



Map 29-1

INDUSTRIAL, INTELLECTUAL AND POLITICAL REVOLUTIONS

The American War of Independence was just one of many revolutions to shake the established order during the eighteenth and early nineteenth centuries. This was an age of radical change in society, thought, and politics, and while these transformations were felt especially in England, France and the United States, they had consequences throughout the West and, eventually, the world.

The transformations of this period were informed by a new way of thinking that had its roots in the scientific revolution of the previous century (see “Science and the Changing Worldview,” page 186). In England, John Locke (1632–1704) argued that reason and rational thought should replace superstition, and Isaac Newton (1643–1727) insisted upon empirical observation, rational analysis, and logical conclusions in mathematics and science. In 1703, Bernard de Fontenelle (1657–1735), a French popularizer of scientific innovation, wrote that he anticipated “a century which will become more enlightened day by day, so that all previous centuries will be lost in darkness by comparison.” Over the course of the eighteenth century, this emphasis on thought “enlightened”

by reason was applied to political and moral philosophy. Enlightenment thinking is marked by a conviction that humans are not supernatural beings ruled by God or the aristocracy, and that all men (some thinkers also included women) should have equal rights and opportunities for the pursuit of freedom, happiness, and fulfillment. Most Enlightenment philosophers believed that, when freed of past religious and political shackles, men and women could and would act rationally and morally. The role of the state was to protect and facilitate these rights, and when the state failed, the moral solution was to change it. Both the American Revolution of 1776 and the French Revolution of 1789 were justified on this basis.

The eighteenth century was also a period of economic and social transformation, set into motion by the Industrial Revolution. In 1788, Europe was still rural-based. Wealth and power belonged to the aristocracy, who owned the land and controlled the lives of poor tenant farmers. The Industrial Revolution replaced the land-based power of the aristocracy with the financial power of capitalists, who were able to use new sources of energy to mechanize manufacturing and greatly increase the quantity and profitability of valuable goods. Factory work lured the poor away from the countryside to the cities with the promise of wages and greater independence. The conditions that urban workers endured, however, were

deplorable, both at their grueling factory jobs and in their overcrowded and unsanitary neighborhoods. These conditions would sow the seeds of dissent and revolution in several European countries in the nineteenth century. Industrialization also produced a large middle class that both bought and sold the new goods made in factories.

By the early nineteenth century, the aristocracy was weak and intellectual in many nations, and virtually eliminated in France. Upper middle-class industrialists and merchants dominated European commerce, industry, and politics, and their beliefs and values defined social norms. At the same time, the idealism of the Enlightenment had waned, particularly in France in the wake of the Revolution, when the new republican form of government “by the people” brought chaos and instability rather than order and stability. A new intellectual trend, known as Romanticism, started as a literary movement in the 1790s and served as a counterpart to Enlightenment idealism. It critiqued the idea that the world was knowable and ruled by reason alone. The central premise of Romanticism was that an exploration of emotions, the imagination, and aesthetic aspects of the world was addressed by Enlightenment philosophy could lead to a more nuanced understanding of the world. Rather than see supplanting the other, Romanticism and Enlightenment thought constituted a different part of a complex whole.

THE NOCOCO STYLE

In the nineteenth century, the shift from art produced for the delight of individual patrons—usually the monarch, aristocracy, or Church—to art produced for sale in the industrial marketplace and even the emerging middle classes had its roots in the Rococo when the court culture of Versailles changed to urban culture in Paris. The term Rococo combines the Italian word *rocaille* (an irregularly shaped pearl), possibly the source of the word “baroque,” and the French *coquille* (a popular form of garden or interior ornamentation using shells and pebbles) to describe the relaxed and fanciful style that became fashionable in parts of Europe during the eighteenth century. The Rococo developed in France around 1715, when the Duc d’Orléans, regent for the boy king Louis XV in 1715–1724, moved his home and the French court from Versailles to Paris. The movement spread quickly across Europe (MAP 29-1).

Rococo-Inspired

The French court was happy to escape its confinement to the rural palace of Versailles and relocate to Paris. Their courtesans held elegant town houses in French, hotels, whose social rooms may have been smaller than at Versailles, but were no less lavishly decorated. These became the centers of social life for aristocrats relocated with re-

changes, elegant manners, and a luxurious life specifically dedicated to pleasure, leisure, and sensuality that called marked social inequality and independence. Salons, as the rooms and the events held in them were known, were intimate, fashionable, and intellectual gatherings, often including upturned conversations that amounted to conversations for the sake of the Versailles court. The salons were based on a daily basis for accomplished, educated women of the upper class including Madame de Mair, de La Fayette, de Sevigne, and de Chateaux.

The Rococo style cannot be fully appreciated through single objects, but is evident everywhere in the salons, with their profusely decorated walls and ceilings featuring with exquisite three-dimensional embellishments in gold, silver, and brilliant white paint; their intimate, ornate settings being among the rich ornaments, and their elaborate *coquille* and *rocaille* motifs, carved walls, and delicate decorated furniture and ceiling sculptures. When these Rococo salons were lit by candles, they must have glowed with light reflected and refracted by the glistening surfaces. The rooms were no doubt also enhanced by the energy of aristocrats luxuriating in a profusion of pastel blues, yellows, greens, and pinks to complement the light, bright details of the Rococo architecture, paintings, and sculptures around them.

The Salon de la Princesse in the Hotel de Soubise (FIG. 29-2), designed by German architect (1743–1830), was the setting for intense gatherings of the French aristocracy in the years prior to the French Revolution. Its delicacy and lightness are typical of French Rococo interior design of the 1730s, with architectural elements, hand-painted or sculpted stucco, including arched windows (characterized



Fig. 29-2 German architect: Salon de la Princesse, Hotel de Soubise

Paris: Roger (1715) Library/Getty Research Institute, Los Angeles (from Image Photograph Collection [R], p. 21)

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