

# Romanticism



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# Romanticism

- Romanticism (also the Romantic era or the Romantic period) was an artistic, literary, musical, cultural and intellectual movement that originated in Europe toward the end of the 18th century, and in most areas was at its peak in the approximate period from 1800 to 1850.



- Romanticism was characterized by its emphasis on emotion and individualism as well as glorification of all the past and nature, preferring the medieval rather than the classical
- It was partly a reaction to the Industrial Revolution,
- The nature of Romanticism may be approached from the starting point of the primary importance of the free expression of the feelings of the artist.

- The artists did not want to follow certain style of academy.
- The creative freedom replaced the rules, logics and standards of academy style.
- The uniqueness became very important and strong part of romanticism.
- Romanticism was not a style, it was an attitude. It a way of thinking.
- There was an approach towards nature. The nature was not only painted, but there were various ways in which nature depicted and the approach was called picturesque approach.

- There was spirituality and deep bond with nature. In the poetry we can see this approach eg. Wordsworth, saw the same spirituality in nature. For William Blake, nature was the world of fantasy.
- The another approach was that nature was viewed as untamed, wild, and had immense power. For Turner, a British artist, approach the nature in this way in his paintings
- The third approach was that nature was viewed as regenerated or had life giving force. For Constable, a British artist, approach the nature in this way in his paintings.
- Many artists from France used the same approach to depict nature in their works .

- The subject matter was used by artists of romanticism was contemporary history mythology or ancient mythology, exotic themes.
- The mental state or madness was also depict in paintings.
- The psychological representation of animal and human were also shown.
- The human failure also depicted.
- The style of the artist was individual. For David, the line had to be crisp, clarity in the form. The form shown in purely linear manner. For Delacroix, he used to make paintings in painterly manner. He essentially worked on variations of tonal quality of colours.

- On the other hand, Constable and Turner, they interested in depiction of landscape. Their visions towards nature in totally different.

# Eugène Delacroix (C.1798-1863 A. D.)

- He was a French Romantic artist. He was born on 1798 at Charenton-Saint-Maurice in Île-de-France, near Paris.
- The earliest influences on him were Gericault and other one was Lord Byron. with the "forces of the sublime", of nature in often violent action.



- Delacroix took for his inspiration the art of Rubens and painters of the Venetian Renaissance, with an attendant emphasis on colour and movement rather than clarity of outline and carefully modelled form. Dramatic and romantic content characterized the central themes of his maturity, and led him not to the classical models of Greek and Roman art, but to travel in North Africa, in search of the exotic.
- In 1815A.D., he became a student of well known academic painter named as Baron Pierre Narcisse Guerin. Delacroix learnt the art of line here. But soon his interest was primarily on colour representations.
- The Romantic poets had a great impact on him.

- In the words of Baudelaire, "Delacroix was passionately in love with passion, but coldly determined to express passion as clearly as possible."
- The geometrical compositional pattern of Gericault influenced him, but this influence was seen only in his early works.
- Along with time, the compositions became free.
- Besides that the influence of Goya was seen in his works, particularly the name horror was seen in his works.
- The major influence on him was Constable's landscape. He visited England in 1825AD. He contacted with Constable, Turner, Sir Thomas.

- He saw the works of Constable. So the impact of luminous quality of landscape and handling of colours came from Constable.
- He went to Morocco, Spain, Algeria in 1832AD. The impact of Morocco on him which was from the sites of Morocco. These sites opened his eyes.
- They taught him different vision of nature. brightly coloured garments, houses, impact visually on him.
- Before visit Morocco, the treatment of light was defused, but after visited that place, the light was almost shimmering.

- The ancient as well as contemporary poet's poems were used by him as subject matter eg. William Shakespeare, Dante etc.
- After 1832AD, the themes he used had very romantic sensitivity.
- He made paintings on portraits, mythology, literary subject, contemporary history. The exotic subject matter was also used by him.
- There was an energy in his paintings. They express movement.
- There was certain fascination with violence of tragic aspect of life. Along with that his paintings had sensuous quality. This quality came from the treatment of the colour.
- The feeling of surface texture was also created by him.

- He wrote about art. The theory about art, the theory of colours, the use of colour were written by him.
- He had some notes about his observations which were later became the foundations to Modern art. These notes are known as "The Colour Theory of Delacroix."

# Works of Delacroix

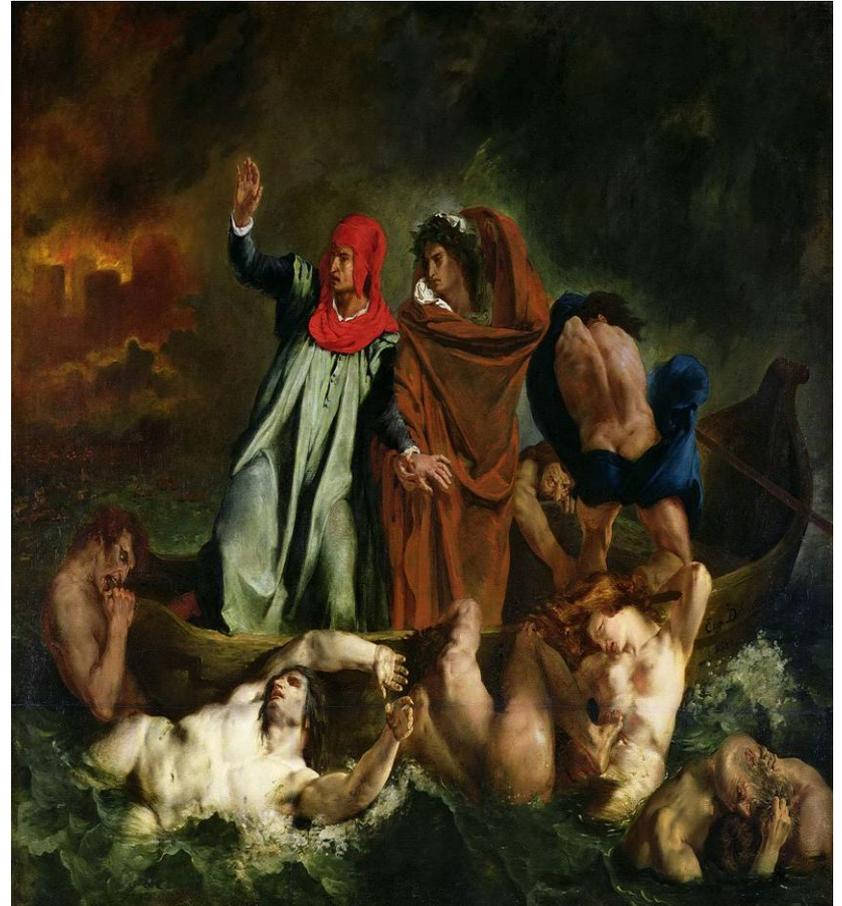
## The Barque of Dante and Virgil

Time period : C. 1822AD

Material : oil on canvas

Collection : Louvre Paris

This painting also known as Dante and Virgil in halo. It is a narrative poem. The poem has two sections in which talks about the journey of Dante from darkness and errors towards the divine. In this journey he was accompanied by Virgil, who was Roman poet. During this journey, many obstacles came, as they plough through waters heaving with tormented souls. After crossing the river they reached the island and from there the journey continued to heaven



where he got the glimpse of God.

In this painting, the hell journey of Dante and Virgil is shown. They are standing in a boat called barque. and they passing through the river called Styx in hell. The tormented souls are rising from the water of river. In the background the smoky mist and the blazing City of the Dead is shown. In the depiction of figure the impact of Michael

is shown. The muscular and powerful figures are shown. The compositional swtting is based on Gericault's Raft of Madua, but he goes beyond of Gericault. He breaks the pyramidal grouping. He interested in the effects of colours. He also used pure colours in some areas.the colourstic approach shows the impact of Rubens. In the depiction of water drops he used pure colours. Certain depth and brilliance in colous is shown.

# Massacre at Chios

Time period : 1824AD

Material : oil on canvas

Collection : Louvre ,Paris

This is a painting of civil ruin during this period, The Massacre at Chios has no heroic figure to counterbalance the crushed victims, and there is little to suggest hope among the ruin and despair. The vigour with which the aggressor is painted.



He himself modeled as the young man at the front with the outstretched arm. The pyramidal arrangement that governs Géricault's painting is similarly seen with the figures in the foreground of *The Massacre at Chios*. On this unlikely layout of characters, the dense assembly of characters at the front is in marked contrast to the open and dispersed spaces behind

them. Land and sea, light and shade run appear as bands of drifting colours listlessly running into each other. Delacroix appears to abandon the laws of perspective altogether with his rendering of clouds. The complete effect of this background is to suggest a constant opening out, dissolution and centrelessness. The men women and children are

harshly presented to viewers in the foreground. Their arrangement principally comprises two human pyramids—one pyramid to the left of the canvas culminating in the man with the red fez, and the other to the right culminating in the mounted soldier. The area between the two pyramids contains two soldiers in shadow, and two more Greek victims—a young man embraced by a young woman. The two men in the pyramid to the left are injured. The man at the front is on or near to the point of death, and the man poised at the top of the group appears unable to prepare a defence for himself.



His gaze is in the direction of the suffering children in front of him, but it does not fall on them. In contrast, the human pyramid to the right has a vigorous vertical an old woman raises her head to gaze into the sky, and to her right a baby seeks maternal comfort from a clenched-fisted corpse.background cuts through the centre of the composition and drops inexplicably out and back from the cluster of figures." This dramatic arrangement breaks the picture apart into fragments,

with clumps of tangled bodies, scattered glances and other details competing for the viewers attention.[9] In the middle distance, another mêlée of humanitarian disaster unfolds, and the background is an uneven display of sacked, burning settlements and scorched earth.

# Death of Sardana Palus

Time period: C. 1824AD

Material : oil on canvas

The subject matter of the painting is based on poem. It is actually a tragedy. In this painting, he talks about the king, who was about to loose the battle, he ordered to his attendants that whatever belonged to him that should be destroyed in front of him.

The king is shown lying on the huge bed like structure. He is watching destroyed everything what he liked. The slaves are shown destroying or killing women, horses



and all the precious things jewels, ornaments. A woman lies dead at his feet, prone across the lower half of the large bed. She is one of five or six in the scene, all in various shades of undress, and all in assorted throes of death by the hands of the half dozen men in the scene. There are several people being stabbed with knives and one man is dying from a self-inflicted wound from a sword, and a man in the left foreground is attempting to kill an intricately adorned horse.

A young man by the king's right elbow is standing behind a side table which has an elaborate golden decanter and a cup

Delacroix used a painterly brushstroke in this painting, which allows for a strong sense of movement in the work. This scene is chaotic and violent, as showcased by the movement, weapons, and the colors used. The redness of the bed stands out against the somewhat obscured, dark background.

The whiteness of Sardanapalus's robe, the creamy lines of the dying women's limbs, and the shimmers of gold objects throughout the scene pull the viewer's eye quickly around the painting.

There is asymmetry in the work, but the composition remains balanced. One woman reclined by an elephant head on the end of the bed is the only figure to engage with the viewer. Everyone else in the painting is focused on the task at hand: death.