"ART OF THE WESTERN WORLD"

PROGRAM 6: "AN AGE OF REASON, AN AGE OF PASSION"

GENERIC TITLE SEQUENCE
EXT. EVENING: WS VERSAILLES
MS REFLECTION IN WATER OF FOUNTAIN
MS BUILDINGS WITH FOUNTAIN IN F/GRND
CU CUPID ON FOUNTAIN
WS BRONZE NYMPH IS COVERED WITH WHITE SHEETING
LS WOOD TO CAMERA OUTSIDE VERSAILLES

MUSIC

MICHAEL WOOD:
At first the doctors thought it was sciatica.
And then they admitted it was gangrene. The old man suffered greatly those last days. And then on the 31st August 1715 the clergy gathered around him and they began timidly to chant the Ave Maria. All through the night they carried on chanting. And then at 8.15 in the morning, in the royal bed in the great chamber in the centre of the palace, Louis XIV, the Sun King, died like everyman. So wrote a contemporary diarist.

6.1 COLOUR STILL:
LOUIS XIV, Rigaud

CU WOOD TO CAMERA

- It's often said that when Louis died an age died with him. Not that there weren't other Louis to succeed, but the age of absolute monarchs, the age of which Versailles is the symbol, was drawing to an end. Things would
never be the same again.

WOOD V/O:
- For Louis Versailles was intended first of all to be a garden.

WOOD:
And he imagined that garden as a sort of outdoor palace built next to the one constructed in stone, and the one could not be understood without the other. And in the garden Louis exercised the same despotism over nature that he did indoors over his court. These two tyrannies changed, softened even, over the long years of the reign. The most famous formal garden in Europe with its rigorous geometries of terraces and staircases, its regular parterres, gave way gradually to a greater informality of trees and fields, not merely because it was so expensive to keep up, but because a new attitude to nature was developing. More sentimental, intimate, romantic.

6.3 DEPARTURE FOR THE ISLAND OF CYTHERA’ Watteau

WOOD V/O:
- The mood of this moment is captured in a painting done not long after Louis’ death, Antoine Watteau’s ‘Departure from the Isle of Cythera’. Here a group of elegant courtiers prepares to leave the island of love. The
painting signals a new attitude. More informal, poetic, and often amorous. In this paradise of Cythera there are no restraints and nature itself is free and unconstrained.

- It was time in which the argument over nature, exemplified in the idea of a garden, was a serious debate. It was in England that this different attitude to nature arose. The informal, spontaneous, picturesque English garden was seen as an expression of English liberties. The geometric French garden was seen as a reflection of their authoritarian system of government. Thus, in the microcosm of the garden could be read beliefs about the world at large.

WOOD: - Here at Stourhead in Wiltshire you can see better than anywhere in Europe the way that the early 18th century attempted to create an art of landscape by shaping nature and putting into the landscape buildings created in past styles: medieval but especially classical. They did so in the belief that a landscape or a garden gives added pleasure if one can
savour the effects of past time as one wanders around it. And that sensibility is characteristic of their period. The poet Alexander Pope said in the 1730s that this architecture or art derived from landscape painting and compared it to a picture. And that's why we call it picturesque.

6.4 COLOUR STILL: 'COASTLINE AT DELOS'
Lorrain

'SYON HOUSE', Canaletto
(FILMED IN SYON HOUSE)

EXT. DAY: WS SYON HOUSE
TILT DOWN TO WS
MIDDLETON TO CAMERA

WOOD V/O:
- And so the combination of architecture and picturesque landscape became one of the characteristics of 18th century aristocratic culture. And wealthy patrons sought architects who would design them country estates unparalleled anywhere in Europe.

MIDDLETON:
- This is Syon House, the seat of the Dukes of Northumberland. The 11th Duke lives there today. It doesn't look very impressive from the outside, but wait till you get in.

WOOD V/O:
- Robin Middleton of Columbia University, New York, has developed a highly original approach to the architecture of the 18th century.

MIDDLETON V/O:
- The first design for this floor was a simple chequer board, without these dynamic
directional indicators. But all that was to change as the building took form.

- The interiors here are amongst the first works of one of the most brilliant architects of the period: Robert Adam. He wanted to design just like a landscape gardener. He writes of the rise and the fall of the hills and dales, but especially of the movement between them. These effects he wanted to get when he put his masses together. These were notions of picturesque composition. He uses them outside and inside. When he uses his mouldings and his patterns he's modelling spaces and he's trying to show you how to move through them. Let me show you what I mean, come along.

Well, you won’t be surprised to learn that that door leads off to the Duke’s private apartments.

The niche here is large, soft, intimate, well almost. But at the other end of the hall something very different happens, and there's a dynamic pattern on the ceiling and on the floor which is going to lead you into that
The niche here is hard and strong and elevated. Adam's contrived a change of levels here, which takes you up the stairs into the great state rooms beyond.

MIDDLETON V/C:
The first room beyond the hall is the vestibule. A dazzling room, a riot of harsh colour and gold, altogether proper for the first anteroom of one of the first peers of the realm. 12 columns give order to this room. They were said to have been found in the bed of the Tiber in Rome. They're not just elements of ostentation, though they clearly are that, Adam uses them to make an awkward room with oddly-spaced window openings, into a neat cube, in effect.

MIDDLETON:
That line of columns we just passed marks out a square. Far more interesting, Adam's used it to mark out the new access you take from this vestibule into the sequence of staterooms which goes off from here.

First into the dining room, it was the dining room. There's a screen of columns here, which give you a moment to pause before you're
thrust by the mouldings into the central space. And then you go on down the same access, into the first drawing room. Beautiful fine room. And from that right through to the beginning of the long gallery which connects the private apartments and the state apartments. This is a great connecting link in the house, turning the whole circle.

WOOD V/O:
- While the English aristocracy chose to live in their great landscaped country houses, the French preferred the sophisticated atmosphere of the city. The Court had moved away from Versailles to Paris, where the aristocracy built themselves grand town houses, like the Hotel Soubise of 1739. Behind their plain facades were exquisitely decorated and furnished interiors where they could entertain themselves, oblivious to the momentous developments in French society beyond their walls.

The decoration of these houses is known as Rococo, a term which originally referred to the elaborate encrusted ornament popular in French design at this time, which became associated with the art and taste of the pre-
6.6 COLOUR STILL: 'THE RAPE OF EUROPA', Boucher
DETAIL: CHERUBS

revolutionary world itself.

One of the most celebrated Rococo artists was Francois Boucher, court portraitist and painter of allegorical romances. Boucher's works were designed simply to give pleasure, fitting objects of delectation for an aristocracy with so much time and money on their hands. But time was now running out. This is Boucher's 'Rape of Europa'.

6.7 COLOUR STILL:
'L'ER LECTURE CHEZ MME GEOFFRIN', Lemoine
(DETAIL)

In the literary and philosophica salons where they met, the middle class intelligensia bitterly opposed what they saw as a decadent order. They called for a return to universal values based on nature and reason. They held that art should not be for art's sake alone, but should have a moral and educative content. This viewpoint, which heralded the role art would play in the revolution, was shared by some of the great French thinkers of the time. Voltaire, who spent his life opposing the tyranny of church and state.

6.8 COLOUR STILL:
'JEAN-JACQUES ROUSSEAU'
Fantin Latour

Rousseau, the social critic who believed nature to be the source of all good. For him society was the reason why man was born free.
but everywhere is in chains.

Diderot, who in his Encyclopedia attempted to scrutinise all natural phenomena in the light of reason.

Diderot's attack on Boucher's provocative 'Odalisque' reads like a modern attack on pornography. 'Today's moral decadence,' he said, 'has led step by step to the corruption of taste, of colour, of composition, of character, of expression. This man has no taste. He takes up his brush only to show us bottoms and breasts.'

For Diderot, it was artists like Greuze who pointed the way forward to a new art, new taste, new morality. His pictures are part of the growth of a new climate in France, part of those almost imperceptible changes in history of which great events like the French revolution are the outcome.

- With Greuze, and here Chardin, we also detect a new theme. That ordinary people have a heroism, that virtue and strength reside in them, not in kings and nobles. And indeed, in Chardin's world of middle class people are
precisely the men and women who would be attempting to take power in the revolution half a century on.

But the age of reason would find its true means of expression by returning to the source, to classical Greece.

WOOD:
The art of the 18th century is often called neo-classicism. But we shouldn't understand that in the sense of a slavish imitation of classical models. The monuments of classical antiquity had been an inspiration to artists from the Renaissance onwards. Statues like this, the Apollo Belvedere, had been known to Michelangelo and his contemporaries and disseminated in casts and copies throughout Europe, from Versailles to the Soane Museum here in London. This is an 18th century copy.

WOOD V/O:
But Greece itself had remained largely unknown. Artists like Poussin were depicting imaginary landscapes.

WOOD:
And then during the 18th century, the discoveries at Herculaneum and Pompeii, Balbec and Palmyra, opened a new horizon on the
ancient world. And that was the time that theorists like Winckelmann and slightly later Goethe, propounded their theory that the Greek style, this noble simplicity, was the true style, was the perfection of art. That the Greeks had known true and entire liberty because of the light of reason, and that their art had attained its perfection because of liberty. The message for the 18th century then was clear, that this was the art for free peoples. A vision of an ordered and harmonious universe governed by classical ideals of perfection and harmony. Neo-classicism then perhaps it is, but better to call it the art of the age of reason.

WOOD V/O:
In the last half of the 18th century these ideas grew more and more influential. Even architectural forms would be interpreted in terms of the search for rationality. As seen here in one of the finest examples of the art of the age of reason, the Palais Royal.

MIDDLETON:
The Palais Royal is a comparatively quiet and sedate place today, but once upon a time this was the hub of Paris. This was the centre of high and low life. It was a great speculative
venture put up to bolster the Orleans family fortunes. And it worked. It was full of shops. If you wanted a book you came here, if you wanted ribbons you came here, prints, anything. It was full of cafes too, and everybody in the evening congregated here. Academicians, writers, artists, everybody came in from town, travellers, soldiers on leave, and of course the girls came too. Not that that ever stopped the ministers coming at all. But that’s not the real reason why we’re here. We’re here to look at this world, which in a way represents the obsessions of architects for the previous 100 years. They’d been trying to create order. And here you can see order staked out for you. You can see all these columns, in even rhythm, you can calculate exactly where you are. You’re in a world you can judge, you can understand.

MIDDLETON V/O:
The column, for instance, which had for so long been used as a decorative element, stuck onto walls, was made free standing. Not only free standing, to reveal its forms, but its structural form. It became a support once again and was shown off in this way. This honest demonstration seemed to give a new moral dimension to architecture.
One of the first buildings in which this new honesty of expression had been consciously attempted was the east front of the Louvre, dating back from the 17th century, 1667-1674, but it remained a model of architecture throughout the 18th century. It was designed by Charles Perrault, a scientist. Perrault made the outline of his building almost rectangular. The long facade is almost flat. So is the outline. There's no piling up, no modelling there. Even odder is the fact that the architectural emphasis is on the linking elements, the free standing runs of columns. The building became known, not surprisingly, as the Louvre colonnade.

Perrault was determined that his columns should not be decorative elements, but, as he thought, in ancient Greek architecture, the supports of the building. Strong, structural supports. He introduced engineering of a very high order into his design. The columns are threaded through with bars of iron which are linked to crossbars in the stone of the ceiling and anchored into the walls behind. Here is the initial idea that led to the development of reinforced concrete in the 20th
Almost 100 years later exactly these same ideas were taken up by another architect: Soufflot, when he was commissioned to build the grandest, the noblest church in all of Europe, the church known as St Genevieve, called the Pantheon today. Actually you can even see it from here, right over there.

Tradition and reason were also Soufflot's concerns. He too used free-standing columns to mark out his space. And also to do the actual work of supporting the vaults and dome. He wanted to combine the structural elegance of a Greek temple with the lightness of a gothic church. Here the classical rhythms appear in the nave and aisles with their rows of corinthian columns. Gothic is hinted at in the flying buttresses hidden above the vaults. He used the same free-standing columns carrying lintels to create a rectangular geometry on the outside too.

This is called post and lintel construction. The church was a nightmare to build, but is
thought of as a masterpiece of French 18th
century architecture.

MIDDLETON:
Everyone who could went to Rome in the 18th
century. It seemed to be in the centre of the
ancient world, and it became a new centre for
art lovers of all kinds. Architects, artists,
gentlemen and their hangers on. Everybody went
there. Soufflot went there as a companion of
Mme de Pompadour's brother. Soufflot in fact
went further south, he went down to Naples to
a place called Paestum, where there were three
surviving Greek temples, and he measured them
up. He was virtually the first architect who'd
actually seen a Greek temple, let alone
recorded it.

MIDDLETON V/O:
Jean-Baptiste Piranese was most upset by the
idea that Greek was the divine source of
architecture. He wasn't in fact Roman at all,
he was Venetian, he'd come to Rome at the age
of 19, but he climbed over the ruins, he
excavated and he recorded the past in over a
thousand views during his lifetime. Not only
the past, but in fact the present of Rome too. Rome was the centre of his world. Copper of course was very expensive, and he put his wife’s dowry into an investment into these great plates. So he was very worried indeed at the thought that the French might start going off to Athens. So although he had a lot of French friends amongst these critics and architects in Rome, he started attacking them. He ridiculed Greek architecture. But then, just before he died in 1778, he himself went south to Paestum, and in 15 or 16 wonderful drawings he conjured up the magic of Greek architecture as never before. He showed that the column that the French for so long had thought of as a structural element which they wanted to express honestly was really a piece of sculpture, a piece of beautiful sculpture. After that, with the discovery of Paestum and Greek architecture itself, the aesthetic vision of Europe changed.

WOOD V/O:
So, as often in the history of Western art, changes in ways of seeing coincide with an even anticipate social change. And so it was in the build-up to the French revolution.
The Saturday night fever of revolution began in earnest when Camille Desmoulins, a leftwing agitator, harangued an inflamed crowd here in the Palais Royal, calling for the overthrow of the monarchy and the establishment of a republic. There was rising unemployment, a growing sense of injustice, and a devastating failure of the harvest had led to a shortage of the main staple of the French diet: bread. People were exasperated. It had been seen in the American revolution how a tyranny could be overthrown by the force of will of the people alone. And now those democratic ideals ran through the population here like wildfire.

From the moment the bastille fell in July 1789 artists were at the centre of events in a way they'd never been before.

And in the career of Jacques Louis David, art and politics have never been closer. David dominated French painting for 35 years, through the reign of Louis XVI, the revolution, Napoleon’s empire, and finally the restoration of the Bourbon kings. He had a talent not only for painting but for survival.
As the revolution approached, paintings demonstrating themes of allegiance to state rather than to family began to abound. Although it was painted five years before the revolution, David's oath of the Horatii would become one of the great images of the time. The theme of the Horatii is a sacrificial oath of allegiance to republican Rome. It is taken by three brothers before departing for combat. These are men willing to die out of patriotic duty. Supported by their father, the courage and resolve of the brothers is evident even in their taught and outstretched limbs.

Here men are seen as moral symbols of the highest virtues, while the women are relegated to sit home, weep and wait.

The mothers and sisters wrapped in soft pliant draperies seem to melt into tender gestures of suffering.

David's great pictures show us how the classical tradition could be used not for the academic or the picturesque but as a model for
political action. These are moral fables, dramas with their austere heroism, their severe sacrificial devotion to the idea of the state. No wonder that some people went so far as to blame the cult of classical antiquity for helping bring the revolution about, and nothing better demonstrates the connection between this art and the politics of the time than an extraordinary event which took place only months into the revolution, when Voltaire's old play on the life of Brutus was revived at the national theatre. At the end David's picture of Brutus was enacted as a tableau vivant. When Brutus cried 'gods give us death rather than slavery,' the roars and applause of the audience were so great that it was minutes before order was re-established. Never, said an eye witness, was the illusion more complete. The spectators became so many Romans. They believed they had participated in the action.

All the great themes of this tumultuous epoch come together in David's painting of the oath of the tennis court. This great declaration of the rights of man in June 1879 was the symbolic beginning of the revolution. Men are born free, the deputies swore, and shall
remain free and equal in rights. David himself was deeply committed to the revolution, a member of the National Convention, and he was the obvious choice to paint it. For him, this was contemporary reportage, but the gestures belong to those nerveless Roman heroes the Horatii. In the tennis court, then, David showed the spectators had indeed become the actors, become new Romans. As a fellow deputy said, 'to paint this moment, we have chosen the painter of the Horatii. This patriot whose genius anticipated the revolution.' Unfortunately their high ideals were not destined to last long.

During those first radical years, David devoted his art to the new republic. One of his friends and heroes was Jean-Paul Marat, the journalist.

This friend of the people came to a violent end. He was murdered in his bathtub by his political enemy, Charlotte Corday.

WOOD:
The day after Marat's death a deputation appeared in the National Convention to offer regrets on behalf of the people. One of the
deputies made a speech which is recorded by a contemporary of David's, the historian Delacluze. "What a crime is this, a parricidal hand has robbed us of the people's most determined defender, a man who died for liberty. We still look among you expecting to see him here, among you our representatives. What a spectacle it was, this man in the moment of his death. Where are you David, you have another picture to paint.' And David spoke up, his voice choked with emotion, 'yes, I will undertake it.'

7.23 COLOUR STILL: 'MARAT ASSASSINATED', David (DETAIL)

WS WOOD UNVEILS PAINTING
A/B DETAIL

WS PAINTING IN LAMPLIGHT
A/B DETAIL
A/B DETAIL: KNIFE
A/B DETAIL: LETTER

A/B DETAIL: INKWELL

A/B WHOLE PICTURE

FADE TO BLACK

WOOD V/O:
David painted the picture in three months. The death of Marat is a murder story, and we see all the clues to the murder. The blood, the knife, the letter Marat received from Charlotte Corday just before she murdered him. It's a very realistic picture. Strongly, movingly realistic. But it is more than that, it has an almost religious intensity, like a secular pieta, an icon to a martyr for the cause of freedom. In painting this, David created perhaps the greatest single image of the revolution.
Now, finally the age of reason lost its nerve. Soon after Marat's death David watched from a window in the Place de la Revolution while Marie Antoinette went to the guillotine. He left us a poignant and eloquent sketch. The murder of thousands followed, in the purge known as the terror. The frailty of reason was tragically exposed. And as so often in history, fear of worse disorder led even reasonable men like David to turn to a strong leader to solve their dilemma. The man they thought their saviour was Napoleon Bonaparte.

END OF PART ONE
PART TWO

WOOD V/O:
In 1815 in the aftermath of Napoleon's defeat
at Waterloo, Tsar Alexander of Russia visited
Paris and saw the Vendome column crowned by
its imperial statue of Napoleon. Where I to be
so highly elevated, he quipped, my head would
surely spin with vertigo. Even a Tsar could
not imagine such dizzy heights of glory. But
as he added, the higher you climb the harder
you fall.

WOOD:
And what heights Napoleon fell from. In those
brief few years he led French armies to Italy,
Egypt, Spain, Austria, Prussia and even Moscow
itself. And during that meteoric time this
room, his library at the chateau of Malmaison,
was his still point, the place to which he
could return. It was here, for example, that
he worked on his famous law code, the code
Napoleon. At this desk, the desk painted by
David. Here he returned after his abdication
in 1814 in such despair that he'd attempted to
commit suicide.

He came back once more to meditate during the
fateful 100 days before Waterloo. And after
that last catastrophic defeat the English

Napoleon, intended it to be a replica of an
dated that brought Napoleon to power there

Vignon, intended it to be a replica of an

Napoleon's official architects, Percier and

Fontaine, periodically had sent an illustrated
cover to Tsar Alexander

newsletter of engravings to Tsar Alexander

madeleine, begun as a church, was continued by

Napoleon as a temple to glory. The architect,

with no end to his plans for making Paris into

a capital worthy of imperial Rome. La

Montmartre, showing the most recent public works

had commissioned by Napoleon, for after the coup
d'etat, Fontaine was touched by his aura.

ext. day. ws la madeleine

newsletter

CU MONUMENTS OF PARIS,

NEWSLETTER, PERCIER &

Fontaine

AJB WS
antique Roman temple, incorporating statues and bas reliefs and the use of rich materials. The purity and severity of Greek doric was replaced by corinthian splendour to commemorate ancient Rome. As was befitting an emperor who took as his ancestors the emperors Trajan and Alexander. Some of the most extravagant monuments since the fall of the Roman empire were built by Napoleon as symbols of his dominion. And many are still tourist attractions in Paris today. Percier and Fontaine were also responsible for much of the replanning of Paris. They made a triumphal east-west route across the city. Another Roman touch was the long arced street, La Rue de Rivoli. They prepared designs for linking the Tuileries gardens with the Louvre, and even started on the interior of the museum itself, where there inventive details can still be admired today. The newly constituted Louvre museum became Napoleon’s domain. He commissioned France’s finest artists to glorify his deeds, and the most celebrated of all was Jacques Louis David.

Disappointed with the aftermath of the revolution, David had sworn never to trust in men again, only in ideas, yet he was
fascinated by Napoleon and quickly succumbed to his spell.

When he first met the young general and First Consul of France, he said, 'oh my friends, what a beautiful head he has. It is pure, it is great, it is as beautiful as the antique. Yes, Bonaparte is my hero.'

Decades before the revolution the encyclopedist Diderot had suggested the Louvre be used for the public display of the royal collections. Afterwards, in 1793, it opened as the Museum Centrale des Arts. Then came the brief but dazzling era of the Musee Napoleon, filled with the state treasures and the loot of his campaigns. It was here that David presented his newly finished canvas, the Sabine women. It tells of the reconciliation between two warring tribes, the Romans and the Sabines, effected by a central allegorical female figure.

Art historian Eva Burghardt explains the remarkable device used by David to show this veiled plea for national reconciliation among the feuding factions of post
revolutionary France.

BURKHARDT: This mirror is not here by accident. During my research on the painter David in Paris I had discovered that it was actually a part of the original exhibition that David organised to show his painting 'The Sabine Women'. The exhibition took place in this very museum. The function of the mirror was twofold. First of all it was to draw the visitors' attention to the central and most important part of the painting, the women. The oval shape of the mirror echoed the circular arrangement of the women painted by David. Secondly it was to control the way the painting was looked at. David wanted that the people not only look at the painting but actually participate almost physically in it. The visitors saw themselves reflected in the mirror side by side the actors painted by David.

David had problems finding female models for his painting. The rumour has it that the famous society women of the period offered to pose for the painting. At the opening of the exhibition they arrived dressed in the Sabine costumes and they actually kept them throughout the evening when they went to the
'THE SABINE WOMEN' DETAIL
FEMALE FIGURE

A/B DETAIL

MS BURKHARDT IN MIRROR
IN FRONT OF PAINTING

WS BURKHARDT IN FRONT
OF PAINTING

NAPOLEONIC PORTRAITS BY
GROS, DAVID, INGRES,
Louvre

'BONAPARTE CROSSING THE
ALPS', DAVID A/B

theatre, so all Paris would know that they
were the ones who posed for David. But David
didn't mean his female figures to be
portraits. He wanted them to represent a
political ideal. Seeing themselves in the
mirror reflection, just as I can see myself
now, the visitors to the exhibition were
invited by David to rally to the republican
cause that these women represented.

WOOD V/O:
Not only David but also his pupils Gros and
Ingres, truly believed Napoleon was the only
one capable of leading France out of the
impasse of the revolution without sacrificing
its principles. They joined in the
glorification of Napoleonic images. Their art
became a vehicle for propaganda, centred on
the cult of the emperor's achievement, virtues
and personality. Here David painted the
victorious Bonaparte on a magnificent rearing
horse crossing the Alps. If the truth be
known, he was riding a common mule.

6.28 COLOUR STILL: 'THE
PLAGUE HOUSE AT JAFFA' Gros

Another famous image of the Bonaparte cult
shows Napoleon walking fearlessly into the
plague house at Jaffa in the holy land,
unafraid of contagion because of his almost
divine power to heal.

His first officer, a mere mortal, holds a
cloth to his face to shield himself from the
plague, revolted by the stench. Less ethereal
and more practical, Arab and French medical
officers are desperately trying to provide
medical aid to the plague victims. Bonaparte's
great deeds during his life as a soldier would
continue to be recorded and represented
throughout his reign. It has been said that
modern propaganda was Napoleon's invention.

Now first painter of the empire, David was
given his most important commission, a
monumental work called 'Le Sacre', the
Coronation. His early sketches show Napoleon
audaciously crowning himself.

The final canvas portrays Napoleon crowning
Josephine.

David painted himself sketching the scene.

Everyone had to be recognisably portrayed,
including the members of the church and the
Pope sitting quietly and unhappy as he watches
Josephine kneel before the emperor, who holds the crown in his upraised arms.

Napoleon's sisters were not only jealous of Josephine, but also Josephine's daughter from a former marriage, whose child was rumoured to be Napoleon's.

Even Napoleon's mother, who in fact refused to attend the ceremony, was duly painted in.

All the stars of the empire were gathered. The coronation was as much the triumph of Josephine as it was of Napoleon. For though she would never present Napoleon with an heir, she was the love of his life and wanted the world to know it.

Ingres own infatuation with the emperor prompted him to paint the official portrait of Napoleon in imperial robes.

After the French revolution, when the Louvre was transformed from a rival palace with private collections to a public museum, it was here that young painters could complete their art education by copying old masters, learning from the examples of the past.
This tradition is still going on the Louvre today.

Where Pierre Rosenberg is chief curator of painting.

ROSENBERG:
When Ingres painted his picture in 1814 he was very much admired and also very much criticised. Criticised because critics said there were three vertebrae too much in the back of his Odalisque.

What is an Odalisque? And Odalisque is a Turkish harem - harem girl. And you recognise her very well through her costume. The colours are very soft, very precise, very beautiful, the harmony of it is the reverse of the very strong colouring that David had used for his great pictures. I really do love this picture. Why? Well, it's not sensual, it's erotic. It's an intellectual picture, it's painted with his brain. In spite of this it's erotic, it's connected, in fact it's a connection between brain and eroticism. Everything about eroticism is happening in the brain here and nowhere else. It's a very hot picture but done by an artist whose conception about art is of
WS ROSENBERG TO CAMERA
IN FRONT OF 'ODALISQUE'

a very high level. And in a strange way Ingres
was very much criticised in the 19th century,
because thought to be a reactionary artist, an
academic artist, a man bringing nothing new to
art. And the reverse has happened in our
century, in our century where Ingres in a
certain way is so much and so widely admired
and is considered as one of the fathers of
modernity and modern art.

INT.DAY: WS GRAND GALLERY,
LOUVRE
PAN L TO WS ROSENBERG IN
FRONT OF 'BATTLE OF EYLAU'
GROS

WOOD V/O:
But such warm and luscious fantasies were far
removed from the cold and appalling reality of
the distant battlefields where the dramas of
Napoleon's campaigns had taken place.

A/B MS ROSENBERG IN FRONT
OF PAINTING

'THE BATTLE OF EYLAU' GROS
(DETAIL)

ROSENBERG V/O:
Gros was a pupil of David, but his art is
quite different of David's art. Here you have
the battlefield of Eylau the day after the
battle. Of course the hero of the battle,
Napoleon, is in the middle of the picture.

PAN R TO FIGURE OF
NAPOLEON

A/B WHOLE PICTURE

MS ROSENBERG TO CAMERA

'BATTLE OF EYLAU' DETAIL

A/B DETAIL: DEAD SOLDIERS

MS ROSENBERG TO CAMERA

But there are also the - not only the victor
of the battle, but also the victims of the
battle, and that's quite new in French art. To
present human beings, anonymous soldiers, dead
soldiers, as they were in this - after this
terrible battle. And of course this will open
all the tradition, all in the 19th century
French art. But Gros was the first in French art to do so and he did so in a very moving, touching way.

Now the once victorious Napoleonic armies began their retreat from Moscow to Waterloo. With defeat the French began to identify themselves with those fallen foreground figures, with the anonymous victims rather than with the glories of Bonaparte.

Myths of heroic or noble ends turned into deceptions, and more often than not only pointless suffering and senseless torture remained. The blackness of war between Spain and France inspired Goya to sketch this series on the horrors of war, showing the factual account of man's cruelty to man. Goya watched arrival of the foreign conqueror, believing at first that he was bringing reason, progress, order and liberty, but in fact he came to destroy and devastate, to violate and to massacre.

The Sleep of Reason Produces Monsters.
In his picture 'Third of May' Goya showed the church in darkness, impotent before the faceless executioners of a secular martyr.

Goya's nameless peasant symbolises the whole of Spain which rose against the Napoleonic invaders. Fire, destruction, violence, death, this was Spain between 1808 and 1814. The only source of illumination is the soldiers huge lantern. We are far from the beam of the enlightenment.

Soon after the Napoleonic wars, and inspired by the Enlightenment, the Greeks began their struggle for independence against the Turks. The French romantic painter Delacroix was passionately committed to the Greek cause. He lent his support to the Greeks in 'Greece on the Ruins of Missolonghi' of 1826. Greece is portrayed as an idealised, impassioned woman, dressed in white, reminiscent of David's central figure in the Sabine women. She rises heroically above the rubble, arms extended, appealing for help in the cause of liberty.
FADE TO BLACK

FADE UP

EXT. DAY: WS COUNTRY CEMETARY, PAN R TO LS WOOD OUTSIDE CHURCH

6.37 COLOUR STILL: 'THE WANDERINGS ABOVE MISTS'
Caspar Friedrich
FADE TO

6.38 COLOUR STILL: 'INSIDE TINTERN ABBEY RUINS'
Turner
A/b WHOLE PICTURE
FADE TO BLACK

EXT. DAY: WS WOOD TO CAMERA IN CHURCHYARD

WOOD: And so the electrifying effects of the Napoleonic era, creative and destructive, left their mark on artists as well on everybody else. The neoclassical style would continue into the 19th century, but arid and academic, incapable of imparting true feeling. And true feeling is at the core of the sensibility which followed the revolution, the period we know now as the age of romanticism. There's no real definition of romanticism. We think perhaps of wild eyes artists and poets like Keats and Shelley, of melancholy gothic ruins, and mysterious northern landscapes where 19th century men communed with nature. And all that is a part of it.

WOOD:
But the poet Baudelaire said that the key to romanticism was not the subject matter or even
truth itself, but feeling. That you should listen to that inner voice and that alone would give art its merit. And so the old moralities which had driven art in the past: religion, traditional ethics, civic virtues and so on were thrown out of the window. Even reason itself was seen to be insufficient. All that counted was feeling and experience.

This new sensibility, heroic and sentimental, self-assertive and profoundly individualist, would lie at the centre of Western art from that time to the present day.

WOOD V/O: France, like the rest of Europe, was now changing fast. A rapid rise in population, the spread of industry, a shift from country to city and the emergence of an urban proletariat, helped bring about the growth of new social structures, and with them political conflicts. The printing press was now enabling millions to receive new ideas in a time of growing turmoil. And it was in a newspaper, perhaps La Gazette, that Gericault read the horrifying account of the tragedy of the Medusa.
In the summer of 1816 the French frigate the Medusa, carrying soldiers and passengers, was wrecked off the African coast. The captain, of noble birth and a political appointment, was proved incompetent. Of the 115 men and women who tried to save themselves on a makeshift raft, only 15 survived. 13 days on a floating coffin, human beings reduced to a state of animal despair, a poignant human drama of corpses and victims who suffered atrociously but for no noble cause.

Above on the apex of the human pyramid men and women gesturing frantically. This painting came to be regarded as a political allegory of a deeper sort. The French historian Michelet wrote, 'France herself, our whole society, is on that raft.'

The clouds of revolution were gathering again.

At the end of July 1830 Paris was up in arms. It was the end of the Bourbons, the right - ruling family of France for so many centuries. Everyone hoped in liberty and in freedom, it was a great moment of French history. Delacroix was not a radical, politically speaking - speaking. He was a quite famous
artist at this moment of his life, and he immediately understood that it was for him the occasion to paint a great picture. And he painted a very great picture. It's of course a political picture. It also a history picture. By history I mean it's an allegory. An allegory of freedom, and the lady in the middle of the picture, the woman in the middle of the picture represents freedom and liberty. She has in her hand the French flag, the three colours of France, and she is dominating the picture where you see a lot of people, dead soldiers, workers, an intellectual wearing a hat.

All these figures are taken in everyday life.

WOOD V/O:
The figure of Liberty herself is wearing a slipped dress, barefooted like a Greek goddess. This woman of the people is no longer simply cast in antique language, as were the Sabine Women. She is an ardent, vital, bare breasted vision, brandishing a flintlock and waving her country's new flag. A woman of the people wearing the Phyrgian bonnet, she has now become a universal symbol of revolution, and finally of course the figure of the French
FADE TO BLACK

FADE UP
WS WOOD TO CAMERA IN LOUVRE ON STEPS LEADING TO THE 'WINGED VICTORY OF SAMOTHRACE'

WOOD:
Ironically, Delacroix's Liberty was bought by the liberal king Louis Phillipe, who never dared show it. It wasn't publicly exhibited until 1861. Two years afterwards, a distant ancestor of Delacroix's allegorical figure arrived in Paris. The Winged Victory of Samothrace. It was sculpted in ancient Greece in about 200 BC. Like Liberty, Victory is portrayed as female. Inspiring, alluring even, as she alights gently on the prow of a victorious warship, the wind streaming against her body. It's a theme which turns up in many forms in the story of Western art.

Like Liberty, Victory is a beguiling idealised personification of an abstraction for which men and women have been prepared to die. In the 18th century the age of reason used symbols like this in the belief that the humane values of classical tradition could be attained even today. The revolution hung on to such symbols, both to express their high hopes and in the end to justify their worst excesses. And of course these are still potent myths in our culture today.

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In the story of Western art though, by the middle of the 19th century change is in the air. Artists begin increasingly to be interested in portraying modern life, and they will turn their back on the classical tradition.

END CREDITS