

Artistic Revolution: Delacroix, Goya, and Romanticism

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Notes and References

1. Enriqueta Harris, *Goya* (New York: Phaidon, 1969), 37.
2. Albert Boime, *Art in an Age of Counterrevolution: 1815-1848* (Chicago: Univ. of Chicago Press, 2004), 203-204.
3. *Ibid.*, 205.
4. Enriqueta Harris, *Goya*, 19.
5. Darcy Grimaldo. Grigsby, *Extremities: Painting Empire in Post-revolutionary France* (London: Yale University Press, 2002), 251.
6. *Ibid.*, 252.
7. *Ibid.*, 254.
8. Frank Trapp, *The Attainment of Delacroix*, 207.
9. Darcy Grimaldo. Grigsby, *Extremities: Painting Empire in Post-revolutionary France*, 255.
10. *Ibid.* In a letter to a friend during the painting of *Massacre*, Delacroix explicitly compares the process of painting to copulation. Delacroix's conflation between his private acts and his public art cast a crudely sexualized veil over his grand historical painting of a somber tragedy.
11. *Ibid.* Several comments in Delacroix's private journals reveal that he was sexually active with his while working on the painting, which sheds light on his eroticized rendering of the women within *Massacre*.
12. Frank Trapp, *The Attainment of Delacroix* (Baltimore: Johns Hopkins Press, 1970), 2.
13. Albert Boime, *Art in an Age of Counterrevolution: 1815-1848* (Chicago: Univ. of Chicago Press, 2004), 206.
14. Frank Trapp, *The Attainment of Delacroix*, 12.
15. An artistic revolutionary, in the context of this essay, is one who does not follow conventional rules of aesthetic (e.g. the Romantic glorification of nature, restriction of religious imagery to martyrs). One does not have to be revolutionary in a political sense to be an artistic revolutionary, though interestingly Goya also holds strong liberal beliefs in regard to politics.
16. Enriqueta Harris, *Goya*, 37.
17. *Ibid.*, 38.
18. *Ibid.*, 19.
19. *Ibid.*
20. The nature of Goya's illness is not known, but it caused temporary paralysis and partial blindness and left him deaf for long periods of time; his physical suffering is thought to have inspired his famous "black paintings", which were morbid depictions of dark fantasy matter.
21. *Ibid.*, 17.
22. Albert Boime, *Art in an Age of Counterrevolution: 1815-1848*, 201.
23. *Ibid.*
24. Frank Trapp, *The Attainment of Delacroix*, 30.
25. Albert Boime, *Art in an Age of Counterrevolution: 1815-1848*, 211.
26. Darcy Grimaldo. Grigsby, *Extremities: Painting Empire in Post-revolutionary France*, 251