

1) Realism and Romanticism vary in terms of visual goals and political agenda. The distinctions between the movements indicate that their inspirations evolved from past styles, but responded to the present political climate. Both movements shaped politics. Romanticism flowered during the restoration of Napoleon Bonaparte's Reign from 1815-30. While Realism gained political fervor after the Revolution of 1848. Each movement described forms of social change, but differed in terms of compositional goals. While Romanticism glamorized political icons, Realism focused on the struggles of the working class.

2) (Slide) Author Stokstad explains, "Romanticism describes not only a style but an attitude. It's concerned with imagination and emotions, and is understood as a reaction against the focus of rationality" (Stokstad, 2008:956). This movement based its objectives on a poetic spirit, and peaked by 1850. These artists portray emotion through aesthetic experience. It was a social reform, "Romantics argued that humans possess deep and not always rational longings for self-expression" (Stokstad, 2008:988). They focused on the power of the monarchy and idealism of the mind.

3) (Slide) On the other hand, Realism "reflected the belief that art should show the truth, and took up subject matter that was generally regarded as un-important in the artist's realm" (Stokstad, 2008:1017). It focused on the struggles of the ordinary man. "Before 1848 the working class had been depicted in modestly scaled paintings, while monumental canvases had been reserved for heroic subjects" (Stokstad, 2008:1018). Realism set out to portray the difficulties of rural existence. Although employing different techniques, both movements created 'political revelation'. In hindsight, both also challenged the artistic limitations through merging with different movements.

4) (Slide) Just as Napoleon Bonaparte's power was at its peak, a book appeared in France that introduced a new cultural ideology, *Germany* by Germaine de Staël was a book banned in France, but it didn't stop the public from acquiring illegal copies. "The book was meant to acquaint readers with German culture, most notably with the *Romantic Movement*, which officially launched in France and spread to a broader European scene" (Chu, 2006:207). The movement reverted to the medieval past, and the return to Christianity. Coincidentally, her agenda for Romanticism paralleled the Restoration regime, "both Louis the 18th and Charles 10th traced their roots back to the Middle Ages, to prove their royal pedigrees.

6) (Slide) Both kings saw the Roman Catholic Church as a crucial buttress to the principle of divine right” (Chu, 2006:207). The Romantic Movement returned to the medieval past of northern Europe, engaged itself in modern times, and experimented with Orientalism, “which is the fascination of cultural domains beyond western culture” (Chu, 2006:208). Even Napoleon had a fascination with the east, as seen in the works of Antoine-Jean Gros, *Bonaparte Visiting the Plague House at Jaffa*.

7) (Slide) This work sought to justify invasion of the east and subjectively emphasized the difference between East and West, “the orient, racial, religious, and culturally “other”, came to be perceived as a place of excessive passion, violence, and cruelty—imagined characteristics that would provide the monarchy justification for imperialism in the region” (Chu, 2006:208). Napoleon was portrayed as a fearless leader, when in reality it was a false bravado indicative of propaganda for his reign; this image shows that he is unafraid of the bubonic plague, when in reality witnesses said he wouldn’t even go near those who were ill. The chaotic portrayal of the East led to colonization. (This painting in particular depicts an event which occurred during the Egyptian Campaign in the late 1790s)

8) (Slide) Romanticism adopted characteristics of Neo-classicism, as seen in Jacques-Louis David’s *Oath of Horatii*. “David got the opportunity to construct a picture with minimum action and maximum drama” (Chu, 2006:59). The dramatic content of paintings was heavily valued by Classical artists as well. David’s was a court painter, “his overwhelming success was determined by the strong feeling of opposition then prevailing against the demoralized court and its corrupt government” (Antal, 1935:160).

9) Art work was often commissioned by the ruling Monarchy, and emphasized issues of public morality, and an individual’s obligation to the empire. Political propaganda played a significant role in an artist’s success, “Napoleon and the Bourbon kings before were keenly aware of the propagandist power of art” (Chu, 2006:227).

10) (Slide) David was influenced by various people, some being political revolutionaries, and the others being aristocratic monarchs, and therefore the content of his art changed throughout his life. As seen in this private portrait of chemist Antoine Lavoisier who was eventually sent to the guillotine during the reign of terror. It shows a contrast of style and influence; public propaganda versus the private sphere.

11) (Slide) Romanticism also idealized mythological characters, as seen in Anne-Louis Girodet-Trioson's classic work *The Burial of Atala*. His work was Romantic in the terms of its emphasis on emotions, rather than philosophical meditation. (As you see through dramatic shading) Romantics would mystify a composition by slightly contouring shapes to create visual intrigue. Trioson's painting represents, "religion and passion, binding two figures with the theme of death and burial" (Tansey and Kleiner, 1996:935); A dramatic portrayal indicative of romanticism.

12) "While this movement dominated the early decades, another movement was beginning to address the appreciation of optical fact in art" (Tansey and Kleiner, 1996:957). This new form was known as Realism. The July Monarchy under King Louis-Philippe ended in 1848 with a revolt in Paris. The uprising escalated into a wave of revolutions across Europe. The revolts led to the installation of Napoleon III (the nephew of Bonaparte) and entered a new constitution with broadened suffrage rights. The Second Republic was proclaimed by December 1848, and Napoleon III was elected President.

13) (Slide) During these political changes, the poet and journalist Charles Baudelaire wrote a book reviewing the Salon (which was a place in which artists made their exhibition debut). He criticized Romantic and Classical artists for depicting the past and neglecting the present. He challenged them to, "paint ordinary aspects of modern life and find an epic quality" (Chu, 2006:258). Gustave Courbet responded to Baudelaire's challenge. He opted to depict a middle class burial in the French provinces.

14) Unlike his Romantic predecessors, Courbet's *Burial at Ornans* does not dramatize death. Instead it portrays death for what it was, a recurrent event. His work caused a scandal at the Salon of 1850, "its lineup of provincial people in black suits was said to be dull and boring" (Chu, 2006:260). However, his work was a reminder that these people were important to the public. The revolution of 1848 brought universal male suffrage, and voting rights were no longer restricted to the rich. Courbet's *Burial* represented a new mass of people who could change the political atmosphere. Since he was inspired by the revolt of 1848, his work is often attributed as democratic art, "by the common man, and for the common man" (Chu, 2006:267).

15) (Slide) This can also be seen in his painting *The Stonebreakers* (slide) which commented on the grinding poverty that existed during the July Monarchy. “Louis-Philippe’s policy of improving the economy by encouraging the industrialist middle class to “get rich” had led to a rapidly widening gap between rich and poor” (Chu, 2006:263). The monarchy is portrayed as valuing industrial men only for their manual work, rather than their human individuality. “Before 1848, ordinary people had only been shown in small scaled paintings, while monumental canvases were reserved for heroic and powerful subjects” (Stokstad, 2008:1018).

16) (Slide) these movements were chosen for this research because both indicated political change and borrowed techniques from preceding movements. “It started with the dialectic between Classicism and Romanticism and witnessed an eventual synthesis between the two” (Chu, 2006:226). Realism was the art of social consciousness and merged with Impressionism. “Eager to advance progress and prosperity in France, Napoleon III promoted public works and encouraged the establishment of lending institutions to finance public and private projects— Unlike Louis-Philippe, who had encouraged the middle class to get rich with little regard for the workers” (Chu, 2006:269).

17) Both helped to publicize social dilemmas or propel propaganda through the avenue of art, and deal with content of social hierarchy. Romantics focused on political figures, the latter focused on social injustice. The proclamation of the Second Empire in 1852 birthed a new concept of Realism. Under Napoleon III, progressive concepts such as science, technology, and industry were introduced.

18) One strong similarity between the two movements is the facilitation of their works through their political beliefs. Romantics acquired support, and were commissioned through the governmental patronage, and in the Royal Academy of Painting and Sculpture. “The Academy controlled the fine arts in France in several ways. In 1819 art teaching became centered on the newly founded *Ecole des Beaux-Arts* (School of Fine Arts), a merger of the schools of architecture, painting, and sculpture” (Chu, 2006:205). Similarly to the Romantics, the Realists relied on the Salon, and writers such as Charles Baudelaire, to emphasize the importance of their agenda. Romanticism and Realism alike required the assistance of art institutions, along with the fragmented support of society to advocate their political agenda.

19) The next two slides I used to show differences of styles and how movements converged. Naturalism often combines with Romanticism, Friedrich shows a man standing on a jagged stone embracing the untamed elements. It has a whimsical feel and also embraces nature. (Slide) While, Manet's painting uses the concept of the reflexive mirror, which embraces modernity and a waitress serving a guest. This shows a historical shift in visual theory and cultural ideologies, but both paintings had a soft textural quality, proving that movements can overlap.