Chapter 15

The Eighteen Century

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Culture and Values, 8th Ed.
Cunningham and Reich and Fichner-Rathus
Outline the contrasting attitudes and values of the eighteenth century
Age of Contradictions

- Unqualified optimism, extreme discontent
- Conscious engagement with social issues
- Revolutionaries and conservatives
- Enlightened despots
  - Welfare of citizenry
  - Duty and responsibility
Age of Contradictions

- Age of Enlightenment
- Age of Reason
- Described as a Rational Century
  - veneer that is frigid, cold, aloof, and detached
  - underneath there is unbridled, violent passion
  - people were refined AND cruel
Age of contradictions
Kant vs. Marquis de Sade

• Kant from *The Critique of Judgment*, (1764)
  – “Beauty [is] an object of pleasure apart from any interest. ... It must contain the grounds for pleasure for everyone. ...he cannot explain his pleasure on the basis of any personal conditions.”

• Marquis de Sade from *Justine* (1791)
  – “‘What does it matter, as long as I am satisfied?’ and he gave me five or six blows. ... Then he bound my hands behind my back; ... on my unprotected breasts a dozen blows fell ... making them, he said, a thousand times more attractive...”
Age of contradictions
douceur de vivre vs. the guillotine

- douceur de vivre (sweetness of life)
  - Talleyrand is believed to have said that those who did not live before the Revolution (in France) do not know the “sweetness of life”
  - Ancien Régime
    - aristocratic system in France from 14\textsuperscript{th} to 18\textsuperscript{th} century

- Guillotine
  - tool of execution used during the French Revolution
  - Louis XVI and Marie Antoinette executed in 1793
French Monarchy in the 18\textsuperscript{th} century

- begins with Louis XIV
  - absolute monarch

- ends with Louis XVI and Marie Antoinette
  - losing their heads
Monarchy in the 18\textsuperscript{th} century

- Enlightened Despot
  - Fredrick the Great of Prussia
  - retain power but show greater commitment to all citizens
  - Fredrick described himself as “first servant of the state”
present the Rococo artistic style
Art in the 18th century

- Two primary styles:
  - Rococo
  - Neo-Classical
- These styles seem to suggest the underlying political tensions during the century
- Rococo for the aristocracy
- Neo-Classical for the revolutionaries
Art in the 18th century

• Rococo
• lighter and less grand than Baroque
• well suited to the ruling (aristocratic) class
• subjects tend to be frivolous and celebrate the upper-class life style
The Visual Arts in the Eighteenth Century

The Rococo Style

Escapism, antibaroque
- Frivolity, lightheartedness
- Art as entertainment for aristocracy

Jean Antoine Watteau (1684-1721)
- Fetes galantes
- Return from Cythera (1717)
16.3 Jean Antoine Watteau, *Return from Cythera*, 1717
The Visual Arts in the Eighteenth Century

The Rococo Style

Jean Honore Fragonard
- 18th century life at its finest
- *The Swing* (1767)

Rosalba Carriera (1675-1757)
- Pastel portraits
- *Louis XV as a Boy* (1720)
16.4 Jean Honore Fragonard, *The Swing*, 1767
16.5 Rosalba Carriera, *Louis XV as a Boy*, 1720
The Visual Arts in the Eighteenth Century

The Rococo Style

- Rococo sculpture
- Rococo architecture
  - Balthazar Neumann (1687-1753)
16.12 Balthasar Neumann, Vierzehnheiligen pilgrim church, 1743-1772
present the Neo-Classical artistic style
Art in the 18th century

• Neo-Classical
• inspired by excavations in Pompeii (1748) and Herculaneum (1738)
• shows a great interest in the art of ancient Rome
• also a political interest in the Roman Republic
• many of those sympathetic to the Neo-Classical style show an interest in revolutionary politics of the day
The Visual Arts in the Eighteenth Century
Neo-Classical Painting and Sculpture

- Archeological inspiration
  - New awareness of classical art
- Roman Republic, French Revolution
  - Jacques-Louis David (1748-1825)
  - United opposition to tyranny
- Angelica Kauffmann
- Antonio Canova
16.18 Antonio Canova, *Pauline Bonaparte Borghese as Venus Victorious*, 1808
The Visual Arts in the Eighteenth Century
Neo-Classical Architecture

- Pantheon
- Inigo Jones
- Sir Christopher Wren
  - Saint Paul’s Cathedral
Neo-Classical Architecture

Pantheon (Sainte Geneviève) in Paris

Thomas Jefferson’s Monticello
16.20 Inigo Jones, Banqueting House at Whitehall, 1619-1622
16.21 Sir Christopher Wren, Saint Paul’s Cathedral, 1675-1710
Architecture influenced by Palladio

Chiswick House (1725) by Boyle and Kent

Palladio’s Villa Rotonda (formerly Villa Capra), near Vicenza, Italy, ca. 1566-1570
describe the major features of music (and major composers) in the 18th century
Classical Music:

The Classical Symphony

- Orchestral standardization
- Symphonic movements
  1. Sonata form, sonata allegro form
  - Exposition, development, recapitulation
  2. Slow, lyrical movement
  3. Minuet
  4. Spirited, cheerful conclusion
Classical Music:
Haydn and Mozart

Franz Joseph Haydn
- “Father of the Symphony”
- Reverence of artist in society

Wolfgang Amadeus Mozart
- Early musical prowess, virtuosity
- *The Marriage of Figaro*
- Social injustice, universality of human nature
- Symphonies No. 39, 40, and 41
discuss the major writers of the 18th century
Literature in the Eighteenth Century

Intellectual Developments

- Systematic examination of society (p. 550)
  - Pessimistic views vs. Optimistic views
- Renewed interest in Classical culture
  - Translations, themes, forms, references
- English Augustan movement
  - Imitated Roman Augustan poets
  - Return to order after English Civil War
Literature in the Eighteenth Century
Alexander Pope (1688-1744)

- Augustan poet
- Nature of human experience
- Rococo satire
  - Tinged with personal hostility
- Translated the *Iliad* and *Odyssey* into English
Literature in the Eighteenth Century

Jonathan Swift (1667-1745)

- Hatred for human race
- “Savage indignation”
  - Animals capable of reason
- *Gulliver’s Travels*
  - Satire of human behavior
- *A Modest Proposal*
  - “Man’s inhumanity to man”
  - Inevitability of human suffering
Literature in the Eighteenth Century

- Robert Burns (1759-1796)
- Mary Wollenstonecraft (1759-1797)
- Rational Humanism
- *Encyclopédie*
  - Denis Diderot (1713-1784)
  - System for the classification of knowledge
  - Compendium of human rationality
  - Freedom of conscience and belief
Jean-Jacques Rousseau (1712-1778)
- Humans=good, society=bad
- The “noble savage”
- Contempt for superficial, artificial
- Belief in human equality
- *The Social Contract* (1762)
Literature in the Eighteenth Century
Voltaire (1694-1778)

*Candide* (1759)
- Folly of unreasonable optimism
- Cruelty and stupidity of the human race
explain the key events in the French Revolution
also the key documents
in the French and American Revolutions
The Late Eighteenth Century: Time of Revolution

- Technological improvements
- Increased literacy, circulation of ideas
- Governmental abuses
  - Louis XV: "Après moi le déluge"
- The Reign of Terror
  - Maximilien Robespierre (1758-1794)
  - Essentiality of constitutional government
The Late Eighteenth Century: Time of Revolution

**American Revolution**
- Inspired revolution in France

**Jefferson’s *Declaration of Independence***
- Optimistic view
- Political and social freedom
- Equality and justice
- Universality of *man* and *nature*