



REFERENCE CHAPTER

25 L'Europa della Restaurazione

CRITICAL STUDIES

A. Boime, *The Academy and French Painting in the 19th Century*, London, 1971

K. Clark, *The Romantic Rebellion: Romantic versus Classical Art*, London, 1973

H. Honour, *Romanticism*, London, 1979

E. Joll, M. Butlin, L. Herrmann, *The Oxford Companion to the Paintings of J.M.W. Turner*, London, 2001



Romanticism

GLOSSARY

Artworks	<i>Compasses</i> = compasso <i>Constraint</i> = limitazione <i>Current</i> = attuale <i>Frontispiece</i> = frontespizio <i>Nonetheless</i> = ciononostante <i>Pretension</i> = pretesto <i>Raft</i> = zattera <i>Slaughter</i> = massacro <i>Tenant</i> = tenentario <i>To exhibit</i> = esporre <i>To elicit</i> = provocare, sollecitare <i>To oust</i> = estromettere <i>To retrieve</i> = recuperare <i>To strike</i> = colpire, impressionare
Architecture	<i>At the height of</i> = al culmine di <i>Cast iron</i> = ferro battuto <i>Grandeur</i> = magnificenza, grandiosità <i>On the grounds of</i> = sulla base di <i>Source</i> = fonte d'ispirazione <i>Subsequently</i> = in seguito <i>To stand out</i> = risaltare, distinguersi
Technique and Materials	<i>Broad</i> = ampio <i>Palette</i> = tavolozza <i>Range</i> = varietà <i>Relentless</i> = incessante <i>Thick</i> = spesso, denso <i>To darken</i> = scurire <i>To trace</i> = rintracciare <i>Touch</i> = tocco <i>Watercolour</i> = acquerello
Style and Composition	<i>Atmospheric</i> = atmosferico <i>Blazing</i> = infuocato <i>Frantic</i> = frenetico <i>Pursuit</i> = ricerca <i>Shifting</i> = mutevole <i>Swirling</i> = vorticoso <i>to cast a spell</i> = lanciare un incantesimo <i>to excel</i> = eccellere
Figures	<i>Forceful</i> = vigoroso, energico <i>Literary</i> = letterario <i>Shipwrecked</i> = naufrago <i>Sorrow</i> = dolore <i>Starvation</i> = inedia <i>Suffering</i> = sofferenza <i>To stride</i> = avanzare <i>Tragic</i> = tragico

CONTEXT

Activity

A

Sum up with the students the main points of the topic in Italian and then invite them to skim through the passage and fill-in the gaps using the following words.

Fill-in the gaps using the right words.

The self at the centre

As early as the first two decades of the 19th century some artists against the Classic restrictions of form and proportions dictated by royal academies and a style that relied heavily on intense emotions and.....

Even if Romanticism seems more a of mind rather than the practical pursuit of a well defined artistic formula, colour and technical replaced line and compositional rigour in the inspiration of painters. Whereas their Neoclassical colleagues admired Renaissance artists like Raphael, or Poussin and the ancient masters, Romantic artists Rembrandt and Rubens.

Common to artists as well as poets was now a longing to leave reason behind and to nature. The Romantics, though, supported a concept of nature as a limitless, wild and ever-changing entity. They were that if humanity would have liberated itself of the imposed by social conventions, man would retrieve his true identity and evil would no longer exist.

The *Raft of the Medusa*, painted by Théodore Géricault around 1819, inaugurated the birth of French Romanticism. The shipwrecked passengers' struggle with the sea, the muscular of the protagonists and the allusion to a real dramatic episode, deeply impressed Géricault's contemporaries.

England did not wait too long to see its masters emerge from this cultural climate. Joseph Mallord William Turner, contemporary of John Constable, worked mainly in and by sketching but achieved the highest level of sublime intensity by capturing every variation of landscape or atmospheric effect. His mature works for the emotional impact of their swirling colour and light that the artist as a precursor of Impressionism and XX century Informal Painting.

- constraints
- convinced
- dynamism
- established
- evolved
- freedom
- individuality
- preferred
- rebelled
- return
- state
- strike
- watercolour