

## Patrick Bade - French Romantic Painting, Part 2 Eugene Delacroix

- I just wanted to say to those participants who are on, I want to just give you a heads up that next Sunday we are going to show a movie called "Orchestra of Exiles," which was produced by Josh Aronson. And he has very kindly agreed for us to have a showing of it, but he does want everybody to register. So please, Judy's going to be sending out on the schedule today, or our details of what you should do. And please note that in order to view the movie, the documentary, which will be free of charge, which we have access to just next Sunday at 9:30, please make sure that you register. Otherwise, you will not be able to access it. So I will remind people on Monday and Tuesday as well to register. And thank you, Patrick. Now over to you, thanks. Looking forward to your presentation.

- Thank you, Wendy.

- Everyone.

*Visual are displayed throughout the presentation.*

- Yeah, you don't want to miss that movie. It's the most incredible story. And I'm going to be talking about it as well in my next talk to you on Wednesday. Now, on the screen, we have the two arch-Romantics in France. You've got a very intense-looking Eugene Delacroix, painted by his friend Gericault, and we have also rather intense-looking Hector Berlioz, both of them with the big hair, which is characteristic of Romanticism. Now, I'm going to try a manoeuvre here, I hope I get it right, because I want to play you a little bit of Berlioz's most famous work, the "Symphonie fantastique," written and first performed in 1830. Because it really gives some of this very special mood of French Romanticism that I was talking about last time. There's a morbidness, a really dark side to it, and also this quality of ennui, which as I said, is not boredom. It's melancholy, it's exhaustion, it's yearning for something. And the first movement of the "Symphonie fantastique," it's entitled "Reveries - Passions," so it's dreams and passions. And it starts very quietly with a sort of sighing in the strings. And then we have this nervous flaring up of the orchestra that very quickly subsides once again into sighing.

Oops. I'm going to play you now an extract from the last movement, the "Witches' Sabbath," which is a kind of dark, morbid, frenzy, an orgy of sound. So here we are, back with the images, and on the left, we have the most orgastic of Delacroix's about later. This is "The Death of Sardanapalus." And a contemporary caricature of Berlioz, again, with big Romantic hair as though a hurricane's blowing through it, and his huge orchestra, which in this caricature, includes canons going off. Now, Delacroix was born into a bourgeois family in 1798, so just before Napoleon. It's the period of the Directory. And his maternal grandmother was Jean-Francois Oeben, the ebenist who made the famous "Bureau du Roi," that Robin talked about in her talk. She pointed out to me that the illustration I used of it was actually an illustration of a fake copy, not the original, but very famous piece of 18th century furniture. But Delacroix, his father was apparently, he's impotent, his legal father, and it's widely believed, he

believed that his biological father was the notorious maverick aristocrat and diplomat Talleyrand, one of the most famous figures in the history of diplomacy.

And in fact, Delacroix looked like him, and he certainly inherited his caustic wit and cleverness. You can see him in a self-portrait here. He did several self-portraits. This one looking mean, moody, rockstar, Romantic. And he's painted himself as Ravenswood, the hero of Walter Scott's darkest novel, "The Bride of Lammermoor," which also, of course, inspired Donizetti's opera, "Lucia di Lammermoor." So he had a very thorough, good Classical education, and he showed a gift for drawing. And so he went into the studio of Guerin, the same artist who taught Gericault. And he went through the same kind of training, painting, drawing from the nude. Interestingly though, this study from his student period is a female nude rather than a male nude. Gericault, like a lot of Neoclassical artists, was very preoccupied by male beauty and the male body, although he seems to have been completely heterosexual.

Whereas Delacroix, I mean, on the scale, he was about as heterosexual as you can possibly get, and I'll come to that later. And obviously very, very fascinated by women and female beauty. This picture was sent to the Salon of 1822, and it was the one that first made his reputation and brought attention to him. It's called "The Barque of Dante." And I think you can probably, although it's a literary subject rather than historical one, and certainly not a contemporary one, I think you can see a very obvious connection with Gericault's "Raft of the Medusa" that I was talking about last time. And Delacroix formed an intense friendship with Gericault, came very much under his influence. Apparently when this was on show at the Salon, somebody went up to Gericault and said, "Oh, did you paint this picture of Dante?"

And Gericault said, "No, no, but I wish I had." I'm going to show you some details here. I used to show this detail, a rather mean quiz with my students. The quiz is I'd get details of paintings, and I'd say, "Who painted this?" And very often, people would say Caravaggio, or they'd think it was a 17th century painting. Certainly there's a 17th century influence here. But the clue here that it cannot be 17th century is the damage that's been done to the picture by bitumen. You can see it on the left-hand side all around the limbs of the leg and the thigh of that writhing figure. Bitumen is tarry substance, which was first introduced in the late 18th century. I've mentioned already that Reynolds used it a lot, and it gradually destroys the painting. It destroys the surface. And so it's common in painting from, say, around 1770 through to the 1830s, by which time people became aware of the damage it was doing and they stopped using it. So when you see this kind of bitumen damage on a painting, you can place it in time to the late 1830, 19th century. The other fascinating details, this is a photograph I took myself in the Louvre, so you've got this rather yellow light, I'm afraid. But I want to, you can see again the bitumen damage, but I want you to look at these drops of water.

Art historians have written an enormous amount about these drops of water. They see in a way the whole future development of Delacroix, and later French 19th century painting to Impressionism, in the way these drops of water are painted with four separate touches of colour. There's a red, there's a bluey green. Is it four, or is it three? And there's a whitish touch. Oh,

here you've got on the left, these drops of water, yes, it is four touches, isn't it? Four touches of completely separate pigment. And if you retire to certain distance, and you look at the picture, these little separate touches coalesce in your eye and you have an illusion of a drop of water. The upper image you got here is a detail from Rubens's "Marie de' Medici Cycle," one of the sexy mermaids in the foreground. And you can see that he's already doing something very similar to Delacroix. And Rubens is a lifelong inspiration to Delacroix. Very often, if he ran out of inspiration, he would take a cab from his studio on the 6th arrondissement, cross the river, and go to the Louvre, and go and look at the "Marie de' Medici Cycle" to re-inspire himself. Now, with this picture, he presented himself really as the new leader of the Romantic school, taking over from Gericault, who by this time was very sick and would die shortly afterwards.

And he set himself up in opposition to the artist who thought of himself as the leader of the Classical line. And that is Ingres. And on the left here we have Ingres's "Roger and Angelica," which he had sent to the Salon of 1819, which was the same Salon in which Gericault had exhibited "The Raft of the Medusa." So in each case, we've got a rather dramatic scene, with a sea setting, but the Ingres has a kind of frozen perfection. I never really believe that the Roger on his strange gryphon is actually flying. He looks like he's fixed. And even the cloak behind him, blowing up behind him, looks more like it's been carefully arranged on the floor than it's actually blowing in the wind. Here is Delacroix's later version of the same subject. So you have this dichotomy, which you've actually had in Western art since the Renaissance, since the time of Lazzari. Lazzari talked about disegno, colore, line and colour. And it's an opposition that comes up at various times in Western art in 17th century with Poussin versus Rubens. And very intensely, in the first half of the 19th century, with the Ingres group and the Delacroix group. Of course, they knew each other well. I will, I hope, come back to Ingres.

We're going to, I'm going to take a break from art history for a couple of months, 'cause as you know, I'm working with Trudy on a series of lectures about the Second World War. But I will come back and talk about Ingres. So Ingres and Delacroix were bitter rivals. They had quite harsh things to say about one another. Delacroix, who was, I suppose, the cleverer, more witty man, one of the ultimate put-downs I think in art history was when he said that Ingres's art is the complete expression of an incomplete intelligence. Wow, that is some put-down. Whereas Ingres, on one occasion, he was seen rushing around an exhibition, opening windows, and somebody said, "What are you doing?" And he said, "Oh, I'm just letting out of the room the smell of brimstone that comes from the paintings of Delacroix." Here again, we've got a study by Ingres, gorgeous, expressive line. His drawing is really incomparable, strange, of course, anatomical distortions, with this sort of goitrous neck, which doesn't seem to have any bones in it. I always feel about Ingres that his nudes looked like they'd been bought from a sex shop and blown up with a bicycle pump. They're completely boneless. And on the right hand side, we have a Delacroix study, which is actually a copy of one of the Rubens's mermaids in the "Marie de' Medici Cycle." Now, this division between Romanticism and Classicism is not as clear cut as it's sometimes been made to be.

And you could perfectly well argue that Ingres is not really a Classical artist. That many aspects

of Ingres's art belong to the Romantic movement with a capital R. And it's also clear that Delacroix had a considerable interest in Classical art, as had Gericault. The god of Ingres and all the Classicists was Raphael. And in fact, Delacroix was also very fascinated by Raphael. But in this picture, he's borrowing from Raphael, but subverting. This, it's a very big canvas. It's in the museum in Lille. And it shows Medea about to murder her children in revenge on her faithless lover Jason. It's a very powerful image. And I love the way that he cast the upper part of her face in shadow, suggesting the darkness of her thoughts and her madness. So this pyramidal, triangular composition is, it's a kind of almost blasphemous subversion. You'd think, what an earth was he thinking of? How did this occur to him? To take a Raphael "Madonna," like the one on the left-hand side, the ultimate image in the Catholic world of maternal love, and turn it into an image of infanticide. Now, the first big, direct confrontation between Ingres and Delacroix came in the Salon of 1824 with these two pictures.

On the left is "The Vow of Louis XIII," who dedicated himself to the Virgin and vowed that he would rid France of heresy, of Protestantism. So it's a very Catholic conservative subject. And in the same channel, Delacroix exhibited "The Massacre at Chios." This is, this was a piece, again, it's a piece of modern history. It's a modern history painting. It's a painting about the Greek War of Independence, during which the Turks committed terrible atrocities on the island of Chios. So you've got really quite a stark contrast in subject matter and style between these two pictures. This is what the Salon of, it shows, a picture that shows the opening of the Salon of 1824. King Charles X of France at the opening. And it's an, you can actually spot in the background just right of centre that you can see Ingres's painting, "The Vow of Louis XIII." But it's also interesting 'cause it shows you what Salons looked like. Somebody said to me last week at the end, why was, why did Gericault paint his picture on such a huge scale? And one reason was, it was a way to get noticed in these Salons, which were very big and they contained hundreds or even it's thousands of pictures, frame to frame, floor to ceiling. If you have some small, exquisite painting, you're not going to get noticed. You need to be big and bold to get noticed. In the same Salon of 1824, John Constable made his breakthrough with this picture. It had been shown, this is "The Hay Wain."

Any Brits listening to me will be extremely familiar with this picture. It's one of the most loved and familiar pictures in endlessly reproduced jigsaw puzzles, dentist waiting rooms, whatever, over-familiar in a way. And it was shown at the Royal Academy, Summer Exhibition in 1821, where it had a modest success, but really nobody took much notice of it, except two Frenchmen. Gericault was in London at the time. He saw this picture at the Royal Academy, and he was blown away by it. He thought it was a revelation. And he recommended it to a French art dealer who bought it, took it back to France, and presented it at the summer of 1824, where it caused an extraordinary sensation, and Constable was awarded a gold medal. He wrote to his wife at the time, "At last, I have achieved a success independent of him who would be master of all." Of course he was referring to Turner. He thought that Turner was blocking his success in London at the Royal Academy. Well, we know that Delacroix looked at this picture and admired it. He writes about it in his diary.

The comment he makes about it is that he admires the freshness and the variety of the greens. It had become sort of traditional, I suppose, based on Dutch 17th century landscapes, to give a brownish tone to trees and grass. And Constable himself was told by one of his chief collectors that his grass was too green and it should be the colour of a Cremona violin. And famously, Constable is opposed to it, put a violin on the lawn to show the difference. So here you see these, the yellow-greens, the blue-greens, the silver-greens. And in this detail also, you can see his very bold use of scumbling and broken brush work. The surface is not at all smooth. Constable famously said that if you want to paint nature convincingly, you have to convey that nature never stands still. And that sense of live movement is conveyed through the scumbling and through the broken brush work. And it's said that Delacroix was so impressed by this technique that he actually repainted parts of "The Massacre at Chios." Back to Ingres, and you can see the Ingres, of course, is, it's almost plagiarism. It's so close to the Raphael "Sistine Madonna" on the right-hand side.

So much is taken from it that it's heavily indebted to Raphael. Now, in these great confrontations that I'm describing this talk, between Ingres and Delacroix, it's always Delacroix who comes off best. And so, but I want to stress that I think Ingres is a marvellous artist, a fascinating artist, but he's actually not showing himself the best advantage in these pictures where he's challenging Delacroix at the Salon. Back to "The Massacre at Chios." And I think I've got some good details to show you. The tears on that woman's hand. If you go, next time you get a chance to go to the Louvre, go up close and you can see the tears are painted in the same technique as the drops of water in "The Barque of Dante." And there is the, you begin to see a bolder, more painterly approach. I mean, he has been criticised in that, of course, the War of Greek independence was a great, liberal cause in the Romantic period. But what is he really saying in this picture? He seems to be actually glorifying and revelling in the violence. And that is, I suppose, an aspect of Romanticism, particularly French Romanticism, is a fascination with cruelty and violence. The next great confrontation, perhaps the high point of this battle of styles between Ingres and Delacroix was in the Salon of 1827, when Delacroix exhibited "the Death of Sardanapalus" that you see on the left-hand side.

An Ingres painting was actually intended for a ceiling, but in the Neoclassical way, of course it doesn't make any concessions to that. It's composed very much as a kind of frieze. And here, again, I think obviously, well, most people I think would think that Delacroix comes off the victor in this comparison. This is not Ingres's most glorious work. It always seems to me to be a kind of slightly jokey school photograph. The way, one quality that Ingres lacked and that Delacroix had in abundance was the ability to create an exciting, complex, multi-figural composition. There's so much drama, so much movement, so much going on in the Delacroix, but he manages to make it all flow, and he gives it an incredible dynamic unity. Whereas I don't think you could say, the composition of Ingres looks stilted and overcrowded by comparison. This is the best image I could find to show you this picture. And apparently, it's just gone on show again after quite a radical cleaning. And I'm very excited at the prospect of getting back to Paris, I hope later in the spring, and seeing what this picture now looks like.

This is pre-cleaning. You can see it's a very richly coloured picture. It is based on a poem by Byron, about an ancient potentate who's faced with a defeat, and he decides to commit suicide. And when he commits suicide, he wants all his possessions to go with him. So all his wives and concubines and his horses are slaughtered. So it's an orgy of cruelty and violence. With all these gorgeous, voluptuous women having their throat slit and being murdered and falling into the most sensuous and voluptuous poses. Ingres again, we don't need. Another very famous image of Delacroix. Again, it's one like "The Raft of the Medusa" that's been used endlessly by political cartoonists. This is "Liberty Leading the People." And although Delacroix was actually not really terribly political, he wasn't the sort of committed lefty that a lot of Romantics were. But he sympathised with the ideals of the 1830 French Revolution, which got rid of the Bourbon monarchy for the second time, and introduced the Orleanist constitutional monarchy that lasted 18 years till the next French Revolution of 1848.

So the Orleanist, although they were a branch actually of the Bourbon family, wanted to bring France back together again. France had been so fractured by the revolution. And the initial Bourbon, Louis XVIII, Charles X, really wanted to turn the clock back to how France was before the revolution. This was not possible. You know, the world had moved on. So it's under Louis Philippe that he tries to incorporate the symbols and the images of the revolution into the new monarchy. So the fleur-de-lis is abandoned as the French flag, and the revolutionary tricolore comes back again. "The Marseillaise" is adopted. "Marseillaise", which must be the most exciting national anthem ever written, is adopted as the official anthem of France and has remained so ever since. So this shows the figure of liberty on the barricades, which was such a feature of Paris through the first three French revolutions, 1789, 1830, and 1848. And actually, you still, Louis Napoleon drove these wide streets through Paris in the 1860s, partly to prevent the easy throwing up of barricades. But I have on occasion in my last five years on and off in Paris, seen the old riot in a side street where these kind of barricades are thrown up. Now, it's, again, it's interesting that Delacroix, despite his Romanticism, makes a very clear Classical reference here. This is the Venus de Milo of Milos that had recently been discovered in Greece and had entered the Louvre.

And it's clear that liberty is really, she's the Venus of Milos with arms and made flesh and blood. A detail of this, of course, the front of "Liberty Leading the People," which I think is reminiscent of the figure in the, of a dead body in the foreground of "The Raft of the Medusa," for which Delacroix had apparently himself posed. So Delacroix, that is his last really important modern history picture. He's interested in history. And at the hope, the 19th century, in the shadow of the Industrial Revolution, the beginning of modernity looks back at history in a different way. You have the birth of the historical novel, Walter Scott. You have a much, history becomes a much more exacting in the 19th century, A very famous 19th century historian sifting through documents, writing great historical books. And Delacroix is very much a part of all of this. And think of all those 19th century operas, Donizetti, Verdi, and so on, based on historical subjects. This is another huge canvas of the sack of Constantinople in 1204. And it has a very operatic quality to it. The background looks very much like a sort of operatic set. And you can, this could be a great ensemble from a Verdi opera. This, too.

This is actually directly based on a novel of Walter Scott, "Quentin Durward." It shows the murder of the bishop of Liege. And again, so a lot of Delacroix's subject matter is literary. Walter Scott, whose novels it has been estimated, there are over 50 19th century operas inspired by the novels of Walter Scott. Most famously, of course, "Lucia di Lammermoor." And this is an illustration of a scene from "Ivanhoe," a novel, I wonder, I imagine Trudy at some point has probably talked about this with you, 'cause Ivanhoe is a pioneering novel in presenting a sympathetic portrait of a Jew, in this case, Rebecca. And this shows the abduction of Rebecca. Probably the best Delacroix to be seen in London is "The Execution of Doge Marino Faliero." This is in the Wallace Collection. Not a very good reproduction, I'm afraid. You'll have to go and see the original. Again, whenever I look at this picture, I can almost hear the music of Verdi in my mind. Of course, Verdi too wrote operas.

This is inspired by a narrative poem of Lord Byron. Shakespeare. Now, Shakespeare becomes, in the early 19th century, a kind of honorary Romantic. He's, there'd been a Shakespeare revival already in the 18th century. It's funny how Shakespeare is, I suppose he's an artist of such complexity, such enormity. Each generation find something new in Shakespeare. And the Romantics saw these great sprawling, historical dramas of Shakespeare. They really, it was very, that was very much to their taste. And in particular, they saw Hamlet as being a kind of Proto-Romantic hero. And Delacroix made many paintings and prints after Shakespeare, particularly Hamlet. And also used the newly invented medium of lithography to illustrate Goethe's "Faust." And the aged Goethe apparently was extremely impressed by these illustrations of Delacroix, and thought that Delacroix had brought qualities that were even beyond his original text.

Now, in 1830, France began its colonial empire in North Africa. It's a famous incident that was once celebrated, and I think now is probably a matter of shame for most French people. When the French ambassador to the court of the dey of Algiers was so insolent and disrespectful, disrespectful to the dey of Algiers, who was sitting on his throne, he got up off the throne, and he slapped the French ambassador in the face with a fly swatter. And the French used this as an excuse to invade Algiers. And then they just took over as much as North Africa as they could lay hands on. Now, four years later, there was a diplomatic and military group sent to North Africa in the name of France under the duc de Morny, and Delacroix went with this mission and he travelled across North Africa, from Algiers, as far as Morocco. And this journey was enormously important for him. And you can say this is really the beginning of a very big theme of 19th century French art, which is Orientalism. So he kept a diary through this journey, which is very fascinating.

And he also made a visual diary in drawings like these, jotting down what he saw. He was incredibly impressed by the beauty of the architecture, of nature, and of the people, the extraordinary grace and dignity of the peoples of North Africa. And he was also particularly fascinated by Jewish life, because the Jewish component was very, very important in all these countries. They were totally integrated into Islamic culture and accepted in a way that they

rarely have been in Christian Europe. And for him, it was also interesting, because the Arab women were completely off bounds for him as a subject. He could not enter Arab houses and depict domestic life and depict the women, whereas he could with Jewish households. And this is a drawing, I think I've shown it to you before in different contexts, that he made of a young Jewish bride. More of these wonderful drawings. And this, his interest in Jewish culture culminated in this painting, which is in the Louvre, which is called "The Jewish Wedding." And there are lengthy, detailed descriptions of a wedding, a Jewish wedding that he attended in his North African diary. And many of the details he describes in the diary land up in this picture. Here is a detail of "The Jewish Wedding." And this shows religious fanatics in Morocco. So he used subject matter from this trip really for the rest of his life. This is the masterpiece resulting from the trip, although that wasn't painted till a decade, more than a decade later.

This is the "Women of Algiers." I'd say it's one of the seminal paintings of 19th century France, immensely influential. People have written whole books about his use of colour in this picture. One of the things that fascinated him in North Africa, and of course later artists like Paul Klee, and many artists who went to North Africa, Matisse, were fascinated by the intensity of the light and what it does to local colour. And he noticed that in shadow, the local colour will be, in the shadows of a local colour, you will find the complimentary. And so a very famous passage of paint. I mean, I can't really, you'll have to go and see the original. This is the best I can do here. The green pyjamas of the woman on the left. If you go and look at those in the Louvre, you'll see that he has painted red touches into the shadow of the green pyjamas. Here's another detail of that painting. Generations of French artists made the pilgrimage to the Louvre to study that painting, were influenced by it. This is Renoir, a painting of 1870, which is of his mistress, Lise, really directly inspired by the Delacroix.

This is Matisse in the 1920s, Picasso, who towards the end of his life, did a whole series of pictures, variance really, on the theme of Delacroix's "Women of Algiers." Here he is, mean, moody. You didn't want to get on the wrong side of him. A very passionate man. He never married. And as far as we know, he didn't have any children. But he certainly had a lot of sex. And we know that, because in his diary, which I recommend you, a fascinating document, he would put little crosses in the border to tell you how many times he'd had sex with the model that morning. And sometimes at the end of a day's entry, he'd say, "Unfortunately, I didn't get much painting done today, 'cause I used up all my energy on the model." Here is a self-portrait. In "Civilisation," Kenneth Clark says, oh, he says that Delacroix was really only capable of making a memorable portrait of one person, and that person was himself. That is not, it's one of those things which is nearly true, but not totally true. It would be true, totally true of his contemporary English Romantic painter, Turner, who just made this one early self-portrait, and then never really made any other portraits afterwards.

There are a few other portraits. This is a sad story. He was, Delacroix had a really intense, tender, loving relationship with Chopin. Oddly enough, he didn't particularly like his music. He liked the man. He liked the spirit of the man. These 19th century friendships between men are often couched in the most sort of emotional and tender terms. Today, people reading



correspondence and what they said to one another would assume that it was a sexual relationship. But I don't think that was the case. I think it was just a very strong emotional bond between them. And so he started a double portrait of Chopin with his mistress, the writer George Sand, but she didn't like it. And Delacroix stopped work on it, never finished it. And some terrible art dealer later on chopped it up in order to sell separately and get more money for, you know, two portraits, one of George Sand, and one of Chopin. This is a very horrible reconstruction of what the picture looked like before it was chopped up. And there is this picture in the National Gallery, a portrait of Baron Schwiter, which is very exceptional in Delacroix's work as a commissioned, full-length portrait. And I think this painting results directly from Delacroix's visit to London. A lot of European Romantics were very fascinated by Britain of the Industrial Revolution, and Romantic Britain. We heard how Gericault was last week. And so over the centuries, from the Middle Ages onwards, I think you have to say that the flow of cultural influence has normally been from France to this country.

But in the late 18th, early 19th century, often, that flow was reversed. And Delacroix was very fascinated by the painting of Sir Thomas Lawrence, for example. I know, I've been asked a couple of times if I'm going to talk about Lawrence, and I will eventually. I would like to do a talk on Regency portraiture. So Lawrence on the left-hand side, and I think that's what Delacroix has in mind when he undertook his portrait of Baron Schwiter. Lawrence is famous for doing, giving good cravat. He does his, this was the period, of course, Beau Brummell. We had these incredibly elaborate folded cravats that could actually take hours to get right. And Lawrence has a wonderful sort of bravura, flashy, painterly way of conveying the complexities of these cravats. And you can see Delacroix doing very much the same thing on the right-hand side. Another artist that Delacroix discovered in England and admired was the young Edwin Landseer. And Landseer to me is a sad figure, 'cause certainly technically, he was one of the most accomplished artists that Britain has ever produced. It's a fantastic technique. You know, nobody is better at conveying the sheen of a dog's fur. Sadly, though, I think there is an irredeemable triviality that limits his art. Maybe it's, I'm not sure if it's him or or his clientele that reduced him to painting pictures like the one on the right-hand side. So a little cross-channel comparison here of Gericault on the left and Landseer on the right.

Now, this is a free copy that Delacroix made of a painting by Stubbs. Now, last week, I compared Stubbs and Gericault. Stubbs, very much a man of the enlightenment, a cool observer, wanting to understand how horses are put together. Gericault, of course, in the Romantic period, you have a totally different attitude to nature, a much more emotional, empathetic attitude to nature. And that involves a very different attitude to animals and how to depict them. Now, there's a great, one great exception in the work of Stubbs that really looks forward to Romanticism. And it's a series of paintings he did of a horse attacked by a lion. It was apparently, the theme was suggested to him by an ancient Roman relief sculpture that he saw when he went to Italy. But you can imagine that, well, Gericault was impressed by, he also copied it. Here is one of the paintings from the Stubbs series on the right-hand side. You can see of course the technique is very different. It's very smooth, it's very linear, very sculptural and Classical as opposed to the painterly freedom of Delacroix on the left-hand side.

Lion hunt, cruelty, 'cause that is something he shares in common with Landseer, who often paints very cruel pictures of animals and hunting. But very much inspired by Rubens. This is a Rubens's "Lion Hunt." And the Rubens, of course, this is a Rubens's copy of the lost Leonardo mural of "The Battle of Anghiari." So it's one of those examples where you have a sort of chain reaction. It was Leonardo who invented this idea of a great swirling mass of horses and figures fighting one another that is, Rubens was fascinated by this. And he painted many pictures, battle scenes and hunt scenes inspired by the Leonardo. And that in turn, of course, inspires Delacroix. This is a free oil sketch, fabulous, almost like a Fauve painting, almost Expressionist. Of course the Matisse and the Fauve traced their lineage directly back to Delacroix. And I'm going to finish very shortly. This is my last thing I want to talk about, which is his final great masterpiece, which is the paintings in the Chapel of the Angels in the Church of Saint-Sulpice on the Left Bank in France. When I do my tours to Paris, I hope I've still got two more this year, later this year with Martin Randall, we always take a moment to go into this chapel if we're going to a big show at the Luxembourg or whatever.

And people are always moved and impressed. So these date around 1860, right at the end of his life. And the two main murals both show the intervention of angels. The one on the right is Heliodorus entering the temple in Jerusalem and being struck down by an angel. And the one on the left is Jacob wrestling with the angel from the Jewish Bible. My image is here, I mean the color's not bad, but you just have to go into this chapel and see them. And the technique is extraordinary. This separation of, you know, these, the colour applied in, it's the divided touch, the broken touch, which is going to be very important of course for Impressionism within a decade of these pictures being painted. The most famous detail is this still life in the foreground of Jacob wrestling with the angel. And this is again, a detail that I often used to trick my students with in my class. I put that up, and I'd say, "Who painted this?" And nine times out of 10, people would say Vincent van Gogh. And I would always congratulate them, because they're so right. This really could be by van Gogh, this incredible energy with which, this rhythmic energy with which the colour and the paint has, that has organic. It's almost alive. So that's it for today. And I'm going to stop the share. And let's see if we have any questions.

Q&A and Comments:

Strange coincidence. The Toronto Alliance Francaise is offering a docent-guided representation of Delacroix on Monday the 20th, for those of you in Canada.

You have not previously, I don't believe, no. I didn't include Ingres in my Neoclassical lectures, partly 'cause he comes much later. I was talking about 18th century painting, and he's a 19th century painter. And also when I come to Ingres, he's one of my favourite artists and I will enjoy talking about him, I will put forward the argument that he is not really Neoclassical.

French Romanticism mirrored music and painting and literature in the great flowering of the Romantic ballet in Paris. I'm thinking of "Giselle," yes, very much. For information, the San

Francisco Symphony Orchestra has a brilliant series of documentaries on composers introduced by Michael Tilson Thomas, and then a work performed, which includes Berlioz and this symphony.

You won't, well, you're going to, you won't be without me for the next two months, Sandra Bernstein, very nicely saying, how can she survive? I'm going to be talking about different things. I'm going to be talking about culture, and particularly musical culture during the Second World War period. We're going to devote two months as a team to the theme of the shower and the Second World War.

Q: Who is the artist of the Salon of 1824?

A: There was Ingres and Delacroix, and of course Constable's "Hay Wain" also exhibited in the Salon of '24, 1824. And what I didn't mention, which is really intriguing, is that Goya happened to be in Paris in 1824 and went to the Salon. So Goya saw Ingres, Delacroix, and Constable. I would love to know what Goya thought about Constable. That is a very fascinating thing. Alas, we have no documentation.

Q: Is cleaning paintings always safe?

A: Oh my goodness. Now that's a contentious one. Or do the pictures risk to lose a little texture each time? Yes, they do, is the answer to that. And, ooh, you need to get, maybe Wendy could ask an expert from a conservation department, although of course no two departments, no two experts will agree with one another. It's an extremely contentious subject.

Q: In the liberty image, why was the man at the bottom left without his trousers?

A: Your, I don't know, your guess is as good as mine.

Q: Did Delacroix know he was a Romantic, or was this term, the term Romantic was around at the time.

A: I doubt very much whether he would've applied it to himself. No, in fact he didn't. There is a famous quote from Delacroix where he said "Je suis pure classique." I'm a pure classical artist. So that's how he thought of himself. The whole business of Classical versus Romantic is a complex one.

Which Verdi opera, now, "I due," it's not that the Verdi opera that's inspired by Byron narrative poem is "I due Foscari." It's actually not the same narrative poem as the painting in the Wallace Collection, but it's a very similar one.

How do you respond to Suzanne's observation, you can find us all in Delacroix. Yes, it's what I was trying to say really, that particularly colour, those artists interested in expressive colour. So

Delacroix's influence is absolutely enormous on such a wide range of artists in the second half of the 19th and through into the 20th century, particularly all those artists used, interested in colour where, and the use of colour, not just to describe things, but to express feeling. What they often call the musical qualities of colour. There was a fascinating major exhibition at the British National Gallery five years ago, "Delacroix: Dead and Alive," showing his profound influence on modern, yes, it was a very, very good show. I enjoyed that show a lot.

Aren't this kind of trousers called ? I don't know the answer to that.

Hamlet and the Yorick painting resembles an earlier self-portrait. Yes, I think that's quite likely. I think he, you know, a lot of, I think probably Delacroix was identifying with Hamlet. Lots of people did. They saw him as the quintessential Romantic hero.

Q: Did I hear that a stash of Chopin's very erotic letters addressed to men was recently discovered.

A: Yes, I did know about that, to the deeply, to the everlasting chagrin of the deeply homophobic current Polish government. Yes, that is very funny that it's, later, as we know, Chopin had affairs with women. But when he was still in Poland, he had, but my only thing here is I would put in a little word of warning. As I said, you know, you can misinterpret these, the way men spoke and wrote to one another in the 19th century. There is a correspondence between Degas and the artist Gustave Moreau. And if you just read today, reading those letters, you know, Degas is saying, I love you passionately, I can't live without you, you know, all this kind of thing. I mean, one would think of them as being erotic letters or love letters. But in that case, I think it's unlikely in fact that Degas had a physical relationship with Gustave Moreau.

Q: What is a free copy?

A: It's a copy that not, it doesn't mean that it doesn't cost you anything. It means that it's not an exact copy. It's a loose, more or less a copy. And let me see.

The Assyrian image of the lion attacking the horse, and I think they, it's, I believe that the Stubbs images are, I don't think he would've known Assyrian things, because I don't think Assyrian things had been discovered. Well, no, they certainly hadn't been in the 18th century. I think the Stubbs paintings are inspired by a Classical, a Roman relief sculpture.

Delacroix seems to give people, especially women, very heavy forearms. Yes, that is true. I had noticed that as well. Gauguin, yes, Gauguin was definite, Gauguin's most important painting, a key painting of his entire career is the same subject. It's Jacob wrestling with the angel, which is in the National Gallery of Scotland.

Q: Why was bitumen used?

A: Yes, interesting question. Apparently, initially, it gave the painting a lovely warm glow. Because we can't really tell that now, because the paintings have darkened and cracked.

Have you heard of the Tamir Zadok reproduction of, no, I haven't, of the Moroccan wedding. I don't know what that is. Let me see.

Could I comment on the development of the paint price? I don't think I can actually. That's an interesting question. That is a very specialised question, and I don't think I've got enough knowledge to really enlighten you.

Are Trudy and, yes, we are vaguely, we'd love to do tours. We've done them in the past. And we are the best team. You know, Trudy and I, 'cause we're so complementary to one another in our interests and our temperaments.

Trousers image probably equals the sans-culottes. That's interesting.

The poor of the revolution, yes, maybe it is a direct reference to that.

I have been to Chicago, somebody says, I love Chicago. And I was thrilled by it. I thought it was the most amazingly beautiful city, architecture was absolutely, although it was the coldest I've ever been, I've never been that cold in my life.

The man without the breeches is literally or allegorically a sans-culottes, somebody making the same point, which I think is a very valid point and I'm convinced by it.

The Toronto painting, any more about the Toronto painting? I'm sure I can't, my mind is, I can't remember what it was now. Right.

Wonderful Delacroix exhibition at The Met in New York, organised with the Louvre in 2018, "Women of Algiers." I'm quite surprised they would let that travel. It's such an iconic work.

Blake Sir wooden unexciting compared to Delacroix. Mm, I don't think it's fair actually. I think Blake is a giant in his way, but, you know, obviously not a painterly painter. But I think Blake is also extraordinarily original and very influential later on. Blake is definitely one of my heroes. Wonderful man.

Right, how can we know when your art trips? Well, we don't know yet. Well, you know, it's in the hands of her up there, I would say, what's going to happen in the near future with travelling abroad.

All right, I think that's everything. So thank you very, very much, and I'm looking forward very much to team-working with David and Dennis and Trudy. And, well, I, you know, I want to come back to this of course, but it'll be nice for me also to have a kind of change of subject matter. So-

- Thank you, Patrick. Thank you very, very much. That was fabulous. Once again.

- Thank you. Thank you, Wendy. Thank you.

- Lovely to see you all. Enjoy the rest of your day or evening, everyone. Take care. See you tomorrow.

- Yeah, bye-bye.

- Bye-bye.