

General Introduction

- ◆ Which Period?
 - From the last two decades of the XVIII cent. Up to the first half of the XIX cent.
- ◆ Historical and Social Background
 - Industrial Revolution
 - French Revolution
 - American Revolution
- ◆ Philosophical Background
 - Platonism
 - Pantheism
 - German Idealism

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NEOCLASSICISM

Canova



Schubert: *Hark, hark, the lark!*

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Neoclassicism

- ◆ What we mean by Neoclassicism
 - idea of classical Greek and Roman Beauty
 - not simply imitation of the classic

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Neoclassicism

- ◆ The main features of the period
 - Beauty in Nature vs Beauty in art
 - Elegance - harmony and simplicity

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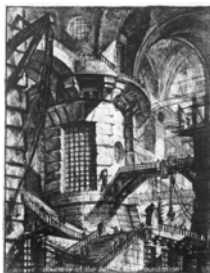
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PREROMANTICISM

Piranesi



Schumann: *Carnaval*

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Preromanticism

- ◆ What we mean by Preromanticism
 - A complex phenomenon leading to the rise of the European Romanticism;
 - A special mood and feeling, a taste for nighty environments, graveyard themes, the cult for ruins, dark and deserted landscapes, passionate lovers and feelings;
 - Exaltation of the popular genius, of the popular poetry, rejection of classical schemes, intolerance of rules both in life and in art;

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Preromanticism

- ◆ The elements that favour the rise of the period
 - It has been considered as the expression of a historical discomfort, a deep dissatisfaction for the outstanding rationalism;
 - In Germany it turns into rebellion → Sturm und Drang (1770-1785);
 - Ossian Poems – translated into Italian by Melchiorre Cesarotti.

Preromanticism

- ◆ The main features of the period
 - Choice of dark and discomfoting subjects: death, suicide, universal sorrow;
 - Sentimental and irrational attitudes: hopeless love, longing for the loss of happiness, illusions, melancholy, dreams, nightmares;
 - Rebellion, rage, extreme and anarchic individualism;
 - Nature seen not as an idyllic background but as a powerful reality whose storms reflect the mind turmoils (→ later process of personification of nature);
 - The taste for classical poets is replaced by the taste for "primitive" poets: Dante, for his solid and mystic imagination – Shakespeare for his aware neglect of the rules of classical drama;

ROMANTICISM



Romanticism

- ◆ What we mean by Romanticism
 - A way of thinking and feeling bringing a deep renewal in art, politics, lifestyle;
 - The word "Romantic" means: unreal, unreasonable, exaggerated, morbid;

Romanticism

- ◆ The main features of the period:
 - Individualism
 - ◆ Autobiography
 - ◆ Subjectivity
 - ◆ Introspective meditation
 - Conflict with society
 - ◆ Social criticism
 - Desire to escape (both in time and space) and to find relief in
 - ◆ Childhood
 - ◆ Nature
 - ◆ Imagination and fancy
 - ◆ Past
 - ◆ Love
 - ◆ Exoticism
 - ◆ Political Rebellion and Exile
 - ◆ Myth

Romanticism


- Sorrow and grief
- Tension towards the ideal
 - ◆ Beauty
- Renewed religious spirit
- Irrational dimension (see also 'the Romantic Hero')
 - ◆ Dream and hallucination
 - ◆ Magic
 - ◆ Madness and insanity
 - ◆ Supernatural
 - Sensucht = The spell and fascination of evil, the longing for evil, the love for darkness (Notturmi)
- The artist as a spiritual master, a teacher and a prophet

Romanticism

◆ The Romantic Hero:

■ Titanism and Victimism

- ◆ Myth of the outlaw and outcast
- ◆ The damned hero
- ◆ The exile, the refugee
- ◆ The prophet
- ◆ The genius
- ◆ Supernatural
- ◆ The ideal woman
- ◆ The "femme fatale"
 - Sensucht = The fascinating evil, the longing for evil, the love for the darkness (Notturmi)

Chopin: Notturmo N° 2, op. 9
(3:34) Live rec. (B.J.Bilicour) 

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Henry Fusell (Swiss, 1741-1825)



The Nightmare
Painting Date: 1781
Medium: Oil on canvas
Size: 127 x 102 cm
Museum: Detroit Institute of the Arts, Detroit, Michigan, USA

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The Cornfield
1826
Oil on canvas
56 1/4 x 48 in (143 x 122 cm)
National Gallery, London



Hadleigh Castle
1829
Oil on canvas
48 x 64 3/4 in (122 x 164.5 cm)
Yale Center for British Art, New Haven

John Constable



Dedham Lock and Mill
c. 1820
Oil on canvas
21 1/2 x 30 1/2 in (54.6 x 77.5 cm)
The Currier Gallery of Art, Manchester, N.H.

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Norham Castle, Sunrise,
circa 1845 91 x 122.5 cm; Tate Gallery, London



Sun Setting over a Lake
c. 1840; Oil on canvas, 91 x 122.5 cm; Tate Gallery, London

William Turner



Landscape with Distant River and Bay
c. 1840-50; Oil on canvas, 94 x 124 cm; Musée du Louvre, Paris



Sunrise with Sea Monsters
c. 1845; Oil on canvas, 91.5 x 122 cm; Tate Gallery, London

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Nebuchadnezzar,
1795
Print with Watercolor and Ink
Tate Gallery, London

The Ancient of Days,
1794:
Relief etching with watercolor, 23.3 x 16.8 cm; British Museum, London



William Blake

Newton,
1795 - 1805
London, Tate Britain



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