



***Correspondances: Exchanges and Tensions between Art, Theatre
and Opera in France, c.1750-1850***
26-27 March 2010, National Gallery, London

Booking details available at the National Gallery website:

<http://www.nationalgallery.org.uk/whats-on/calendar/conference-26-march-2010>

telephone +44 (0)20 7747 2885

Concessionary rates are available (including for RMA members)

This conference will explore a rich field of interdisciplinary research, that of the relations between art, theatre and opera in France from the later 18C to the mid 19C. As key elements in Parisian cultural life, art, theatre and opera all underwent extensive changes during this period, adapting and responding to profound socio-political disruption and transformation from the Revolution to the Second Republic. Painting, theatre and opera all shared concerns with the representation of compelling narrative, and more specifically with choices regarding contemporary or historic subjects. One aspect of this dynamic situation was the highly permeable interface/threshold that existed between different media.

We aim:

- to map interchanges between stage(s) and canvas, and the role of imagery in stage productions;
- to identify intermediaries in transmitting design to and from the stage and painting;
- to analyse attitudes and assumptions regarding interplay between media in theoretical and critical writing;
- to assess the recoverability of the visual components of theatre and opera.

Major themes which unite the two art forms include:

- the representation of history
- the nature of spectacle and illusion
- narrative and temporality
- the role of criticism

The conference will complement a major exhibition at the National Gallery on Paul Delaroche, an artist whose imagery has, from the time of its creation, been closely associated with crossover between painting and the stage.

For more information, please contact the conference organisers:

sarah.hibberd@nottingham.ac.uk and richard.wrigley@nottingham.ac.uk

PROGRAMME

FRIDAY 26 March:

10.00—10.30 Registration and coffee

10.30—11.00 Welcome

11.00—12.30 Session A (*chair: Sarah Hibberd*):

David Charlton (Royal Holloway, University of London)

Artist and Poets at Dawn: The Music of Creation

Thierry Laugée (Paris IV—Sorbonne)

From Stage to Canvas: The Artist's Life as *Drame historique*

12.30—13.30 Lunch

13.30—15.00 Session B (*chair: Benjamin Walton*):

Thomas S. Grey (Stanford University)

Music, Theater, and the Gothic Imaginary: Visualizing the 'Bleeding Nun' from Matthew Lewis's *The Monk* to Charles Gounod's *La Nonne sanglante*

Giovanna Costantini (University of Michigan)

The Luminous Palette: Pictorial Stage Lighting from the Candle to Lamplight

15.00—15.30 Tea

15.30—17.00 Session C (*chair: Benjamin Walton*):

Tili Boon Cuillé (Washington University in St Louis)

Marvels in the Mind of the Beholder: The Implied Spectator at the *Tragédie en musique*

Sarah Hibberd (University of Nottingham)

'Une Vérité désespérante': *Raft of the Medusa* as Opera

Wine Reception

SATURDAY 27 March:

9.30—11.00 Session D (*chair: Richard Wrigley*):

Beth S. Wright (University of Texas at Arlington)

Avoiding 'Screaming with Ones Arms': Expressivity and Gesture from Delaroche's *The Children of Edward IV* to *Marie-Antoinette at the Tribunal*

Patricia Smyth (University of Nottingham)

Interiority and the 'Authentic' Self: Attitude and Gesture in Delaroche and Melodrama

11.00—11.30 Coffee

11.30—13.00 Session E (*chair: Richard Wrigley*):

Stephen Bann (University of Bristol)

Delaroche and the 'hors cadre'

Céline Frigau (Paris VIII—Florence)

Playing With Excess: Maria Malibran as Clari at the Théâtre-Italien

13.00—14.00 Lunch

14.00—15.30 Session F (*chair: TBC*):

Olivia Voisin (Paris IV—Sorbonne)

From David to Boulanger: When the Stage becomes an Aesthetic Platform

Mark Ledbury (The Clark Art Institute, Williamstown MA/University of Sydney)

David, Degotti and Operatic Painting

15.30—16.00 Tea

16.00—17.30 Session G (*chair: TBC*):

Peter Mondelli (University of Pennsylvania)

Engraving Opera: The Case of Rossini and the Parisian Public Sphere

Richard Wrigley (University of Nottingham)

Delécluze and the 'théâtral': A Critic between the Salon and the Stage

17.30—18.00 Plenary (with response from Benjamin Walton, University of Cambridge)

ABSTRACTS

David Charlton (Royal Holloway, University of London)

Artist and Poets at Dawn: The Music of Creation

Ever since the mid-eighteenth century, lighting-effects and scenery had developed side by side at the Opéra-Comique, but in ways that naturally also involved the composer and orchestra. Even with the limitations of oil lamps, the variety of scenes involving modulation between 'daylight' and night-scenes continued to expand. Italianate comic *imbroglio* scenes gradually lost attractiveness, while scenes involving *romances* sometimes took advantage of the available penumbra to enhance these already highly expressive melodies, so characteristic of French opera in this genre. In the final decade of the century, competition arose between the Théâtre de l'Opéra-Comique and the Théâtre Feydeau, working in the newly liberated theatre environment. The Degotti brothers worked for the Feydeau, creating for example the avalanche scene in Saint-Cyr and Cherubini's *Eliza, ou le Voyage aux glaciers du Mont Saint-Bernard* (1794). In this work, a sensitive young painter, Florindo, is dramatised.

For their part, therefore, composers became accustomed to planning musical sequences incorporating action, special scenery and lighting effects. The vogue for mountain stage-scenery persisted almost into the age of Sédaine's *Obermann*, so it was perhaps inevitable that opéra comique should also (in its own way) approach the world of Chateaubriand's *Génie du Christianisme*. Three such operas between 1797 and 1800 portray not only spectacular dawn-scenes, situated in luxuriant landscapes, but also depict the response of the aestheticised consciousness. This was done by means of dramatising artists themselves, responding through music itself to the sublimity of the scene. The modern poet Salomon Gessner and the ancient Greek poet Bion both appeared; and a contemporary female amateur artist, Zélaé, who has a more personal story to tell.

Thierry Laugée (Paris IV—Sorbonne)

From Stage to Canvas: The Artist's Life as *Drame historique*

The purpose of this paper is to go back over a usually neglected section of art history: our knowledge of the artist's biography through theatre and opera. Through studying plays that stage artistic glories, we plan to assess their popular acknowledgement and their resonance in French paintings. By going back briefly over the invention of historical romances on stage, such as *Raphaël* by Dubois, or *Michel-Ange* by Delrieu, we shall observe how theatre, as well as the visual arts, during the first 20 years of the nineteenth century enabled the materialisation of muses by imagining women at the source of major creations. We shall then consider the radical turn this imagery took with the occurrence of *dramas historiques* based upon artists' biographies, around the 1830s. Thus, by responding to extremely famous representations such as *Chatterton* by Alfred de Vigny, *Caravage (1599)* by Alboize de Pujol, or the transcription of Goethe's *Tasso* into a *drame historique* by Alexandre Duval, we shall consider how the transformation of these artists' lives into those of tragic heroes has shaped their painted or engraved representations. We shall thus consider more specifically how the Tasso iconography within Romantic artists' production was entirely moulded by the acceptance of his madness as genuine historical fact. We will conclude with a consideration of the way in which the *drame historique* has completely renewed the artistic genius iconography, the artist's grief when labouring under his talent turning into one of the crucial elements in the elaboration of the genius legend.

Thomas S. Grey (Stanford University)

Music, Theater, and the Gothic Imaginary: Visualizing the 'Bleeding Nun' from Matthew Lewis's *The Monk* to Charles Gounod's *La Nonne sanglante*

In a central episode of his gruesome and wildly popular 1796 novel *The Monk* Matthew Lewis introduced the legend of the 'Bleeding Nun', the spectre of an errant, murderously betrayed novice bent on revenge *outré-tombe*. Like another legendary spectre whom Lewis manages to grant a cameo appearance within the same episode, the 'Wandering Jew', the Nun would go on to become something of a fixture in Gothic-inspired products of Romantic culture for another half century. The reader's first vision of the Nun is afforded, tellingly, by a strongly theatrical tableau: a 'group of figures, placed in the most grotesque attitudes' who behold 'with gaping mouths and eyes wide-stretched' the ghost of the wounded Nun, holding the lamp and dagger that become her talismanic properties. This picture has been sketched by the novel's sorely tried heroine, Agnes, who regards the story with ironic bemusement. Later, the enlightened scepticism of Agnes and her lover Raymond will be punished by the spectre herself.

The Gothic imagery of the avenging Nun (again, like the Wandering Jew) proved to be more apt for narrative or particularly theatrical treatment than as a subject for painting; it benefited from dynamic modes of visualization where music might be added to provide atmosphere and animation. The calculated ambivalence toward the supernatural typical of the first generation of Gothic writers, however, is not maintained. In a *Nonne sanglante* devised for the Théâtre de la Porte-St.-Martin in 1835 Anicet Bourgeois calls on none other than Cagliostro, the celebrated eighteenth-century charlatan, to stage-manage a lurid melodrama of betrayal and revenge that preserves the Gothic ambience of dark passageways, moonlit ruins, and of course the nun herself, variously masked and veiled, while ultimately exposing an all-too-living woman beneath the disguise, desperate to destroy her rival and regain her faithless lover. An adaptation of the French play for La Fenice by Salvatore Cammarano and Gaetano Donizetti as *Maria de Rudenz* (1838) further minimizes the Nun's spectral guise (without erasing it), while vocally highlighting her mortal passions. Thus when Eugène Scribe attempted to resuscitate a more faithful version of Lewis's spectre in a libretto for the maestro of the musical fantastic, Hector Berlioz, in 1841 he deemed it appropriate to amplify the register of Germanic ghostliness, encouraging variations on Weber's 'Wolf's Glen' adapted to the Opéra stage. The

project was foiled by delays and administrative politics, alas. But Charles Gounod's score for the *Nonne sanglante* libretto, as subsequently completed in collaboration with Germain Delavigne and staged at the Opéra in 1854, illustrates what was required to animate this Gothic spectre in a large, modern format. Gounod's *Nonne*, of course, failed to escape the tomb of oblivion. Nonetheless, it remains a suggestive cultural artefact in its deployment of dramatic, visual, and musical elements, awkwardly poised as these are between a 'grand historical' mode and that of emergent popular urban entertainment.

Giovanna Costantini (University of Michigan)

The Luminous Palette: Pictorial Stage Lighting from the Candle to Lamplight

The French Enlightenment's scientific theorist A. L. Lavoisier (1743-1794) described the aims of eighteenth century lighting for the stage as evoking different moods and times of day: bright sunlight, the darkness of a thunderstorm, a sunrise or sunset, night, full moon, etc. He proposed that these effects could be achieved in the theatre with the aid of simple spherical reflectors affixed to the arch above the proscenium forestage. Yet the effect desired was to focus beams so as to direct light as a brush to create effects of painting. The architect Pierre Patte (1723-1814), a contemporary of Lavoisier's, also described a 'gentleness and harmony' that cast on the stage oppositions of light and shadow such as those 'delightful in the paintings of the great masters'. Through comparative citations from the visual arts, theatre design, scientific treatises, literature and philosophy, this paper will explore the pictorial aims of stage lighting as it evolved in Parisian theatres and cabarets from 1800-1850, a period that saw the introduction of gas and electric lighting for the stage. Of particular note will be 1) the subtle tension between the 'crude materiality' of artificial scenery exposed by excessive illumination and more evocative effects of chiaroscuro reflecting a taste for naturalism as precursor to Impressionism in painting; and 2) aspects of *spectacle* created by light suggesting metamorphosis in treatments for the stage.

Tili Boon Cuillé (Washington University in St Louis)

Marvels in the Mind of the Beholder: The Implied Spectator at the *Tragédie en musique*

Musicologists agree that the marvellous (or interventions of the supernatural along with the machinery that made such interventions possible) was an essential feature of the *tragédie en musique*, yet seek to downplay the phenomenon. Geoffrey Burgess and Graham Sadler, among others, characterize Rameau's revisions and Gluck's reforms as a concerted effort to eliminate the marvellous from French opera in order to bring it in line with Enlightenment philosophy and public demand. I re-examine their works from the vantage of the implied spectator, asking where we are situated with respect to the stage and allowed to hear, see, or know. I thereby demonstrate that Rameau, Gluck, and their librettists continued to privilege marvellous subjects and to explore their potential, obliging the audience to question its senses and its relationship to the natural and supernatural, and paving the way for such works as *Don Giovanni*, *Die Zauberflöte*, and *Robert le diable*. My study thus obliges us to reconsider characterizations of the Enlightenment as an era that privileged rationalism over myth, emphasizing continuities with Romanticism instead. Contrasting the viewpoint of the implied spectator, a narratological concept, with information derived from contemporary stage manuals and spectator response, I then consider the historical legitimacy of this notion, which has long been accepted by literary critics and art historians. Without it, the work in question would not be thought to signify beyond the technical constraints of the staging and the cultural conditioning of the audience. Yet the storm sequences, dream sequences, sound effects, and visual effects that were used in eighteenth-century French opera, much as in modern film, can arguably not be fully appreciated unless perceived through the mind's eye.

Sarah Hibberd (University of Nottingham)

'Une Vérité désespérante': *Raft of the Medusa* as Opera

In this paper I take Jullien's 1837 Nocturnorama *Le Festin de Balthazar* (a musically accompanied display of a reproduction of John Martin's celebrated painting) as a starting point from which to consider the Parisian public's enthusiasm for such hybrid works and their influence on opera during the July Monarchy. I shall demonstrate how the tension set up between stasis and implied movement in such *spectacles d'optique* – with their roots in the panorama, diorama and phantasmagoria as well as the tableau vivant – was central to the spectator's delight, as the imagination negotiated the gap between illusion and reality. Pilati and Flotow's 1839 *opéra de genre* for the Théâtre de la Renaissance

Le Naufrage de la Méduse problematises this idea in the theatre. Its third act was essentially a *mise en action* of Géricault's celebrated painting, and it delighted audiences with its realistic reproduction, animation and intensification of the grisly subject matter. The journalistic reception demonstrates ways in which critics reconfigured the dynamic tension between stasis and movement as a more complex dialogue between synchronic image and unfolding music and drama.

Beth S. Wright (University of Texas at Arlington)

Avoiding 'Screaming with Ones Arms': Expressivity and Gesture from Delaroche's *The Children of Edward IV* to *Marie-Antoinette at the Tribunal*

One of the fundamental challenges facing historical painters in the early 19th century was how to use bodily gesture in a visual language that could be, as the critic Planche wrote, not simply 'legible' but 'intelligible'. They were facing this challenge even as historians wrote their analyses as personifications, and dramatists (and melodramatists) used the body as a site upon which the plot could be enacted. Visual artists were cautioned by David and his student Paillot de Montabert to avoid gestural 'grimace' ('screaming with ones arms') not simply because of its strained emotional expression but because it constricted temporal allusion to momentary physical situations. David realized, however, that his anti-theatrical approach to gesture in *Leonidas* would not be easily understood, since it centred on the physical expression of subjective states.

The historian Lenoir published David's discussion of his *Leonidas* in 1835. By this time Delaroche's 'dramatic' or 'theatrical thematic and gestural repertory and expressive quality had been a central focus of critical commentary. They used this terminology to ascertain Delaroche's success in responding to David's exhortation: soliciting the viewer's understanding of the protagonists' fluid and extended subjective state so that he could depict their eternally significant historical situation. Unfortunately, while some critics recognized Delaroche's intention in these works, others were disappointed by what they considered incomplete or unsuccessful emotional expressivity. They found their attention deflected from the princes to their dog; Jane Grey irresolute when she could have been gracious or heroic. Cromwell's emotional state was a void; critics described him as exultant, callous, stoic, wooden, or simply an incompetent actor. In *Marie-Antoinette at the Tribunal*, however, Delaroche succeeded in marrying the ideal subject - the

queen's renunciation of words, gestures, tears - to its ideal emotional and pictorial language: 'expressive impassivity'.

Patricia Smyth (University of Nottingham)

Interiority and the 'Authentic' Self: Attitude and Gesture in Delaroche and Melodrama

Reviews of Delaroche's historical tableaux of the 1830s focused on the inscrutability of his protagonists. In response to his *Cromwell and Charles I* the critic Planche defied anyone to 'detect the feelings and thoughts with which the painter has wanted to animate [Cromwell's] physiognomy'. However, his response was countered by an alternative strain of criticism which found Delaroche's figures all the more poignant for having 'not one *outré* expression...not one of these theatrical attitudes that injure the eye'. This paper situates Delaroche's approach within contemporary debates surrounding the importance of, and difficulty of achieving, 'authentic' expression.

To successfully engage the viewer, expression had to be perceived as authentic. Yet artists were frequently berated for what critics termed 'theatrical' expression, an accusation emerging from wider anxieties about the insincerity of public life. The more civilized society became, it was thought, the more true feelings were hidden. Delécluze noted the 'coquetry of expression' in every age group and across all ranks. Widespread mistrust of public personas gave rise to a new notion of the authentic self. Though society had corrupted manners, 'authentic' behaviour was still possible either in solitude or in the private domain of the family. Even in public there were certain 'decisive moments' when, overcome by emotion or surprise, a person was unconscious of the observation of others and social masks were dropped. 'Authentic' behaviour was, thus, the antithesis of the mutable identity of the actor, appearing involuntarily when control broke down in unpremeditated, reflex actions.

The concept of 'naivety' provided a strategy for artists aiming to capture this elusive condition. It signified 'that state of individuals free of embarrassment and affectation' sometimes glimpsed in a child's untutored gesture or in a sleeping figure. Delaroche's figures reveal a new emphasis on naivety and a corresponding rejection of the more orthodox requirements of grace and clarity, qualities now compromised by their association with performance. Delaroche's perceived kinship with popular theatre will be explored through the parallel strategies of melodrama

actors such as Marie Dorval. Dorval's unconventional performances scandalized supporters of legitimate theatre but appealed strongly to an audience for whom emotional identification was central to their enjoyment.

Stephen Bann (University of Bristol)

Delaroche and the 'hors cadre'

Two of the major issues raised by the current Delaroche exhibition are considered here in tandem. On the one hand, there can now be no doubt that Delaroche was passionately attached to the actress Mademoiselle Anaïs around 1833, when she was playing the part of the Duke of York in Casimir Delavigne's play, *Les Enfants d'Edouard*, and he was completing *The Execution of Lady Jane Grey*. On the other hand, drawings that have not been hitherto exhibited or published indicate that Delaroche's knowledge of a pioneering play by Alexandre Dumas may be closely correlated with the distinctive pictorial innovations that he introduced between 1830 and 1834. These two aspects may seem to be unrelated. But I argue that, considered together, they help to define the catalytic role of the theatre in shaping the initial stages of Delaroche's career. In respect of the first issue, he had broken with the Davidian tradition in the early 1820s in selecting non-professional models for his historical paintings. These models were initially drawn from private contacts, as with his fellow student Adolphe Roger, who modelled for *Filippo Lippi*. But he subsequently decided to use public figures, such as the well-known actor Edmond Geffroy, who posed for his assassinated Duc de Guise. What is more, his interest in acting was accompanied by a thorough study of the effects of entries and exits 'off-stage' at the theatre. This study was progressively assimilated to his own pictorial system, and derived from the recognition that movement from outside the frame could be sensed by the viewer, even if it was not witnessed directly. The lessons of this innovative work were not lost on later painters, such as Gérôme and Laurens. They may, however, be best understood within the broader context of modern visual culture, and perhaps especially in relation to theories of the 'hors cadre' as developed in recent cinema criticism

Céline Frigau (Paris VIII—Florence)

Playing With Excess: Maria Malibran as Clari at the Théâtre-Italien

On 9 December 1828, Fromental Halévy's *Clari* had its premiere at the Théâtre-Italien in Paris. The opera derives from a ballet by Louis Milon and Rudolph

Kreutzer. Adapted from a French novel, the ballet was played at the Opéra on 19 June 1820, with Émilie Bigottini in the title-role. Most of Ciceri's scenery and Garneray's costumes were reused for the production of the Théâtre-Italien. Maria Malibran played the title role and provoked opposing reactions. Some admired her for giving a new vision of the heroine, some blamed her for overacting, like Pellot, a friend of Giuditta Pasta: '[E]lle a voulu être originale. [E]lle a outré en tout'. This paper is an attempt to understand, using Peter Brooks' theories of melodrama as a base, how a nineteenth-century singing actress renews the ethos of a character already defined by tradition. We will thus analyse together the processes of reception and creation, and compare different sources such as the libretto, spectators' accounts, critical writings, iconography and archive materials. In order to decipher Malibran's hyperbolic attitudes and dramatised gestures, one has to investigate inside and outside the Théâtre-Italien, identify its audience's criteria, and compare Malibran not to classical tragedians but to melodrama and Shakespearean actresses, such as Marie Dorval and Harriet Smithson. Excess is not a proof of Malibran's 'madness', the word used by Édouard Robert, the director, to characterize her. Excess is not the desire of genius to break with the rules of opera that should imitate tragedy even in the semi-seria genre. Excess is not a step towards realism and psychology. It is the way the singer works with the horizon of expectations of her audience, it is the way she elaborates expressionistic acting techniques.

Olivia Voisin (Paris IV—Sorbonne)

From David to Boulanger: When the Stage becomes an Aesthetic Platform

Mutations in French drama between the second half of the eighteenth century and the Romantic period, along with new considerations in stage organisation and gradual costume reform, which commenced around 1765, all had the effect of allowing the stage to become a continuation of the canvas. These changes gave new scope to painters, who would go on to involve themselves in costume design. Artists, actors and authors met in literary salons and several friendships could be deemed duets –David and Talma and Louis Boulanger and Victor Hugo are examples of the frequent crossover between camaraderie and artistic collaboration.

Despite this affirmation of sociability as a work stimulus in itself, new documents recently found in the archives of the Comédie-Française prove that the participation of artists in theatre was not just motivated by the desire to create in

a convivial atmosphere. Indeed the visual culture of the end of the eighteenth and the beginning of the nineteenth century centred on theatre and opera, and working for the stage cannot therefore be without significance at a time when the Comédie-Française, the Porte Saint-Martin and the Odéon captured the whole of Paris's attention, often with a higher tolerance rate and greater openness amongst critics and the public than in the Salon.

What then is truly at stake for the artist in designing theatre costumes? In what way did artists' involvement determine a new basis for relations between the public and visual representation from the French Revolution to Romanticism? I aim to answer these questions by studying, among other things, the unseen costumes conserved in the Comédie-Française.

Mark Ledbury (The Clark Art Institute, Williamstown MA/University of Sydney)

David, Degotti and Operatic Painting

My paper explores the relationship between Jacques-Louis David and the *décorateur* and stage designer Ignace-Eugène-Marie Degotti as a way into a wider investigation of the spell that opera and ambitious music drama cast over history painting and painters of the Revolutionary generation. From at least as far back as the 1770s, and all the way through to the 1820s, the *Académie Royale de Musique* and other venues for grand opera (and the studios of its decorators) became sites of visual experiment in which ambitious painters not only worked but found inspiration. My paper suggests some of the aesthetic and practical effects of this close and complex relationship.

Peter Mondelli (University of Pennsylvania)

Engraving Opera: The Case of Rossini and the Parisian Public Sphere

Opera has always led a double life. It is in part the stuff of live performance and spectacle, a social and aesthetic experience centred on the meeting of the musical and the theatrical. It is also the stuff of interpretation, an experience to be recounted, discussed, criticized, analyzed, and otherwise represented outside of spaces for performance. These two faces of opera have always spoken to one another. During the nineteenth century, however, the interpretive face acquired new tongues. Operatic criticism gained prominence in an expanding press, publications of vocal scores and instrumental arrangements abounded, engravings

and caricatures both monumentalized and satirized the genre. Especially in Paris, the spectacles performed at the Opéra left a literal wake of paper that only grew higher as the century progressed.

Focusing on Rossini's reception in Paris, this paper will examine the significance of this material expansion of the Parisian opera world by exploring its imagery. Such imagery included frontispieces and engravings in scores, illustrations and caricatures in the press, and other forms of ephemera found outside the opera house. Treating these images as forms of recording and representation, this paper will reconsider the ways in which their presence contributed to reshaping and modernizing operatic aesthetics and operatic culture in the 19th century.

Richard Wrigley (University of Nottingham)

Delécluze and the 'théâtral': A Critic between the Salon and the Stage

E.J. Delécluze is one of the most interesting and articulate French art critics of the early nineteenth century. His art-critical voice is in part defined by his training as a history painter under Jacques-Louis David, but also by the breadth of his cultural interests, which informed his progressive reinvention of himself as a journalist and author. He thus is well-qualified to consider the 'exchanges and tensions' between art and the stage, and to reflect on how far such an interrelation might be thought of as being based on an underlying aesthetic commonality, while yet also being limited by certain irreducible technical and professional protocols. The paper will survey Delécluze's early Salon reviews during the Restoration, in order to establish how he perceived the state of play. While the 'théâtral' is usually assumed to have been an unwelcome presence in painting, Delécluze may offer a perspective that is capable of recognizing some of the more positive consequences of artists' exposure to and appetite for theatre and opera.



FIN

This is a collaboration between the University of Nottingham and the National Gallery, organised under the auspices of MOSS, the Centre for Music on Stage and Screen (Music Department), and NIRVC, the Nottingham Institute for Research in Visual Cultures (Art History Department), at the University.

Sponsors include:



The Music & Letters Trust