

Video 4, band 3: Eugène Delacroix: The Moroccan Journey

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Objectives

After viewing this video and studying these accompanying notes, when prompted to do so on p.98 of Unit 32, you should gain a greater understanding of:

- the contribution of Delacroix's journey to Morocco to his development as an artist, particularly with regard to his views on classicism, colour and light;
- the combination of Enlightenment empiricism and Romantic fantasy in Delacroix's artistic response to a culture outside Europe;
- the nature of the cultural interaction involved when a western artist attuned to notions of the 'exotic' encounters at first hand 'non-western' subject matter.

Before viewing

Background information

Following the 1830 occupation of Algeria by the French, the artist Eugène Delacroix was invited to accompany the 1832 diplomatic mission of the Comte de Mornay to Morocco and Algiers. This mission was intended mainly to establish good relations between the French and the country adjacent to their new imperial territory. There was always the possibility of uprisings in Algeria, and the French wanted to ensure that the Moroccans would not support Algerian insurgents, or challenge the borders of their new territory. The party sailed first to Algeciras in Spain, where they picked up supplies, then on to Tangiers (where Delacroix witnessed the scene later depicted in his painting, *A Jewish Wedding*; see Plate V4.1 in the Illustrations Book) and ultimately to Meknès, for their meeting with the Sultan of Morocco. The meeting had to be postponed

for a month because of Ramadan, and this confronted the party immediately with a sense of a culture that was unfamiliar and mysterious to them. From Meknès they returned briefly to Tangiers and Spain, and visited Algiers before returning to quarantine in Toulon. The entire journey lasted from 31 December 1831 to 5 July 1832.

In Algiers Delacroix was introduced to the scene represented in his painting of 1834, *Women of Algiers in their Apartment* (Plate V4.2). It is not clear whether the interior he visited was simply the private women's quarters of an Islamic or a Jewish home, a harem or a brothel. Dependent on paid interpreters and guides, he must have been uncertain, on many occasions, about precisely what he was seeing. He made many sketches, recorded in at least seven notebooks, of which four now survive in public collections (three in the Louvre and one at Chantilly). Additional sketchbooks may have been broken up into individual pieces or works. He also kept a written journal.

Delacroix's North African journey raised many questions about a western eye perceiving and representing the Orient, interpreted, in its widest sense, as encompassing Islamic North Africa. (Western North Africa was known at the time as 'Barbary', a term related to the 'Berbers', an indigenous Caucasian people of the area.)

EXERCISE Study carefully Figures V4.1, V4.2 and V4.3 (Decamps, *Eastern Soldiers* (also known as *Albanians (Soldiers)*); Liotard, *Dame franque et sa servante (Frankish Lady and her Servant)*; Pickersgill, *James Silk Buckingham and his Wife*). How would you describe the various ways in which these images represent cultures from outside Europe?

DISCUSSION The Decamps watercolour suggests that documentary accuracy is of considerable importance. There is an attention to the detail of costumes, weaponry and other accessories that suggests a concern with ethnographic or anthropological evidence. There is a similar lack of sensationalism in Liotard's painting, which shows a woman and her servant at a hammam, or Turkish bath, although this time there is perhaps a greater concern with the vividness and uniqueness of the Orient. Pickersgill's painting of the Buckinghams in Oriental costume is a clear example of the western fascination with 'dressing up' already encountered in your study of Brighton Pavilion. There is a vivid sense here of the privileged classes using the Oriental and the exotic to escape their normal routines, concerns and identities.

There was in the eighteenth century an established taste for disguising oneself in Oriental dress (particularly Turkish costume) for the purposes of entertainment, especially masquerades. Subjects such as the



Figure V4.1 Alexandre-Gabriel Decamps, Eastern Soldiers, c.1830, watercolour and bodycolour with some gum varnish, on paper; 26 x 19.7 cm. Reproduced by kind permission of the Wallace Collection, London.

Buckingham in Pickersgill's painting (Pickersgill was a fashionable portraitist who also painted Robert Owen) also posed in Oriental costume in memory of their recent travels abroad. Decamps's picture too reflects a strong contemporary interest in costume, and he completed many works that treated such subjects in a more dramatic and sensual way. For many artists of the time, this fascination with 'other' identities embraced the colourful appeal of historical costume. You have encountered in Unit 32 a significant artistic influence on Delacroix,



Figure V4.2 Jean-Étienne Liotard, Dame franque et sa servante (Frankish Lady and her Servant), 1742–3, pastel on parchment, 71 x 53 cm, Musée d'art et d'histoire (Cabinet des Dessins), Geneva. © Musée d'art et d'histoire, Ville de Genève. Photo: Bettina Jacot-Descombes.

Richard Parkes Bonington. Like Decamps, Bonington captured in paint historical and biblical anecdote and costumed genre scenes, as well as coastal scenes and landscapes. The works of both artists were avidly collected by the fourth Marquess of Hertford (1800–70), an ex-soldier and traveller to the Middle East. Many of these may be seen at the



Figure V4.3 Henry William Pickersgill, James Silk Buckingham and his Wife, oil on canvas, 152.5 x 122 cm, Royal Geographical Society, London. Photo: Bridgeman Art Library, London.

Wallace Collection in London. Generally, in the early nineteenth century, a fascination with a documentary approach to the East ran alongside an imaginative preoccupation with ‘difference’.

These concerns, rooted in an eighteenth-century interest in distant lands and customs, were prevalent in the Napoleonic era and beyond. They had been encouraged, perhaps, by the Parisian fashion for dressing in Greek costume that reached its height during the Revolution. As Napoleon captured Egypt, Parisians donned Turkish Mameluke tunics,

cashmere shawls and turbans in order to resonate socially with the political, Oriental theme. Liotard, for example, was a Swiss artist who made many paintings of the cosmopolitan inhabitants of Constantinople for western patrons such as Lord Sandwich. With Napoleon's conquest of Egypt, however, there came a more serious attempt to represent the reality, rather than the fantasy, of the East. You may remember from Unit 9 Antoine-Jean Gros's *Bonaparte Visiting the Plague-Stricken at Jaffa* (see Plate 9.15), one of many paintings of the East derived from the imagination and from artistic and literary precedent, rather than from first-hand observation. But there were other artists who went to see for themselves. In 1798 the artist Dominique-Vivant Denon (1747–1825) followed Napoleon to Egypt. During his 13 months there he sketched and drew Egyptian ruins and costumes and later, in 1802, published in France his *Voyage dans la basse et la haute d'Égypte pendant les campagnes du Général Bonaparte* (*Journey to Lower and Upper Egypt during the Campaigns of General Bonaparte*). Denon dedicated this work to Napoleon. It was followed shortly afterwards by his publication of a collaborative work with other artists, *Description de l'Égypte* (*Description of Egypt*). Denon's work fuelled a Parisian craze for Egyptian furniture and artefacts. Such ethnographic studies, completed in an imperial context, raise issues about the West's encounter with other cultures. Were they an attempt to 'map out' the territory as an assertion of ownership, or a general attempt to learn, inform and educate?

EXERCISE While watching the video, consider the following question (to be discussed after your viewing):

How important, in Delacroix's Moroccan journey, were the concerns and perspectives of his own culture and its imperialist mission?

The programme

After focusing on Delacroix's fantastic Orientalist visions of the 1820s, principally *The Death of Sardanapalus*, the programme tracks Delacroix's artistic record of Morocco and Algiers and registers his reactions to these places through his letters, notebooks and journal. It explores the impact on his art of an encounter with vivid colour and intense light. It also shows how Delacroix was, in Morocco, an accomplished enlightened empirical observer, taking detailed notes on colour, composition and detail as he explored the countryside and streets of the country on foot and on horseback. He finished his sketches at various camps en route from Tangier to Meknès, working many of them up into paintings on his return to France. While attempting to keep a complete record of the sights he saw in Morocco, Delacroix was also exploring the issue of his own artistic and cultural identity. He had never been to Italy, but went to

Morocco with a strong allegiance to classicism. The sights of Morocco strengthened this allegiance to classical antiquity by allowing him to redefine it in terms of the simplicity, nobility and humanity of the Moroccans. (He had admired the technical achievements of David and the neoclassicists, but not their interpretation of ancient Greece and Rome, which he felt to be debased.) In spite of his detailed empirical observation of this new land, he continued to see it through the eyes of a westerner. He also continued to find in it elements of the fantasy, passion and energy of the Romantic.

After viewing

DISCUSSION You may have noted, when watching the video, the expression of two views on the subject of the exercise set out above: (i) that, as an artist involved in recording, categorizing and mapping out the Orient, Delacroix's work was implicitly a part of an imperialist venture and approach; and (ii) that it is inappropriate to view his work in such a way, given the context of his journey and his own lack of awareness of the political issues involved. You may have been struck by his genuine attempts to learn from, absorb and understand the sights and culture of Morocco, which he saw, in many ways, as superior to his own country. In a sense, he might be seen as searching for a pictorial language in which to express these new experiences. This would seem to suggest a stance far more complex than a simple ('superior') West–('inferior') East dichotomy would imply. The term 'cultural imperialism' implies a dominant culture asserting the superiority of its values on a subject country in a way that is undermined by the real sense of cultural dialogue apparent in Delacroix's art. Nevertheless, once he returned to France and the demands of Salon audiences and wealthy western patrons, Delacroix invested many of his Moroccan paintings with the sensation, fantasy and voyeurism required by the time and place in which he worked and lived.

It might be said that Delacroix's experience of Morocco, by exposing him to a culture 'other' than or different from his own, helped him to sense more clearly his own, distinctive western identity. The tradition of Islamic art prevalent in Morocco was non-representational: that is, it did not normally seek to represent objects from the real world, but focused instead on geometric and abstract designs, principally used in architectural contexts. Delacroix reports that many of the local people had 'a loathing for the dress and appearance of Christians' (Delacroix, 1971, p.191). When he returned to France he went on to complete many grand public commissions in the buildings and churches of Paris and this work, while demonstrating an enriched sense of colour, harmony and

light, remained firmly rooted in western traditions. He also continued to paint Moroccan subjects beyond the middle of the century.

The word 'imperialism' was not commonly used before the second half of the nineteenth century, and many of the related political and cultural issues had to await the advent of decolonization before being problematized and openly discussed. To Delacroix, Morocco was principally, perhaps, an eye-opening adventure. In this respect, the 'eye' of our television camera on Morocco simulates Delacroix's voyeuristic fascination with that country. At the same time, Delacroix's detailed study of Moroccan culture (see Plates V4.3, V4.4 and V4.5) allowed him to go beyond conventional notions of the Oriental and the exotic, to the closely observed reality of North Africa.

Having viewed the video and worked your way through these notes, you should now return to Unit 32, p.99 in order to complete your work on Delacroix.

Sources

With some slight variations, the readings in the video are based on the following (chiefly extracts from Delacroix's letters and journals):

I've just arrived in Tangier ... I am quite bewildered by all that I've seen. I can't let the mail boat go – it's leaving shortly for Gibraltar – without telling you something of my amazement at all the things I've seen.

(Delacroix to J.B. Pierret, 25 January 1832; see Delacroix, 1971, p.181)

This place is made for painters ... Economists ... might find much to criticize as regards human rights and equality before the law, but beauty abounds here; not the over-praised beauty of fashionable paintings.

(Delacroix to Frédéric Villot, 29 February 1832; see Delacroix, 1971, p.186)

One would need to have twenty arms and forty-eight hours a day to give any tolerable impression of it all ... At the moment I'm like a man in a dream, seeing things he's afraid will vanish from him.

(Delacroix to J.B. Pierret, 25 January 1832; see Delacroix, 1971, p.181)

The Moors and the Jews at the entrance. The two musicians. The violinist, his thumb in the air, the under side of the other hand very much in shadow, light behind, the haik [cloth] around his head transparent in places ... The shadows full of reflections; white in the shadows ... The women to the left in lines one above the other like flower pots. White and gold dominate.

(Journal entry for 21 February 1832; see Delacroix, 1938, pp.106–7)

The picturesque is here in abundance. At every step one sees ready-made pictures, which would bring fame and fortune to twenty generations of painters.

(Delacroix to Armand Bertini, 2 April 1832; see Delacroix, 1971, p.192)

I am gradually insinuating myself into the customs of the country, so as to be able to draw many of these Moorish figures quite freely. They have very strong prejudices against the noble art of painting, but a few coins slipped here and there settle their scruples ... Their dress is quite uniform and very simple, and yet the various ways of arranging it confer on it a kind of beauty and nobility that leave one speechless ... there are subjects for pictures at every street corner.

(Delacroix to J.B. Pierret and Félix Guillemardet, 8 February 1832; see Delacroix, 1971, pp.183, 185)

I go for rides in the surrounding country, which I find infinitely delightful, and I enjoy moments of delicious idleness in a garden by the city gates, under a profusion of orange trees in full bloom and covered with fruit. Amid these lush surroundings I experience feelings like those I had in childhood [when he visited his grandmother in Marseille, in 1803–5]. Perhaps some vague memory of the southern sunshine which I saw in my earliest youth is astir within me. Anything I may accomplish will be insignificant in comparison with what might be done here. Sometimes I feel quite baffled, and I'm sure I shall bring back only a faint shadow of it all.

(Delacroix to J.B. Pierret and Félix Guillemardet, 8 February 1832; see Delacroix, 1971, p.183)

Imagine, my friend, what it is to see lying in the sun, walking about the streets, cobbling shoes, figures like Roman consuls, like Cato or Brutus ... I tell you, you'll never be able to believe what I shall bring back, because it will be far removed from the natural truth and nobility of these men. There's nothing finer in classical art.

(Delacroix to J.B. Pierret, 29 February 1832; see Delacroix, 1971, p.187)

It's beautiful! It's like Homer's time! The woman in the gynoeceum [women's quarters in the house] took care of her children, spun wool, and embroidered the most marvellous fabrics.

(Quoted in Jobert, 1998, p.147)

We are all there in this Delacroix. When I speak of the joy of colour for colour's sake, this is what I mean ... These pale pinks,

these stuffy cushions, this slipper, all this limpidity, I don't know how, it enters your eye like a glass of wine going down your throat, and you are immediately intoxicated. One doesn't know how, but one feels lighter ... He knows how to differentiate ... A silk is a fabric, and a face is flesh. The same emotion, the same sun caresses them, but differently ... and it is in his colours that he knows it and does it. He makes contrast. All these peppery nuances, look, with all their violence, the clear harmony they give.

(Cézanne, quoted in Gasquet, 1991, pp.192ff.)

In this short time I have lived twenty times more intensely than in several months in Paris.

(Delacroix to J.B. Pierret, 5 June 1832; see Delacroix, 1971, p.194)

If you ever have a few months to spare, come to Barbary, and there you will see those natural qualities that are always disguised in our countries, and you'll feel ... the rare and precious influence of the sun, which gives intense life to everything.

(Delacroix to Frédéric Villot, 29 February 1832; see Delacroix, 1971, p.186)

References and further reading

In Anthology II we reproduce Delacroix's detailed description of the painting entitled *A Jewish Wedding*. You may like to read this in order to appreciate fully the thorough way in which he studied such scenes.

Delacroix, E. (1938) *The Journal of Eugène Delacroix*, ed. and trans. W. Pach, London, Jonathan Cape. (There is a useful paperback edition published in 1995 by Phaidon Press.)

Delacroix, E. (1971) *Selected Letters 1813–1863*, selected and trans. J. Stewart, London, Eyre and Spottiswoode.

Gasquet, J. (1991) *Cézanne*, trans. C. Pemberton, London, Thames and Hudson (original French text published 1921).

Gill, H. (2003) *The Language of French Orientalist Painting*, in *Studies in Art History*, vol.6, Lewiston, Queenston and Lampeter, Edwin Mellon Press. (This contains on pp.170–4 an interesting discussion of the two versions of *Women of Algiers*, the later one reflecting, arguably, a more 'acceptable' means of depicting the colonized.)

Hopwood, D. (1999) *Sexual Encounters in the Middle East: The British, the French and the Arabs*, New York, Ithaca Press. (Interesting on the history of Islam and on the harem.)

Jobert, B. (1998) *Delacroix*, Princeton, Princeton University Press. (Chapter 4 is devoted to Delacroix's Moroccan journey.)

Stevens, M.A. (ed.) (1984) *The Orientalists: Delacroix to Matisse, European Painters in North Africa and the Near East*, London, Royal Academy of Arts in association with Weidenfeld and Nicolson.

Zarobel, J. (2003) 'Jean-Charles Langlois's *Panorama of Algiers* (1833) and the prospective colonial landscape', *Art History*, vol.26, no.5, pp.638–68. (Langlois was a soldier and artist-panoramist whose work might be viewed as 'a site of French military glory'.)

Seminal texts on post-colonial theory include:

Said, E.W. (1978) *Orientalism: Western Conceptions of the Orient*, London, Routledge and Kegan Paul.

Said, E.W. (1994) *Culture and Imperialism*, London, Vintage Books.

Music heard on the video

Opening music: Carlin Music Library (Carlin 220): *National Flavours 5*, track 1, 'Mysterious Lands', composed by Rick Fenn/Dirk Campbell.

Music over *The Death of Sardanapalus*: Mozart, *Don Giovanni*: overture (CD no. 416 406–2, CD 1, track 1). Performed by Chorus and Orchestra of the Royal Opera House, Covent Garden, conducted by Sir Colin Davis.

Gnawa musicians: music recorded on location.

Flute music: music recorded on location.

Music over *The Jewish Wedding*: musicians of the El Minzah Hotel, Tangier.

Music over sketchbook drawings of Meknès: KPM 276: *Middle East Old and New*, part 1, track 35, 'Siyah Percemini', arranged by Tim Garside, Robin Jeffrey and Keith Thompson (a second piece is played from this later in the video).

Music over horse and cart shot: Carlin 220: *National Flavours 5*, track 2, 'Eastern Passage', composed by Rick Fenn/Dirk Campbell (also used at the end of the video).

Music over Fantasia: Chappell Recorded Music (CHAP WR6): *Music from Morocco*, track 6, 'Darqua Marackchia', traditional, arranged and recorded by Armand Amar.

Music over ancient Romans: Chappell Recorded Music (CHAP WR6): *Music from Morocco*, track 7, 'Cherifa', traditional, arranged and recorded by Armand Amar.

Music over *The Sultan of Morocco*: Chappell Recorded Music (CHAP WR6): *Music from Morocco*, track 10, 'Femmes de Taounate', traditional, arranged and recorded by Armand Amar.

Music over comment on 'Homer's time': Chappell Recorded Music (CHAP WR6): *Music from Morocco*, track 16, 'Essawa', traditional, arranged and recorded by Armand Amar.

Music over 1849 version of *Women of Algiers*: Koka 2165: *Oriental Tales Turkish, Persian and Arab Music*, track 20, 'Tunisian Night', composed by Ph. Guez.

Music over Cézanne: Chappell Recorded Music (CHAP WR6): *Music from Morocco*, track 5, 'Taqtuqa Jabalia', traditional, arranged and recorded by Armand Amar.

Illustrations seen on the video

Eugène Delacroix, *Self-Portrait*, pencil, from *Album d'Afrique du nord et d'Espagne*, Paris, Musée du Louvre, Département des Arts graphiques, RF 1712 bis. (Many of the other shots of Delacroix's sketchbooks are also taken from this facsimile edition of the original volumes, also located in RF 39050 and RF 9154. All images in the video not listed below are from these sketchbooks.)

Eugène Delacroix, *Procession in Tangier*, pencil and watercolour, 18.3 x 27.2 cm, private collection.

Eugène Delacroix, *Self-Portrait*, c.1837, oil on canvas, 65 x 54.5 cm, Paris, Louvre.

Eugène Delacroix, *The Death of Sardanapalus*, 1827–8, oil on canvas, 395 x 495 cm, Paris, Louvre.

Eugène Delacroix, *A Courtyard in Tangier*, 1832, pencil and watercolour, 20.7 x 29.4 cm, Paris, Louvre, Département des Arts graphiques.

Eugène Delacroix, *A Jewish Wedding in Morocco*, c.1837–41, oil on canvas, 105 x 140.5 cm, Paris, Louvre.

Map of North Africa, 1800, United Kingdom Hydrographic Office, Ve59, Plate 6.

Eugène Delacroix, *Moroccan Interior with Alcove*, pencil and watercolour, 21.2 x 26.8 cm, Paris, Louvre, Département des Arts graphiques.

Eugène Delacroix, *Archways in a Moorish Interior*, 1832, 23.9 x 34.2 cm, Paris, Louvre, Département des Arts graphiques.

Eugène Delacroix, *Study of a Harnessed Mule*, pencil and watercolour, 12 x 18.6 cm, Paris, Louvre, Département des Arts graphiques.

Eugène Delacroix, *Moroccan Fantasia*, 1832, oil on canvas, 60 x 74 cm, Frankfurt, Städelsches Kunstinstitut.

Eugène Delacroix, *Fantasia at the Gates of Meknès*, pencil and watercolour, 15.6 x 27.2 cm, Paris, Louvre, Département des Arts graphiques.

Eugène Delacroix, *Tiger Attacking a Wild Horse*, c.1829, watercolour with varnish, 17.9 x 24.9 cm, Paris, Louvre, Département des Arts graphiques.

After Théodore Géricault, *Horse Attacked by a Lion*, Paris, Louvre. (This subject had also inspired George Stubbs.)

Eugène Delacroix, *The Lion Hunt*, c.1855, oil on canvas, 56.5 x 73.5 cm, Stockholm, Nationalmuseum.

Eugène Delacroix, *Horses Fighting in a Stable*, 1860, oil on canvas, 64.6 x 81 cm, Paris, Musée d'Orsay.

Eugène Delacroix, *Seated Moor*, black crayon, sanguine (red chalk) and watercolour, 36.5 x 30 cm, Stockholm, Nationalmuseum.

Eugène Delacroix, *Young Arab in his Apartment*, 1832, pencil and watercolour, 19 x 29.8 cm, Paris, Louvre, Département des Arts graphiques.

Eugène Delacroix, *Four Studies of Arabs*, pen and brown ink, watercolour and pencil, 18.4 x 26.9 cm, Chicago, The Art Institute.

Eugène Delacroix, *Arab Chief Lying on a Carpet*, pencil, red chalk and watercolour, 19 x 27.4 cm, Paris, Louvre, Département des Arts graphiques.

Jacques-Louis David, *The Oath of the Horatii*, 1784–5, oil on canvas, 330 x 425 cm, Paris, Louvre.

Eugène Delacroix, *Seven Studies of Arabs*, pen and brown ink, watercolour, 25.1 x 19 cm, Stockholm, Nationalmuseum.

Eugène Delacroix, *Study of a Seated Arab*, 1832, black crayon, red and white chalk, 31 x 27.4 cm, London, British Museum.

Eugène Delacroix, *Seated Moroccan from Tangier*, pencil and watercolour, 26.6 x 18.6 cm, The Thaw Collection, Pierpont Morgan Library, New York.

Eugène Delacroix, *The Sultan of Morocco*, 1845, oil on canvas, 384 x 343 cm, Toulouse, Musée des Augustins. (Delacroix's Moroccan journal describes the reception full of pomp and ceremony organized by the Sultan for Mornay's party.)

Eugène Delacroix, *Fanatics of Tangier*, 1838, oil on canvas, 97 x 131 cm, Minneapolis, Minneapolis Institute of Arts. (This painting represents the activities of the Islamic Sufi sect, whose ceremonies involved leaping and

gesticulating to rhythmical music until a state of hallucination or ecstasy was reached.)

Eugène Delacroix, *Women of Algiers in their Apartment*, 1834, oil on canvas, 180 x 229 cm, Paris, Louvre.

Eugène Delacroix, *Two Arab Women Seated*, study for *Women of Algiers*, c.1832, pencil and watercolour, 10.7 x 13.8 cm, Paris, Louvre, Département des Arts graphiques. (The female figure on the right-hand side is close to that shown in *Women of Algiers*. It is possible, but not certain, that this and the following study were executed during Delacroix's 1832 stay in Algiers.)

Eugène Delacroix, *Arab Woman Seated on Cushions*, study for *Women of Algiers*, c.1832, pencil and watercolour, 10.7 x 13.8 cm, Paris, Louvre, Département des Arts graphiques.

Eugène Delacroix, *Women of Algiers in their Apartment*, c.1849, oil on canvas, 84 x 111 cm, Montpellier, Musée Fabre.

Eugène Delacroix, *Study for the Women of Algiers*, 1834, pastel, 27.5 x 42.4 cm, Paris, Louvre, Département des Arts graphiques.

Eugène Delacroix, *The Combat of the Giaour and Hassan*, 1835, oil on canvas, 74 x 60 cm, Paris, Musée du Petit Palais.

Eugène Delacroix, *A Street in Meknès*, 1832, oil on canvas, 46 x 64 cm, Buffalo, Allbright-Knox Gallery.

Paul Cézanne, *Self-Portrait*, 1885–7, Zurich, Buhrlé Collection.

Connections

- The introductory video for the course discusses the taste for Orientalism established in the Enlightenment, for example in Frederick the Great's Chinese Tea House.
- You might like to compare Delacroix's encounter with Islamic culture with that of Mungo Park. What differences do you perceive in the ways in which they set out to understand or represent this culture?
- You might compare Delacroix's journey outside Europe with that of Napoleon (in Egypt), particularly as depicted through the imaginative works of Gros.
- Chapter 11 of Stendhal's *A Life of Napoleon* refers to the Mamelukes, noted for their 'sublime courage' and their similarity to the ancient Romans, yet feared for their potential cruelty and treachery. (Mameluke mercenaries, fighting for Napoleon, are represented in Goya's *The Second of May 1808*; see Plate V2.5 in the Illustrations Book.)
- The issue of the 'voice' or 'eye' representing 'non-western' cultures is also relevant to your study in Block 3 of slave narratives.

- Your study of the Royal Pavilion at Brighton should allow you to make comparisons between Delacroix's pursuit of the 'exotic' and that of the Prince Regent: how did their priorities differ?
- In studying Byron, you encountered the British artist David Wilkie. He travelled to the Near East in 1840 and died at sea on the return journey. During his stay in the Near East he painted western clients in Oriental costume.