, Laurence. *The Pre-Raphaelites: Romance and Realism*. New York: Abrams, 2000.

Engen, Rodney K. *Pre-Raphaelite Prints: The Graphic Art of Millais, Holman, Hunt, Rossetti and Their Followers*. London: Lund Humphries, 1995.

Hilton, Timothy. *The Pre-Raphaelites*. New York: Abrams, 1970.

Hönnighausen, Lothar. *Tradition in English Literature: A Study of Pre-Raphaelitism and fin de siècle*. Cambridge: Cambridge University Press, 1988.

Hunt, William Holman. *Pre-Raphaelitism and the Pre-Raphaelite Brotherhood*. New York: Macmillan, 1905.

Mancoff, Debra N. *Flora Symbolica: Flowers in Pre-Raphaelite Art*. Munich: Prestel, 2003.

Moyle, Franny. *Desperate Romantics: The Private Lives of the Pre-Raphaelites*. London: John Murray, 2009.

Purism

Berresford, Sandra. *Italian Memorial Sculpture, 1820–1940: A Legacy of Love*. London: Frances Lincoln, 2004.

Realist Movement

Nochlin, Linda. *Realism*. Harmondsworth, England: Penguin, 1971.

Wiedmann, A. K. "Romantic Roots in Modern Art; Romanticism and Expressionism: A Study in Comparative Aesthetics." *Leonardo* 14, no. 2 (Spring 1981): 176.

Sublime

Whyte, Iain Boyd. *Beyond the Finite: The Sublime in Art and Science*. New York: Oxford University Press, 2010.

Symbolism

Kosinski, Dorothy M. *Orpheus in Nineteenth-Century Symbolism*. Ann Arbor, Mich.: UMI Research Press, 1989.

Rapetti, Rodolphe, and Deke Dusinberre. *Symbolism*. Paris: Flammarion, 2005.

Roberts-Jones, Philippe. *Beyond Time and Place: Non-Realist Painting in the Nineteenth Century*. Oxford: Oxford University Press, 1978.

Tonalism

Cohen, Mildred Thaler. *Tonalism: An American Interpretation of the Landscape*. New York: Marbella Gallery, 1993.

Sessions, Ralph. *The Poetic Vision: American Tonalism*. New York: Spanierman Gallery, 2005.

Troubadour Style and Tudor Revival

Baudson, Françoise. *Le Style troubadour*. Bourg-en-Bresse: Musée de Brou, 1971.

Goff, Lee, and Paul Rocheleau. *Tudor Style: Tudor Revival Houses in America from 1890 to the Present*. New York: Universe, 2002.

Pupil, François. *Le style troubadour, ou, La nostalgie du bon vieux temps*. Nancy, France: Presses Universitaires de Nancy, 1985.

Victorian

Jenkyns, Richard. *Dignity and Decadence: Victorian Art and the Classical Inheritance*. Cambridge, Mass.: Harvard University Press, 1992.

Mancoff, Debra N. *The Arthurian Revival in Victorian Art*. New York: Garland, 1990.

- Orr, Clarissa Campbell. *Women in the Victorian Art World*. Manchester: Manchester University Press, 1995.
- Palmgren, Jennifer A., and Lorretta M. Holloway. *Beyond Arthurian Romances: The Reach of Victorian Medievalism*. New York: Palgrave Macmillan, 2005.
- Teukolsky, Rachel. *The Literate Eye: Victorian Art Writing and Modernist Aesthetics*. Oxford: Oxford University Press, 2009.
- Treuherz, Julian. *Victorian Painting*. World of Art. New York: Thames and Hudson, 1993.
- Wood, Christopher. *Fairies in Victorian Art*. Woodbridge, Suffolk, England: Antique Collectors' Club, 2000.

PHILOSOPHERS AND AESTHETIC PHILOSOPHIES

Burke, Edmund

- Burke, Edmund. *A Philosophical Inquiry into the Origin of Our Ideas of the Sublime and Beautiful; with a Biographical Introduction*. London: G. Bell, 1889.

Gilpin, William

- Barbier, Carl Paul. *William Gilpin: His Drawings, Teaching, and Theory of the Picturesque*. Oxford: Clarendon Press, 1963.
- Bernbaum, Ernest. *Anthology of Romanticism*. New York: Ronald Press, 1948.
- Hunt, John Dixon. *The Picturesque Garden in Europe*. New York: Thames and Hudson, 2002.
- Hussey, Christopher. *The Picturesque: Studies in a Point of View*. Hamden, Conn.: Archon Books, 1967.

Hegel, George Wilhelm Friedrich

- Gallagher, Shaun. *Hegel, History, and Interpretation*. Albany: State University of New York, 1997.

Hugo, Victor

- Robb, Graham. *Victor Hugo*. New York: Norton, 1997.
- Thompson, C. W. *Victor Hugo and the Graphic Arts, 1820–1833*. Geneva: Droz, 1970.

Ruskin, John

- Andrews, Henry Ladd. *The Victorian Morality of Art: An Analysis of Ruskin's Aesthetic*. New York: R. Long and R. R. Smith, 1932.

- Batchelor, John. *John Ruskin: A Life*. New York: Carroll and Graf, 2000.
- Brooks, Michael W. *John Ruskin and Victorian Architecture*. New Brunswick, N.J.: Rutgers University Press, 1987.
- Herbert, Robert L., ed. *The Art Criticism of John Ruskin*. New York: Anchor Books, 1964.
- Hilton, Timothy. *John Ruskin*. New Haven, Conn.: Yale University Press, 1985–2000.

Schopenhauer, Arthur

- Copleston, Frederick C. *Arthur Schopenhauer, Philosopher of Pessimism*. New York: Barnes and Noble, 1975.
- Pothast, Ulrich. *The Metaphysical Vision: Arthur Schopenhauer's Philosophy of Art and Life and Samuel Beckett's One Way to Make Use of It*. New York: Peter Lang, 2008.

INDIVIDUAL COUNTRIES AND REGIONS

Austria, Belgium, Switzerland

- Brauer, Kinley J., and William E. Wright, eds. *Austria in the Age of the French Revolution, 1789–1815*. Minneapolis, Minn.: Center for Austrian Studies, 1990.
- Flippo, Willem M. *Lexicon of the Belgian Romantic Painters*. Antwerp: International Art Press, 1981.

France

- Allard, Sebastien, et al. *Nineteenth-Century French Art: From Romanticism to Impressionism, Post-Impressionism and Art Nouveau*. Paris: Flammarion, 2007.
- Blix, Goran. *From Paris to Pompeii: French Romanticism and the Cultural Politics of Archaeology*. Philadelphia: University of Pennsylvania Press, 2008.
- Boime, Albert. *The Academy and French Painting in the Nineteenth Century*. London: Phaidon, 1971.
- Bryson, Norman. *Tradition and Desire: From David to Delacroix*. Cambridge: Cambridge University Press, 1984.
- Crow, Thomas E. *Emulation: David, Drouais, and Girodet in the Art of Revolutionary France*. New Haven, Conn.: Yale University Press, 2006.
- Doy, Gen. *Women and Visual Culture in Nineteenth-Century France, 1800–1852*. London: Leicester University Press, 1998.
- French Painting, 1774–1830, the Age of Revolution*. Exh. cat., Detroit, Mich.: Wayne State University Press, 1975.
- Fusco, Peter, and H. W. Janson. *The Romantics to Rodin: French Nineteenth-Century Sculpture from North American Collections*. Los Angeles: Los Angeles County Museum of Art, 1980.

- Guernsey, Daniel R. *The Artist and the State, 1777–1855: The Politics of Universal History in British and French Painting*. Burlington, Vt.: Ashgate, 2007.
- Hargrove, June Ellen, and Neil McWilliam. *Nationalism and French Visual Culture, 1870–1914*. Washington, D.C.: National Gallery of Art, 2005.
- Levitine, George. *The Dawn of Bohemianism: The Barbu Rebellion and Primitivism in Neoclassical France*. University Park: Pennsylvania State University Press, 1978.
- Morowitz, Laura, and Elizabeth Nicole Emery. *Consuming the Past: The Medieval Revival in fin-de-siècle France*. Burlington, Vt.: Ashgate, 2004.
- Shroder, Maurice Z. *Icarus: The Image of the Artist in French Romanticism*. Cambridge, Mass.: Harvard University Press, 1961.
- Wakefield, David. *The French Romantics: Literature and the Visual Arts, 1800–1840*. London: Chaucer Press, 2007.
- West, Alison. *From Pigalle to Préault: Neoclassicism and the Sublime in French Sculpture, 1760–1840*. Cambridge: Cambridge University Press, 1998.

Germany

- Bischoff, Ulrich, Elisabeth Hipp, Jeanne Anne Nugent, Heike Biedermann, Jon L. Seydl, and Anna Greve. *From Caspar David Friedrich to Gerhard Richter: German Paintings from Dresden*. Los Angeles: J. Paul Getty Museum, 2006.
- Einem, Herbert von. *Deutsche Malerei des Klassizismus und der Romantik: 1760–1840*. Munich: Beck, 1978.
- Hartley, Keith, et al. *The Romantic Spirit in German Art, 1790–1990*. New York: Thames and Hudson, 1994.
- Prager, Brad. *Aesthetic Vision and German Romanticism: Writing Images*. Rochester, N.Y.: Camden House, 2007.
- Vaughan, William. *German Romantic Painting*. New Haven, Conn.: Yale University Press, 1980.

Great Britain

- Boase, Thomas. *English Art, 1800–1870*. Oxford: Oxford University Press, 1959.
- Colvin, Howard. *A Biographical Dictionary of British Architects, 1600–1840*. New Haven, Conn.: Yale University Press, 1995.
- Irwin, David G. *Scottish Painters at Home and Abroad, 1700–1900*. London: Faber and Faber, 1975.
- Kroeber, Karl. *British Romantic Art*. Berkeley: University of California Press, 1986.
- Sicca, Cinzia Maria, and Alison Yarrington. *The Lustrous Trade: Material Culture and the History of Sculpture in England and Italy, c. 1700–c. 1860*. New York: Leicester University Press, 2000.
- Summerson, John. *Architecture in Britain: 1530–1830*. New Haven, Conn.: Yale University Press, 1989.
- Vaughan, William. *British Painting: The Golden Age*. New York: Thames and Hudson, 1999.

———. *German Romanticism and English Art*. New Haven, Conn.: Yale University Press, 1979.

Italy

Olson, Roberta. *Ottocento: Romanticism and Revolution in 19th-Century Italian Painting*. New York: American Federation of Art, 1992.

Sicca, Cinzia Maria, and Alison Yarrington. *The Lustrous Trade: Material Culture and the History of Sculpture in England and Italy, c. 1700–c. 1860*. New York: Leicester University Press, 2000.

Russia, Prussia, Poland

Brunschwig, Henri. *Enlightenment and Romanticism in Eighteenth-Century Prussia*. Chicago: University of Chicago Press, 1974.

Goldovskiĭ, G. N., and E. N. Petrova. *Romanticism in Russia: The Centenary of the State Russian Museum, 1898–1998*. St. Petersburg: State Russian Museum, 1995.

Scandinavia

Benson, Adolph Burnett. *The Old Norse Element in Swedish Romanticism*. New York: Kessinger, 2007.

Fire danske klassikere: Nicolai Abildgaard, Jens Juel, Christoffer Wilhelm Eckersberg og Bertel Thorvaldsen. Exh. cat., Nasjonalgalleriet (Norway), Oslo: Galleriet, 1992.

Monrad, Kasper, and Philip Conisbee. *The Golden Age of Danish Painting*. New York: Hudson Hills Press, 1993.

Spain and Portugal

Silver, Philip W. *Ruin and Restitution: Reinterpreting Romanticism in Spain*. Nashville, Tenn.: Vanderbilt University Press, 1997.

United States

Allen, William C. *The United States Capitol: A Brief Architectural History*. Washington, D.C.: U.S. Government Publications, 1990.

Brown, Milton Wolf. *American Art to 1900: Painting, Sculpture, Architecture*. New York: Abrams, 1977.

Burchard, John E., and Albert Bush-Brown. *The Architecture of America: A Social and Cultural History*. New York: Atlantic Monthly Press, 1966.

Conron, John. *American Picturesque*. University Park: Pennsylvania State University Press, 2000.

Handlin, David P. *American Architecture*. World of Art. New York: Thames and Hudson, 2004.

- Hughes, Robert. *American Visions: The Epic History of Art in America*. New York: Alfred A. Knopf, 1997.
- Hurley, Jennifer A. *American Romanticism*. San Diego, Calif.: Greenhaven Press, 2000.
- Kidder-Smith, George Everard. *The Architecture of the United States*. 3 vols. New York: Knopf Doubleday, 1981.
- Molinari, Luca, and Andrea Canepari. *The Italian Legacy in Washington D.C.: Architecture, Design, Art and Culture*. Milan: Skira, 2007.
- Novak, Barbara. *American Painting of the Nineteenth Century: Realism, Idealism and the American Experience with a New Preface*. Oxford: Oxford University Press, 2007.
- Stebbins, Theodore E. *Lure of Italy: American Artists and the Italian Experience, 1760–1914*. Exh. cat., Boston: Museum of Fine Arts, 1992.
- Whiffen, Marcus, and Frederick Koeper. *American Architecture, 1607–1976*. London: Routledge, 1981.
- Wilton, Andrew. *American Sublime: Landscape Painting in the United States, 1820–1880*. Princeton, N.J.: Princeton University Press, 2003.

INDIVIDUAL ARTISTS

Abildgaard, Nicolai Abraham

- Fire danske klassikere: Nicolai Abildgaard, Jens Juel, Christoffer Wilhelm Eckersberg og Bertel Thorvaldsen*. Exh. cat., Nasjonalgalleriet (Norway), Oslo: Galleriet, 1992.
- Kragelund, Patrick. *Abildgaard*. Copenhagen: Museum Tusulanæum Press, 1998.

Agasse, Jacques-Laurent

- Boissonnas, Lucien, Renée Loche, and Colston Sanger. *Jacques-Laurent Agasse, 1767–1849*. Exh. cat., London: Tate Gallery, 1988.

Allston, Washington

- Bjelajac, David. *Millennial Desire and the Apocalyptic Vision of Washington Allston*. Washington, D.C.: Smithsonian Institution Press, 1988.
- Gerdts, William H., and Theodore E. Stebbins. “A Man of Genius”: *The Art of Washington Allston (1779–1843)*. Exh. cat., Boston: Museum of Fine Arts, 1979.
- Stebbins, Theodore E. “Washington Allston.” In *Lure of Italy: American Artists and the Italian Experience, 1760–1914*, pp. 172–177, 190–191. Exh. cat., Boston: Museum of Fine Arts.

Angers, Pierre-Jean David d’

- De Caso, Jacques. *David d’Angers: Sculptural Communication in the Age of Romanticism*. Princeton, N.J.: Princeton University Press, 1992.

Audubon, John James

Rhodes, Richard. *John James Audubon: The Making of an American*. New York: Alfred Knopf, 2004.

Barry, Sir Charles

Barry, Alfred. *The Life and Times of Sir Charles Barry*. New York: Bloom, 1972.

Barry, James

Dunne, Tom, and William L. Pressly. *James Barry, 1741–1806: History Painter*. Burlington, Vt.: Ashgate, 2010.

Pressly, William L. *The Life and Art of James Barry*. New Haven, Conn.: Yale University Press, 1981.

Bartolini, Lorenzo

Hyland, Douglas. *Lorenzo Bartolini and Italian Influences on American Sculptors in Florence, 1825–1850*. New York: Garland, 1985.

Barye, Antoine-Louis

Benge, Glenn F. *Antoine-Louis Barye, Sculptor of Romantic Realism*. University Park: Pennsylvania State University Press, 1984.

Johnston, William R., and Simon Kelly. *Untamed: The Art of Antoine-Louis Barye*. Baltimore, Md.: Walters Art Museum, 2006.

Beardsley, Aubrey

Calloway, Stephen. *Aubrey Beardsley*. New York: Abrams, 1998.

Bierstadt, Albert

Baigell, Matthew. *Albert Bierstadt*. New York: Watson-Guptill, 1981.

Hendricks, Gordon. *Albert Bierstadt: Painter of the American West*. New York: Abrams, 1974.

Bingham, George Caleb

Bloch, E. Maurice. *George Caleb Bingham*. Berkeley: University of California Press, 1967.

Rash, Nancy. *The Painting and Politics of George Caleb Bingham*. New Haven, Conn.: Yale University Press, 1991.

Blake, William

- Bentley, Gerald E. *The Stranger from Paradise: A Biography of William Blake*. New Haven, Conn.: Yale University Press, 2001.
- Bindman, David. *William Blake: His Art and Times*. New York: Thames and Hudson, 1982.
- . *William Blake: The Complete Illuminated Books*. New York: Thames and Hudson, 2001.
- Butlin, Martin. *The Paintings and Drawings of William Blake*. New Haven, Conn.: Yale University Press, 1981.

Blechen, Carl

- Emmrich, Irma. *Carl Blechen*. Munich: C. H. Beck, 1989.

Bonington, Richard Parkes

- Duffy, Stephen. *Richard Parkes Bonington*. London: Trustees of the Wallace Collection, 2003.
- Peacock, Carlos. *Richard Parkes Bonington*. New York: Taplinger, 1980.

Bonomi, Joseph the Younger

- Throssell, Eric. *Joseph Bonomi: The Egyptianised Enigmas; Hartwell, Buckinghamshire*. London: Long Gallery Press, 2009.

Bouguereau, Adolphe-William

- Peck, James F., Eric Zafran, and Sylvia Svec. *In the Studios of Paris: William Bouguereau and His American Students*. Exh. cat., New Haven, Conn.: Yale University Press, 2006.
- Wissman, Fronia E. *Bouguereau*. San Francisco: Pomegranate, 1996.

Briullov, Karl Pavlovich

- Konstantinovna, Galina. *Karl Briullov*. St. Petersburg: Iskusstvo, 1979.

Brown, Ford Madox

- Barringer, Timothy John, et al. *Ford Madox Brown*. London: Giles, 2008.
- Walker, John Albert. *Work: Ford Madox Brown's Painting and Victorian Life*. London: Francis Boutle, 2006.

Brown, Lancelot “Capability”

Turner, Roger. *Capability Brown and the Eighteenth-Century English Landscape*. New York: Rizzoli, 1985.

Burne-Jones, Edward

Arcsott, Caroline. *William Morris and Edward Burne-Jones: Interlacings*. New Haven, Conn.: Yale University Press, 2008.

Ash, Russell. *Sir Edward Burne-Jones*. New York: Abrams, 1993.

Christian, John, Alan Crawford, Laurence Des Cars, and Stephen Wildman. *Edward Burne-Jones: Victorian Artist-Dreamer*. Exh. cat., New York: Metropolitan Museum of Art, 1998.

Butterfield, William

Thompson, Paul. *William Butterfield: Victorian Architect*. Boston: MIT Press, 1972.

Cabanel, Alexandre

Training an Artist: Alexandre Cabanel and the Academic Process in 19th Century France. Exh. cat., New York: Dahesh Museum, 1998.

Carpeaux, Jean-Baptiste

Lovett, Jennifer Gordon. *A Romance with Realism: The Art of Jean-Baptiste Carpeaux*. Exh. cat., Williamstown, Mass.: Sterling and Francine Clark Art Institute, 1989.

Wagner, Anne Middleton. *Jean-Baptiste Carpeaux: Sculptor of the Second Empire*. New Haven, Conn.: Yale University Press, 1986.

Catlin, George

Heyman, Therese Thau, George Gurney, and Brian W. Dippie. *George Catlin and His Indian Gallery*. Exh. cat., Washington, D.C.: Smithsonian American Art Museum, 2002.

Truettner, William H., ed. *George Catlin’s Souvenir of the North American Indians: A Facsimile of the Original Album*. Tulsa, Okla.: Gilcrease Museum, 2003.

Charpentier, Constance-Marie

Fine, Elsa Honig. *Women and Art: A History of Women Painters and Sculptors from the Renaissance to the 20th Century*. Montclair, N.J.: Allanheld and Schram, 1978.

Chassériau, Théodore

Guégan, Stéphane. *Théodore Chassériau, 1819–1856: The Unknown Romantic*. Exh. cat., New York: Metropolitan Museum of Art, 2002.

Church, Frederic Edwin

Carr, Gerald L. *Frederic Edwin Church: Romantic Landscapes and Seascapes*. New York: Adelson Galleries, 2007.

Davidson, Gail S. *Frederic Church, Winslow Homer, and Thomas Moran: Tourism and the American Landscape*. New York: Bulfinch Press, 2006.

Howat, John K. *Frederic Church*. New Haven, Conn.: Yale University Press, 2005.

Kelly, Franklin. *Frederic Edwin Church*. Exh. cat., Washington, D.C.: National Gallery of Art, 1989.

Clésinger, Auguste

Joyce, Wendy Nolan. "Sculpting the Modern Muse: Auguste Clésinger's *Femme Piquée par un serpent*." *Nineteenth-Century French Studies* 35, no. 1 (2006): 166–188.

Cole, Thomas

Baigell, Matthew. *Thomas Cole*. New York: Watson-Guptill, 1981.

Powell, Earl A. *Thomas Cole*. New York: Abrams, 1990.

Constable, John

Bailey, Anthony. *John Constable: A Kingdom of His Own*. London: Vintage Books, 2006.

Kroeber, Karl. *Romantic Landscape Vision: Constable and Wordsworth*. Madison: University of Wisconsin Press, 1975.

Lambert, Ray. *John Constable and the Theory of Landscape Painting*. Cambridge: Cambridge University Press, 2005.

Leslie, Charles Robert. *Memoirs of the Life of John Constable*. London: Phaidon, 1951.

Rosenthal, Michael. *Constable: The Painter and His Landscape*. New Haven, Conn.: Yale University Press, 1983.

Vaughan, William. *John Constable*. London: Tate Gallery, 2002.

Cotman, John Sell

Hill, David. *Cotman in the North: Watercolours of Durham and Yorkshire*. New Haven, Conn.: Yale University Press, 2005.

Holcomb, Adele M. *John Sell Cotman*. Exh. cat., London: British Museum Publications, 1978.

Couture, Thomas

Boime, Albert. *Thomas Couture and the Eclectic Vision*. New Haven, Conn.: Yale University Press, 1980.

Cozens, John Robert

Wilton, Andrew. *The Art of Alexander and John Robert Cozens*. New Haven, Conn.: Yale University Press, 1980.

Crome, John

Shiret, David. *John Crome, 1768–1821*. Dereham, Norfolk, England: Larks Press, 1998.

Cropsey, Jasper Francis

Identity Theft: How a Cropsey Became a Gifford. Charlotte, N.C.: Mint Museum of Art, 2009.

Jasper Francis Cropsey: Interpreting Nature. Catskill, N.Y.: Thomas Cole National Historic Site, 2006.

Dadd, Richard

Allderidge, Patricia. *Richard Dadd*. London: Academy Editions, 1974.

Dahl, Johan Christian Clausen

Spencer-Longhurst, Paul. *Moonrise over Europe: J. C. Dahl and Romantic Landscape*. New York: Palgrave Macmillan, 2006.

Danby, Francis

Greenacre, Francis. *Francis Danby, 1793–1861*. Exh. cat., London: Tate Gallery, 1988.

Dantan, Jean-Pierre

Seligman, Janet. *Figures of Fun: The Caricatures-Statuettes of Jean-Pierre Dantan*. London: Oxford University Press, 1957.

Daumier, Honoré

- Laughton, Bruce. *Honoré Daumier*. New Haven, Conn.: Yale University Press, 1996.
- Ramus, Charles F. *Daumier, 120 Great Lithographs*. New York: Dover, 1978.

David, Jacques-Louis

- Bordes, Philippe. *Jacques-Louis David: Empire to Exile*. Exh. cat., New Haven, Conn.: Yale University Press, 2005.
- Brookner, Anita. *Jacques-Louis David*. New York: Harper and Row, 1980.
- Crow, Thomas E. *Emulation: David, Drouais, and Girodet in the Art of Revolutionary France*. New Haven, Conn.: Yale University Press, 2006.
- Johnson, Dorothy. *Jacques-Louis David: New Perspectives*. Newark: University of Delaware Press, 2006.
- Monneret, Andrew L. *David and Neo-Classicism*. Paris: Terrail, 1999.
- Porterfield, Todd B., and Susan L. Siegfried. *Staging Empire: Napoleon, Ingres and David*. University Park: Pennsylvania State University Press, 2006.
- Roberts, Warren. *Jacques-Louis David, Revolutionary Artist: Art, Politics, and the French Revolution*. Chapel Hill: University of North Carolina Press, 1989.
- Schnapper, Antoine. *David*. New York: Alpine Fine Arts, 1980.

Delacroix, Eugène

- Eugène Delacroix (1798–1863): Paintings, Drawings, and Prints from North American Collections*. Exh. cat., New York: Metropolitan Museum of Art, 1991.
- Johnson, Lee. *The Paintings of Eugene Delacroix: A Critical Catalogue*. Oxford: Oxford University Press, 1981.
- Wright, Beth Segal. *The Cambridge Companion to Delacroix*. Cambridge: Cambridge University Press, 2001.

Delaroche, Paul (Hippolyte)

- Bann, Stephen. *Paul Delaroche: History Painted*. Princeton, N.J.: Princeton University Press, 1997.
- Ziff, Norman D. *Paul Delaroche: A Study in Nineteenth-Century French History Painting*. New York: Garland, 1977.

Devey, George

- Allibone, Jill. *George Devey: Architect, 1820–1886*. Cambridge: Lutterworth Press, 1991.

Durand, Asher Brown

Ferber, Linda S. *Kindred Spirits: Asher B. Durand and the American Landscape*. New York: Brooklyn Museum, 2007.

Lawall, David B. *Asher Brown Durand, His Art and Art Theory in Relation to His Times*. New York: Garland, 1977.

Dyce, William

Babington, Caroline, et al. *William Dyce and the Pre-Raphaelite Vision*. Aberdeen: Aberdeen City Council, 2006.

Eastlake, Charles Locke

Robertson, David. *Sir Charles Eastlake and the Victorian Art World*. Princeton, N.J.: Princeton University Press, 1978.

Eckersberg, Christoffer Wilhelm

Buck, Agneta Maria Nordmark. *The Roman Architectural Landscapes of Christoffer Wilhelm Eckersberg*. Ann Arbor, Mich.: University Microfilms, 1979.

Conisbee, Philip. *Christoffer Wilhelm Eckersberg, 1783–1853*. Washington, D.C.: National Gallery of Art, 2003.

Fire danske klassikere: Nicolai Abildgaard, Jens Juel, Christoffer Wilhelm Eckersberg og Bertel Thorvaldsen. Exh. cat., Nasjonalgalleriet (Norway), Oslo: Galleriet, 1992.

Feuerbach, Anselm

Kupper, Daniel. *Anselm Feuerbach*. Reinbek bei Hamburg: Rowohlt, 1993.

Friedrich, Caspar David

Bischoff, Ulrich, et al. *From Caspar David Friedrich to Gerhard Richter: German Paintings from Dresden*. Los Angeles: J. Paul Getty Museum, 2006.

Boele, Vincent, et al. *Caspar David Friedrich and the German Romantic Landscape*. Aldershot, England: Lund Humphries, 2008.

Hofmann, Werner. *Caspar David Friedrich*. New York: Thames and Hudson, 2000.

Sumowski, Werner. *Caspar David Friedrich-Studien*. Wiesbaden: F. Steiner, 1971.

Taschen, Angelika. *Caspar David Friedrich*. London: Taschen, 2003.

Fuseli, Johann Heinrich

Lentzsh, Franziska. *Fuseli: The Wild Swiss*. Zurich: Scheidegger and Spiess, 2005.

Pressly, Nancy L. *The Fuseli Circle in Rome: Early Romantic Art of the 1770s*. New Haven, Conn.: Yale University Press, 1979.

Schiff, Gert. *Johann Heinrich Füssli*. Zurich: Berichthaus, 1973.

Garnier, J. L. Charles

Mead, Christopher Curtis. *Charles Garnier's Paris Opéra: Architectural Empathy and the Renaissance of French Classicism*. Cambridge, Mass.: MIT Press, 1991.

Géricault, Théodore

Eitner, Lorenz. *Géricault: His Life and Work*. London: Phaidon, 1983.

———. *Géricault's Raft of the Medusa*. London: Phaidon, 1973.

Gérôme, Jean-Léon

Ackerman, Gerald M. *The Life and Work of Jean-Léon Gérôme: With a catalogue raisonné*. New York: Sotheby's, 1986.

Gifford, Sanford Robinson

Avery, Kevin J., and Franklin Kelly. *Hudson River School Visions: The Landscapes of Sanford R. Gifford*. New York: Metropolitan Museum of Art, 2003.

Gillray, James

Godfrey, Richard T., and Mark Hallet. *James Gillray: The Art of Caricature*. London: Tate Publications, 2001.

Hill, Draper. *The Satirical Etchings of James Gillray*. New York: Dover, 1976.

Girodet-Trioson, Anne-Louis

Crow, Thomas E. *Emulation: David, Drouais, and Girodet in the Art of Revolutionary France*. New Haven, Conn.: Yale University Press, 2006.

Sérullaz, Arlette. *Gérard, Girodet, Gros: David's Studio*. Milan: 5 Continents, 2005.

Girtin, Thomas

Morris, Susan. *Thomas Girtin, 1775–1802*. New Haven, Conn.: Yale University Press, 1986.

Smith, Greg, et al. *Thomas Girtin: The Art of Watercolour*. London: Tate Publications, 2002.

Gleyre, Marc-Charles-Gabriel

Thévoz, Michel. *L'académisme et ses fantasmes: le réalisme imaginaire de Charles Gleyre*. Paris: Éditions de Minuit, 1980.

Goya y Lucientes, Francisco

Brown, Jonathan, and Susan Grace Galassi. *Goya's Last Works*. New Haven, Conn.: Yale University Press, 2006.

Gassier, Pierre. *Goya*. New York: Rizzoli, 1989.

Glendinning, Nigel. *Goya and His Critics*. New Haven, Conn.: Yale University Press, 1977.

Harris, Enriqueta. *Goya*. London: Phaidon, 1969.

Hughes, Robert. *Goya*. New York: Alfred A. Knopf, 2003.

Huxley, Aldous. *The Complete Etchings of Goya*. New York: Crown Publishers, 1943.

Licht, Fred. *Goya*. New York: Abbeville Press, 2001.

Pérez Sánchez, Alfonso E., and Eleanor A. Sayre. *Goya and the Spirit of Enlightenment*. Exh. cat., Boston: Museum of Fine Arts, 1989.

Sureda, Joan. *Goya and Italy*. Madrid: Fundación Goya en Aragón, 2008.

Grandville (Jean-Ignace Gérard)

Appelbaum, Stanley, and P.-J. Stahl. *Bizarceries and Fantasies of Grandville: 266 Illustrations from "Un autre monde" and "Les Animaux."* New York: Dover Publications, 1974.

Greenough, Horatio

Saunders, Richard H. *Horatio Greenough: An American Sculptor's Drawings*. Middlebury, Vt.: Middlebury College Museum of Art, 1999.

Wright, Nathalia. *Horatio Greenough, the First American Sculptor*. Philadelphia: University of Pennsylvania Press, 1963.

Gros, Baron Antoine-Jean

Grigsby, Darcy Grimaldo. *Extremities: Painting Empire in Post-Revolutionary France*. New Haven, Conn.: Yale University Press, 2002.

O'Brien, David. *After the Revolution: Antoine-Jean Gros, Painting and Propaganda under Napoleon*. University Park: Pennsylvania University Press, 2006.

Prendergast, Christopher. *Napoleon and History Painting: Antoine-Jean Gros's "La Bataille d'Eylau."* Oxford: Clarendon Press, 1997.

Haydon, Benjamin Robert

- O'Keefe, Paul. *A Genius for Failure: The Life of Benjamin Robert Haydon*. London: Bodley Head, 2009.
- Olney, Clarke. *Benjamin Robert Haydon: Historical Painter*. Athens: University of Georgia Press, 1952.

Hayez, Francesco

- Mastruzzo, Giuseppe. *History and Narrativity in the Painting of Francesco Hayez, 1791–1882*. Canterbury, England: University of Kent at Canterbury, 1999.

Heade, Martin Johnson

- Benfey, Christopher E. G. *A Summer of Hummingbirds: Love, Art, and Scandal in the Intersecting Worlds of Emily Dickinson, Mark Twain, Harriet Beecher Stowe, and Martin Johnson Heade*. New York: Penguin, 2008.
- Favis, Roberta Smith. *Martin Johnson Heade in Florida*. Gainesville: University Press of Florida, 2003.
- Stebbins, Theodore E. *The Life and Works of Martin Johnson Heade*. New Haven, Conn.: Yale University Press, 1975.
- . *Martin Johnson Heade*. Boston: Museum of Fine Arts, 1999.

Hicks, Edward

- Ford, Alice. *Edward Hicks, his Life and Art*. New York: Abbeville Press, 1985.
- Weekley, Carolyn J., and Laura Pass Barry. *The Kingdoms of Edward Hicks*. Williamsburg, Va.: Colonial Williamsburg Foundation, 1999.

Hodges, William

- Guest, Harriet. *Empire, Barbarism, and Civilization: James Cook, William Hodges, and the Return to the Pacific*. Cambridge: Cambridge University Press, 2007.
- Quilley, Geoff, and John Bonehill. *William Hodges, 1744–1797: The Art of Exploration*. Exh. cat., New Haven, Conn.: Yale University Press, 2004.

Homer, Winslow

- Cikovsky, Nicolai, and Franklin Kelly. *Winslow Homer*. Exh. cat., New Haven, Conn.: Yale University Press, 1995.
- Davidson, Gail S. *Frederic Church, Winslow Homer, and Thomas Moran: Tourism and the American Landscape*. New York: Bulfinch Press, 2006.
- Griffin, Randall C. *Winslow Homer: An American Vision*. London: Phaidon, 2006.

Unger, Miles. *The Watercolors of Winslow Homer*. New York: Norton, 2001.
 Wilmerding, John. *Winslow Homer*. New York: Praeger, 1972.

Hosmer, Harriet

Oles, Carole. *Waking Stone: Inventions on the Life of Harriet Hosmer*. Fayetteville: University of Arkansas Press, 2006.
 Sherwood, Dolly. *Harriet Hosmer, American Sculptor, 1830–1908*. Columbia: University of Missouri Press, 1991.

Huet, Paul

Dunn, Nicola. *French Impressions: French Painting from Paul Huet to Louis Valtat*. London: Noortman, 1997.

Hughes, Arthur

Roberts, Leonard, and Stephen Wildman. *Arthur Hughes: His Life and Works; A Catalogue Raisonné*. Woodbridge, Suffolk, England: Antique Collector's Club, 1997.

Hunt, Richard Morris

Baker, Paul R. *Richard Morris Hunt*. Cambridge, Mass.: MIT Press, 1980.
 Stein, Susan. *The Architecture of Richard Morris Hunt*. Chicago: University of Chicago Press, 1986.

Hunt, William Holman

Bronkhurst, Judith. *William Holman Hunt: A catalogue raisonné*. New Haven, Conn.: Yale University Press, 2006.
 Jacobi, Carol. *William Holman Hunt: Painter, Painting, Paint*. Manchester: Manchester University Press, 2006.
 Lochnan, Katharine Jordan, and Carol Jacobi. *William Holman Hunt and the Pre-Raphaelite Vision*. New Haven, Conn.: Yale University Press, 2008.

Ingres, Jean-Auguste-Dominique

Bryson, Norman. *Tradition and Desire: From David to Delacroix*. Cambridge: Cambridge University Press, 1984.
 Porterfield, Todd B., and Susan L. Siegfried. *Staging Empire: Napoleon, Ingres, and David*. University Park: Pennsylvania State University Press, 2006.
 Rosenblum, Robert. *Jean-Auguste-Dominique Ingres*. New York: Abrams, 1967.

Tinterow, Gary, Philip Conisbee, and Hans Naef. *Portraits by Ingres: Image of an Epoch*. Exh. cat., New York: Metropolitan Museum of Art, 1999.

Vigne, Georges. *Ingres*. New York: Abbeville Press, 1995.

Inness, George

Bell, Adrienne Baxter. *George Inness and the Visionary Landscape*. Exh. cat., New York: George Braziller, 2003.

———. *George Inness: Writings and Reflections on Art and Philosophy*. New York: George Braziller, 2006.

Cikovsky, Nicolai. *George Inness*. New York: Praeger, 1971.

DeLue, Rachael Ziady. *George Inness and the Science of Landscape*. Chicago: University of Chicago Press, 2004.

Quick, Michael. *George Inness: A Catalogue Raisonné*. New Brunswick, N.J.: Rutgers University Press, 2007.

Simpson, Marc, and Wanda M. Corn. *Like Breath on Glass: Whistler, Inness, and the Art of Painting Softly*. Exh. cat., Williamstown, Mass.: Sterling and Francine Clark Art Institute, 2008.

Jones, Thomas

Sumner, Ann, et al. *Thomas Jones (1742–1803): An Artist Rediscovered*. New Haven, Conn.: Yale University Press, 2003.

Juel, Jens Jørgensen

Fire danske klassikere: Nicolai Abildgaard, Jens Juel, Christoffer Wilhelm Eckersberg og Bertel Thorvaldsen. Exh. cat., Nasjonalgalleriet (Norway), Oslo: Galleriet, 1992.

Kersting, Georg Friedrich

Gärtner, Hannelore. *Georg Friedrich Kersting*. Leipzig: E. A. Seemann, 1988.

Koch, Joseph Anton

Frank, Mitchell B. *Joseph Anton Koch*. Ottawa: National Gallery of Canada, 2007.

Krafft, Johann Peter

Frank, Mitchell B. *Johann Peter Krafft*. Ottawa: National Gallery of Canada, 2007.

Landseer, Sir Edwin

Ormond, Richard, et al. *Sir Edwin Landseer*. New York: Rizzoli, 1981.

Lane, Fitz Hugh

Wilmerding, John. *Fitz Hugh Lane*. New York: Praeger, 1971.

Lawrence, Sir Thomas

Ashton, Geoffrey. *Sir Thomas Lawrence*. London: Chaucer, 2006.

Levey, Michael. *Sir Thomas Lawrence*. New Haven, Conn.: Yale University Press, 2005.

Lewis, Edmonia

Hartigan, Lynda Roscoe. *Sharing Traditions: Five Black Artists in Nineteenth-Century America*. Washington, D.C.: Smithsonian Institution Press, 1985.

Linnell, John

Crouan, Katharine. *John Linnell, a Centennial Exhibition*. Cambridge: Fitzwilliam Museum, 1982.

Loutherbourg, Philip James de

Worrall, David. *Theatric Revolution: Drama, Censorship and Romantic Period Subcultures, 1773–1832*. New York: Oxford University Press, 2006.

Mackintosh, Charles Rennie

Crawford, Alan. *Charles Rennie Mackintosh*. New York: Thames and Hudson, 1995.

Fiell, Charlotte, and Peter Fiell. *Charles Rennie Mackintosh*. London: Taschen, 2004.

Kaplan, Wendy. *Charles Rennie Mackintosh*. New York: Abbeville Press, 1996.

Meissonier, Jean-Louis-Ernest

Gotlieb, Marc. *The Plight of Emulation: Ernest Meissonier and French Salon Painting*. Princeton, N.J.: Princeton University Press, 1996.

Hungerford, Constance Cain. *Ernest Meissonier: Master in His Genre*. Cambridge: Cambridge University Press, 1999.

Menzel, Adolph Friedrich Erdmann von

Fried, Michael. *Menzel's Realism: Art and Embodiment in Nineteenth-Century Berlin*. New Haven, Conn.: Yale University Press, 2002.

Méryon, Charles

Collins, Roger. *Charles Meryon: A Life*. Devizes, France: Garton, 1999.

Millais, John Everett

- Barlow, Paul. *Time Present and Time Past: The Art of John Everett Millais*. Burlington, Vt.: Ashgate, 2005.
- Mancoff, Debra N. *John Everett Millais: Beyond the Pre-Raphaelite Brotherhood*. New Haven, Conn.: Yale University Press, 2001.
- Rosenfeld, Jason, and Alison Smith. *Millais*. London: Tate, 2007.

Miller, Sanderson

- Meir, Jennifer. *Sanderson Miller and His Landscapes*. Chichester, England: Phillimore, 2006.

Moran, Thomas

- Anderson, Nancy K. *Thomas Moran*. Exh. cat., New Haven, Conn.: Yale University Press, 1997.
- Clark, Carol. *Thomas Moran: Watercolors of the American West; Text and Catalogue Raisonné*. Austin: University of Texas Press, 1980.
- Davidson, Gail S. *Frederic Church, Winslow Homer, and Thomas Moran: Tourism and the American Landscape*. New York: Bulfinch, 2006.
- Kinsey, Joni. *Thomas Moran and the Surveying of the American West*. Washington, D.C.: Smithsonian Institution Press, 1992.

Moreau, Gustave

- Lacambre, Geneviève. *Gustave Moreau: Magic and Symbols*. New York: Abrams, 1999.
- Mathieu, Pierre-Louis. *Gustave Moreau*. Paris: Flammarion, 1995.
- Selz, Jean. *Gustave Moreau*. New York: Crown, 1979.

Morris, William

- Arscott, Caroline. *William Morris and Edward Burne-Jones: Interlacings*. New Haven, Conn.: Yale University Press, 2008.
- Helsing, Elizabeth K. *Poetry and the Pre-Raphaelite Arts: Dante Gabriel Rossetti and William Morris*. New Haven, Conn.: Yale University Press, 2008.
- Stansky, Peter. *William Morris*. Oxford: Oxford University Press, 1983.

Mulready, William

- Heleniak, Kathryn Moore. *William Mulready*. New Haven, Conn.: Yale University Press, 1980.

Nash, John

Summerson, John. *The Life and Work of John Nash, Architect*. Cambridge, Mass.: MIT Press, 1980.

Overbeck, Johann Friedrich

Gossman, Lionel. *The Making of a Romantic Icon: The Religious Context of Friedrich Overbeck's Italia und Germania*. Philadelphia: American Philosophical Society, 2007.

Palmer, Samuel

Lister, Raymond. *The Paintings of Samuel Palmer*. Cambridge: Cambridge University Press, 1985.

Powers, Hiram

Ambrosini, Lynne, and Rebecca Ann Gay Reynolds. *Hiram Powers: Genius in Marble*. Cincinnati, Ohio: Taft Museum of Art, 2007.

Wunder, Richard P. *Hiram Powers: Vermont Sculptor, 1805–1873*. Newark: University of Delaware Press, 1989.

Préault, Auguste

Millard, Charles W. *Auguste Préault: sculpteur romantique, 1809–1879*. Paris: Galimard, 1997.

Prud'hon, Pierre-Paul

Guffey, Elizabeth E. *Drawing an Elusive Line: The Art of Pierre-Paul Prud'hon*. Newark: University of Delaware Press, 2001.

Laveissière, Sylvain. *Pierre-Paul Prud'hon*. Exh. cat., New York: Metropolitan Museum of Art, 1998.

Pugin, Augustus Welby Northmore

Aldrich, Megan Brewster, and Paul Atterbury. *A. W. N. Pugin: Master of Gothic Revival*. New Haven, Conn.: Yale University Press, 1995.

Hill, Rosemary. *God's Architect: Pugin and the Building of Romantic Britain*. London: Allen Lane, 2007.

Puvis de Chavannes, Pierre

Lemoine, Serge. *Toward Modern Art: From Puvis de Chavannes to Matisse and Picasso*. New York: Rizzoli, 2002.

Shaw, Jennifer Laurie. *Dream States: Puvis de Chavannes, Modernism, and the Fantasy of France*. New Haven, Conn.: Yale University Press, 2002.

Ramboux, Johann Anton

Zahn, Eberhard. *Johann Anton Ramboux*. Trier: Spee-Verlag, 1980.

Reinagle, Philip

Bowron, Edgar Peter. *Best in Show: The Dog in Art from the Renaissance to Today*. New Haven, Conn.: Yale University Press, 2006.

Rethel, Alfred

Moffitt, John F. *The Enthroned Corpse of Charlemagne: The Lord-in-Majesty Theme in Early Medieval Art and Life*. Jefferson, N.C.: McFarland, 2007.

Richard, Fleury-François

Chaudonneret, Marie Claude. *Fleury Richard et Pierre Révoil: La peinture troubadour; Ouvrage publié avec le concours du Centre National des Lettres*. Paris: Arthena, 1980.

Richmond, George

Lister, Raymond. *George Richmond: A Critical Biography*. London: Robin Garton, 1981.

Rickman, Thomas

Rickman, Thomas. *An Attempt to Discriminate the Style of Architecture in England, from the Conquest to the Reformation: With a Sketch of the Grecian and Roman Orders; Notices of Numerous British Edifices; and Some Remarks on the Architecture of a Part of France*. London: J. H. Parker, 1848.

Robert, Hubert

Dubun, Nina Lenore. *Futures and Ruins: The Painting of Hubert Robert*. Ann Arbor, Mich.: UMI, 2006.

Radisich, Paula Rea. *Hubert Robert: Painted Spaces of the Enlightenment*. Cambridge: Cambridge University Press, 1998.

Roberts, David

Culliford, Barbara. *David Roberts: A Victorian Artist in Egypt and the Holy Land*. London: Barrie and Jenkins, 1987.

Rossetti, Dante Gabriel

- Ash, Russell. *Dante Gabriel Rossetti*. New York: Abrams, 1995.
- Faxon, Alicia Craig. *Dante Gabriel Rossetti*. New York: Abbeville Press, 1989.
- Helsing, Elizabeth K. *Poetry and the Pre-Raphaelite Arts: Dante Gabriel Rossetti and William Morris*. New Haven, Conn.: Yale University Press, 2008.
- McGann, Jerome. *Dante Gabriel Rossetti and the Game That Must Be Lost*. New Haven, Conn.: Yale University Press, 2000.
- Riede, David G. *Dante Gabriel Rossetti and the Limits of Victorian Vision*. Ithaca, N.Y.: Cornell University Press, 1983.

Rude, François

- Champion, Jean-Loup, and Charles Janoray. *French Romantic Sculpture: From Rude to Pr  ault*. Exh. cat., New York: Charles Janoray, 2000.

Runge, Philipp Otto

- Bisanz, Rudolf M. *German Romanticism and Philipp Otto Runge: A Study in Nineteenth-Century Art Theory and Iconography*. DeKalb: Northern Illinois University Press, 1970.
- Hohl, Hanna, et al. *Philipp Otto Runge, Caspar David Friedrich: The Passage of Time*. Exh. cat., Amsterdam: Van Gogh Museum, 1996.

Salvin, Anthony

- Allibone, Jill. *Anthony Salvin: Pioneer of Gothic Revival Architecture, 1799–1881*. Cambridge: Lutterworth, 1988.

Schadow, Johann Gottfried

- Badst  bner-Gr  ger, Sibylle, et al. *Johann Goffried Schadow: die Zeichnungen*. Berlin: Deutscher Verlag f  r Kunstwissenschaft, 2006.

Scheffer, Ary

- Verhoogt, Robert. *Art in Reproduction: Nineteenth-Century Prints after Lawrence Alma-tadema, Jozef Israels and Ary Scheffer*. Amsterdam: Amsterdam University Press, 2007.

Schinkel, Karl Friedrich

- Bergdoll, Barry, and Erich Lessing. *Karl Friedrich Schinkel: An Architecture for Prussia*. New York: Rizzoli, 1994.

Cramer, Johannes, et al. *Karl Friedrich Schinkel: Guide to His Buildings*. Munich: Deutscher Kunstverlag, 2007.

Snodin, Michael. *Karl Friedrich Schinkel: A Universal Man*. New Haven, Conn.: Yale University Press, 1991.

Scott, George Gilbert

Cole, David. *The Work of George Gilbert Scott*. London: Architectural Press, 1980.

Sequeira, Domingos António de

Mourisca, Maria Alice. *1768–1837: Sequeira: um portugues na mudança dos tempos*. Exh. cat., Lisbon: Museu Nacional de Arte Antigua, 1996.

Stanfield, Clarkson

The Spectacular Career of Clarkson Stanfield, 1793–1867: Seaman, Scene-Painter, Royal Academician. Exh. cat., Newcastle upon Tyne: Tyne and Wear County Council Museums, 1979.

Street, George Edmund

Elliott, John, et al. *George Edmund Street: A Victorian Architect in Berkshire*. Reading, England: University of Reading, 1998.

Sully, Thomas

Barratt, Carrie Rebor. *Queen Victoria and Thomas Sully*. Exh. cat., Princeton, N.J.: Princeton University Press, 2000.

Fabian, Monroe H. *Mr. Sully, Portrait Painter: The Works of Thomas Sully (1783–1872)*. Washington, D.C.: Smithsonian Institution, 1983.

Suydam, James Augustus

Manthorne, Katherine, and Mark DeSaussure Mitchell. *Luminist Horizons: The Art and Collection of James A. Suydam*. New York: George Braziller, 2006.

Thorvaldsen, Bertel

Berner, Marie Louise. *Bertel Thorvaldsen*. Copenhagen: Museum Tusculanum, 2005.

Fejfer, Jane, and Torben Melander. *Thorvaldsen's Ancient Sculptures: A Catalogue of the Ancient Sculptures in Stone in the Collection of Bertel Thorvaldsen, Thorvaldsens Museum*. Copenhagen: Thorvaldsens Museum, 2003.

Fire danske klassikere: Nicolai Abildgaard, Jens Juel, Christoffer Wilhelm Eckersberg og Bertel Thorvaldsen. Exh. cat., Nasjonalgalleriet (Norway), Oslo: Galleriet, 1992.

Turner, Joseph Mallord William

Gage, John. *J. M. W. Turner: A Wonderful Range of Mind.* New Haven, Conn.: Yale University Press, 1987.

Rodner, William S. *J. M. W. Turner: Romantic Painter of the Industrial Revolution.* Berkeley: University of California Press, 1998.

Wilton, Andrew. *Turner in His Time (Revised and Updated).* New York: Thames and Hudson, 2007.

Upjohn, Richard

Upjohn, Everard M. *Richard Upjohn: Architect and Churchman.* New York: Da Capo Press, 1968.

Veit, Philipp

Suhr, Norbert. *Philip Veit (1793–1877): Leben und Werk eines Nazareners; Monographie und Werkverzeichnis.* Weinheim, Germany: VCH, 1991.

Vela, Vincenzo

Scott, Nancy J. *Vincenzo Vela, 1820–1891.* New York: Garland, 1979.

Venetsianov, Alexei Gavrilovich

Sarb'janov, Dmitrij. *Aleksei Venetsianov.* St. Petersburg, Russia: Aurora Art Publications, 1988.

Viollet-le-Duc, Eugène Emmanuel

Midant, Jean-Paul. *Viollet-Le-Duc: The French Gothic Revival.* London: Art Stock, 2002.

Viollet-le-Duc, Eugène Emmanuel. *Dictionnaire raisonné de l'architecture française du XIe au XVIe siècle.* Paris: Ve. A. Morel, 1868–1874.

Voysey, Charles Francis Annesley

Simpson, Duncan. *C. F. A. Voysey: An Architect of Individuality.* New York: Whitney Library of Design, 1981.

Walpole, Horace

- Chalcraft, Anna, and Judith Viscardi. *Strawberry Hill: Horace Walpole's Gothic Castle*. London: Frances Lincoln, 2007.
- Honour, Hugh. *Horace Walpole*. London: Longmans, 1957.
- Kallich, Martin. *Horace Walpole*. New York: Twayne Publishers, 1971.

Waterhouse, Alfred

- Girouard, Mark. *Alfred Waterhouse and the Natural History Museum*. New Haven, Conn.: Yale University Press, 1981.

Waterhouse, John William

- Noakes, Aubrey. *John William Waterhouse*. London: Chaucer, 2004.
- Trippi, Peter. *J. W. Waterhouse*. New York: Phaidon, 2002.

Westmacott, Sir Richard

- Busco, Marie. *Sir Richard Westmacott, Sculptor*. Cambridge: Cambridge University Press, 1994.

Whistler, James Abbott McNeil

- Curry, David Park. *James McNeil Whistler at the Freer Art Gallery*. New York: Norton, 1984.
- Denker, Eric. *Whistler and His Circle in Venice*. Exh. cat., Washington, D.C.: Corcoran Gallery of Art, 2003.
- Merrill, Linda. *A Pot of Paint: Aesthetics on Trial in Whistler v Ruskin*. Washington, D.C.: Smithsonian Institution, 1992.
- Robins, Anna Gruetzner. *A Fragile Modernism: Whistler and His Impressionist Followers*. New Haven, Conn.: Yale University Press, 2007.
- Simpson, Marc, and Wanda M. Corn. *Like Breath on Glass: Whistler, Inness, and the Art of Painting Softly*. Exh. cat., Williamstown, Mass.: Sterling and Francine Clark Art Institute, 2008.
- Young, Andrew McLaren, et al. *The Paintings of James McNeill Whistler*. New Haven, Conn.: Yale University Press, 1980.

Wolf, Caspar

- Kunz, Stephan. *Caspar Wolf: ein Panorama der Schweizer Alpen*. Aarau, Germany: Aargauer Kunsthhaus, 2001.
- Raeber, Willi. *Caspar Wolf, 1735–1783: sein Leben und sein Werk*. Exh. cat., Munich: Prestel, 1979.

Wright, Joseph of Derby

Barker, Elizabeth E., and Alex Kidson. *Joseph Wright of Derby and the "Dawn of Taste" in Liverpool*. New Haven, Conn.: Yale University Press, 2007.

Nicolson, Benedict. *Joseph Wright of Derby: Painter of Light*. New York: Pantheon Books, 1968.

About the Author

Allison Lee Palmer is an associate professor of art history in the School of Art and Art History at the University of Oklahoma. She received her Ph.D. from Rutgers University in New Jersey with a dissertation titled “The Church of Gesù e Maria on the Via del Corso: Urban Planning in Baroque Rome.” Her undergraduate degree in art history is from Mount Holyoke College in Massachusetts. Dr. Palmer currently teaches undergraduate and graduate courses in art from the Renaissance through the 18th century, as well as several interdisciplinary humanities courses for the College of Liberal Studies at the University of Oklahoma. Her University of Oklahoma teaching awards include the College of Liberal Studies Superior Teaching Award (2010), the School of Art Excellence in Teaching Award (2008), the College of Fine Arts Peer Recognition Award (2004), the College of Liberal Studies Superior Teaching Award (2002), and the Rufus G. Hall Faculty Award from the College of Liberal Studies (2001).

Dr. Palmer’s publications focus on Italian Renaissance and baroque art and include the following: *Historical Dictionary of Architecture* (Lanham, Md.: Scarecrow Press, 2008); “The *Last Supper* by Marcos Zapata (c. 1753): A Meal of Bread, Wine and Guinea Pig,” *Aurora: The Journal of the History of Art* 9 (2008): 54–73; abstract of “Sport and Art in Dutch Baroque Landscape Painting,” *Proceedings of the North American Society for Sport History* (2007): 5–6; “The Raising of the Cross,” catalogue entry, *Selected Paintings and Sculpture from the Collection of the Oklahoma City Art Museum* (Oklahoma City: Oklahoma City Museum of Art, 2007), 116–117; “The Image of the *Risen Christ* and the Art of the Roman Baroque Tabernacle,” *Proceedings of the International Conference “Constructions of Death, Mourning and Memory,”* October 2006; “The Maternal Madonna in *Quattrocento* Florence: Social Ideals in the Family of the Patriarch,” *Source—Notes in the History of Art* 21, no. 3 (Spring 2002): 7–14; “The Walters’ *Madonna and Child* Plaque and Private Devotional Art in Early Renaissance Italy,” *Walters Art Journal* 59 (June 2001): 73–84; “Carlo Maratti’s *Triumph of Clemency* in the Altieri Palace in Rome: Papal Iconography in a Domestic Audience Hall,” *Source—Notes in the History of*

Art 17, no. 4 (Summer 1998): 18–25; “Bonino da Campione’s Monument of Bernabò Visconti and Equestrian Sculpture in the Late Middle Ages,” *Arte Lombarda* 121, no. 3 (1997): 57–66; “The First Building Campaign of the Gesù e Maria on the Via del Corso in Rome: 1615–1636,” *Architectura: Zeitschrift für Geschichte der Baukunst* 27, no. 1 (1997): 1–20; and “The Church of Gesù e Maria and Augustinian Construction during the Counter-Reformation,” *Augustinian Studies* 28, no. 1 (1997): 111–140. Dr. Palmer has recently published a historical volume on neoclassical art and architecture for Scarecrow Press, which should be referred to for many romantic-era artists whose careers hark back to neoclassicism.