

# Tension between Objectivity and Subjectivity

*"I cannot send you my explanation of the word 'Romantic,' because it would be 125 sheets long."*

—Friedrich Schlegel, in a letter to his brother Wilhelm, 1793

**Essential Question:** What was the tension between the ideas of objectivity and scientific realism and the ideas of subjectivity and individual expression?

The period from the end of the 18th century through the beginning of the 20th century witnessed an ideological struggle between **objectivity**, a worldview without interpretation and based strictly on facts, and **subjectivity**, a worldview that allows for interpretation and the presence of feelings and emotions. Each period was a direct response to, and a reaction against, the period immediately before it. In art, literature, and science, when objective, universal ways of thinking became the norm, the pendulum would soon swing back toward subjective, skeptical questioning.

Throughout this century and a half, artists became social activists. Scientists made discoveries that would forever change humans' relationship with the world around them. Musicians created masterpieces that transcended notes on a page. Philosophers developed social and economic theories that continue to be tested and questioned. The tension between objectivity and subjectivity only served to propel great art and thinking forward.

## Romanticism in Art, Music, and Writing

The Enlightenment was a period based on principles of logic, reason, and rationalism. It was followed by the **Romantic period**, which lasted from the late 18th to mid-19th century. Romanticism was a kind of backlash against the Enlightenment's rationalism and physical materialism. It chose subjective emotion and creativity over objective logic and reason.

Romanticism was also a rejection of the **neoclassical** style—a popular movement during the Enlightenment that employed classical themes and linear design. Romanticism rejected neoclassicism's standards of order and balance, replacing them with less-idealized notions of imagination and emotion.

Romantics of the 19th-century tended to avoid fields of politics and science, instead expressing themselves through art, music, and literature. They also were historians, but they documented the world around them in more creative and expressive ways. Romantics encouraged **introspection**, or a deep focus on the self and one's emotions. They examined human personality and moods, and they were fascinated by the personalities of exceptional figures such as mythic heroes. The great figures of the Romantic period focused on the purity of nature as a way to abandon what they considered to be the corruption of their modern society.

By the end of the Romantic era, a new view of the artist had emerged. Artists of all kinds—from painters and sculptors to composers and authors—now were seen as supremely individual creators. Their work was not dictated by the church or a state and was limited only by their own imaginations. Creative spirits were valued over a strict adherence to formal rules and traditional procedures. There was now a new emphasis on imagination as a gateway to a higher spiritual truth.

### ***Romanticism in Art***

Artists of the Enlightenment attempted to depict reason and order, and their compositions were filled with traditional mythological figures and symbolism that praised logic and reason. Romantic artists broke from such conventions to emphasize less tangible subjects such as emotion, nature, and individuality.



*The Raft of Medusa* (1818–1819) by French artist Théodore Géricault features the swirling lines, conflict between humans and nature, and sense of tragedy often portrayed in Romantic art.

**Credit:** Getty Images

In the 1760s and 1770s, several British artists abandoned traditional subject matter in favor of themes that were considered more exotic. Some even traveled to North Africa or the Middle East for inspiration. British Romantic artists also utilized new techniques such as tense, linear drawing and bold contrasts of light and shadow. Later in the 18th century, English Romantic landscape painting emerged. Artists used dramatic effects of light, atmosphere, and color to portray a dynamic natural world and to evoke awe and grandeur.

In France, early Romantic painters acted as journalists and historians, depicting dramatic scenes and individual heroism of the Napoleonic Wars. French Romantic painters used expressive brushwork, rich color, and adventurous subject matter. In Germany, Romantic painting was symbolic and allegorical, depicting silent and stark landscapes to create a sense of mystery and religious awe.

Romantic Painters		
Artist	Works	Legacy
<b>Francisco Goya</b> 1746–1828 Spain and France	Historical conflicts such as the Napoleonic invasion. <i>The Third of May (1808)</i>	Influenced important painters who followed him.
<b>Caspar David Friedrich</b> 1774–1840 Modern-day Germany	Vast and mysterious landscapes and seascapes. <i>Wanderer Above the Sea of Fog (1818)</i>	Established the idea of the <b>sublime</b> , or deep emotional connectedness, as a central focus of Romanticism. Wrote, “The artist should paint not only what he sees before him, but also what he sees within him.”
<b>J. M. W. Turner</b> 1775–1851 England	Landscape studies. <i>A Great Tree (1796)</i>	Unparalleled use of light, color, and atmosphere.
<b>John Constable</b> 1776–1837 England	English countryside landscapes. <i>The Hay Wain (1821)</i>	Native home, Deadham Vale, became known as “Constable Country” because of how well he documented it.
<b>Eugène Delacroix</b> 1798–1863 France	Historical and contemporary events and literature. <i>Liberty Leading the People (1830)</i>	Greatest French Romantic painter. His use of color influenced both Impressionists and Post-Impressionists.

### Romanticism in Music

Just as Romantic artists strove to free themselves from the confines of the preceding Enlightenment period, so did Romantic composers and musicians. They prized originality and individuality in their compositions. They worked to be less formulaic, and they freely experimented with various styles that could showcase personal emotional expression.

Ludwig van Beethoven, one of the greatest composers of any period, laid the groundwork for the Romantic Movement and bridged the divide between Classical and Romantic periods. His formal musical technique was Classical, but his pioneering use of emotion became the model for all 19th-century Romantic composers.

Romantic music often found inspiration in poetry, legends, and folk tales. It linked words and music, either directly or indirectly through a specific style. Composers also began to use the concert overture, or the piece played at the beginning of a performance, to provide an overview of the musical themes to come—much as an author would include an introduction to a text.

Composers in this period pushed the limits of orchestral instruments, both by expanding their range and by exploring new ways they could harmonize with each other. In this way, composers treated instruments as previous composers treated the human voice. This was especially true of opera composers. The Romantic opera in Germany, for example, culminated in the works of Richard Wagner, who combined nationalism, Germanic and Nordic folklore, expressive music, and the cult of the hero. Such a combination of diverse Romantic themes—coupled with his German heritage—would make him a favorite of German leaders during the Second World War.

Romantic Composers		
Individual	Works	Legacy
<b>Ludwig van Beethoven</b> 1770–1827 Germany and Austria	Symphonies, sonatas, concertos, quartets. His <i>Ninth Symphony</i> combined vocal and instrumental music in a way never done before.	Regarded by many as the greatest composer of all time. Classically trained, his wide range of styles influenced all Romantic composers.
<b>Frédéric Chopin</b> 1810–1849 Poland and Paris	Solo pieces for piano and piano concertos	Painstaking craftsmanship and attention to detail. One of music’s greatest <b>tone poets</b> , or artists who convey spoken ideas through music. Influenced by music of the peasants from his native Poland.
<b>Richard Wagner</b> 1813–1883 Germany and Italy	Operas	Created a new art form that combined dramatic, musical, and verbal elements.
<b>Pyotr Ilich Tchaikovsky</b> 1840–1893 Russia	Symphonies, operas, ballets, concertos, overtures, choral works. ( <i>1812 Overture</i> and <i>Swan Lake</i> )	Popular, emotional melodies and colorful orchestrations. Most popular Russian composer of all time.

## Romanticism in Literature

Much of the inspiration for literature during the Romantic period came from the medieval romance, a tale of adventure that emphasized individual heroism. This was a stark contrast to the elegant and formal Classical literature that preceded it. This new interest in seemingly unsophisticated, outwardly emotional, literary expression became a dominant feature of Romantic literature.

Romanticism in English literature began in the 1790s with the *Lyrical Ballads* of writers such as William Wordsworth. His description of poetry as “the spontaneous overflow of powerful feelings,” became the manifesto of the English Romantic movement in poetry. The first phase of the Romantic Movement in Germany was marked by a fascination with the mystical, the subconscious, and the supernatural. In Revolutionary France, authors who wrote about historical and political themes were understandably the most popular.

The second phase of Romantic literature, from about 1805 to the 1830s, was marked by a surge in cultural nationalism. Native folklore experienced a resurgence in popularity, along with folk ballads and folk dance. English Romantic poetry also reached its pinnacle at this time with works by John Keats, Lord Byron, and Percy Bysshe Shelley. A byproduct of this interest in the emotional was works dealing with the supernatural, such as Mary Shelley’s *Frankenstein*.

By the 1820s, Romantic literature broadened to include works from almost all of Europe. At the same time, the movement also became less universal. Writers began to explore their own historical and cultural backgrounds and to examine the struggles of their own people. Discoveries made during this period laid the groundwork for the Realist movement to come.

Romantic Writers		
Individual	Works	Legacy
<b>Johann Wolfgang von Goethe</b> 1749–1832 Germany	Plays ( <i>Faust</i> , a two-part play considered Germany’s greatest contribution to literature)	Most important of the early Romantic writers. Greatest figure of the <b>Sturm und Drang (Storm and Stress)</b> generation, or German Romantic writers who valued nature, feeling, and individualism.
<b>William Wordsworth</b> 1770–1850 England	Lyrical ballads, a long form of poetry ( <i>The Prelude</i> )	Formulated a new attitude toward nature and made poetry central to the human experience. Ignored rules of punctuation as an affront to literary convention.
<b>Lord Byron</b> 1788–1824 England and Greece	Poetry ( <i>Childe Harold’s Pilgrimage</i> ) and satire ( <i>Don Juan</i> )	More autobiographical even than other introspective Romantics; versatile in style. Pushed against the status quo, died in Greece supporting rebellion against Turks.

Romantic Writers		
Individual	Works	Legacy
<b>Percy Bysshe Shelley</b> 1792–1822 England and Italy	Classic poems, “The Masque of Anarchy” and long visionary poems ( <i>Prometheus Unbound</i> )	Stretched language in new ways by developing rational themes such as social altruism in a poetic form. Many works written as political protest.
<b>John Keats</b> 1795–1821 England and Italy	Narrative poetry ( <i>Lamia</i> and <i>The Eve of St. Agnes</i> ) and odes ( <i>Ode on a Grecian Urn</i> )	Greatly influenced later Victorian poets. Regarded as great technical, intellectual artist.
<b>Mary Shelley</b> 1797–1851 England	Novels ( <i>Frankenstein</i> )	Able to encompass several themes in one work. <i>Frankenstein</i> is Gothic, philosophical, and science fiction.
<b>Victor Hugo</b> 1802–1885 France	Novels and long poems ( <i>Notre-Dame de Paris</i> and <i>Les Misérables</i> )	Produced an enormous body of work. Regarded in France as the most powerful mind of the Romantic movement. Invented the popular image of the heroic Middle Ages.

## Materialism in Philosophy, Science, and Economics

Revolutions opposed to monarchies arose throughout Europe in 1848. This allowed Europe to become less reliant on state control and more reliant on individual materialism. This period, known as the **Victorian period** after Queen Victoria of England, lasted throughout her reign, from 1837 to 1901.

**Materialism** is the philosophy that all matter—including the human mind and its consciousness—are the result of physical processes of nature and the human body. Materialism is closely related to **physicalism**, because of the latter’s belief that the awareness of the human mind is the byproduct of physical processes, such as the biochemistry of the human brain.

### Philosophy of Positivism

**Positivism** is the philosophy that science alone provides knowledge. It emphasizes the rational and scientific analysis of nature and human affairs. It is based on two principles:

- all knowledge is based on sensory experience
- this knowledge is expressed in verified data, or empirical evidence.

While hints of positivism can be seen in ancient philosophy and in some works of medieval European thought, the roots of positivism lie most clearly in the Enlightenment and its clear focus on reason.

### Science of Charles Darwin

During the Enlightenment, scientists viewed the world as stable and orderly. Isaac Newton and others developed unchanging laws to explain how planets

moved. Biologists categorized species. However, the ideas of Charles Darwin's introduced an emphasis on change that caused scientists to rethink their point of view.

Charles Darwin (1809–1882) was an English naturalist who formulated a bold theory after returning from a voyage around the world in 1837. More than two decades later, he published *On the Origin of Species* (1859), a book that stated that species change—evolve—by a process of **natural selection**. Members of a species that have traits that help them survive in a particular environment will have more offspring than members without that trait. Eventually, all members of the species will be born with that trait. Darwin's work became the foundation of modern evolutionary studies.

Darwin's work initially shocked Victorian society by suggesting that animals and humans shared common ancestry. Many Christians thought his ideas about changes in species and shared ancestry went against the teachings of the Bible. However, his focus on evidence rather than religious tradition appealed to the rising class of professional scientists. By the time of his death in 1882, the theory of evolution had spread through all of science, literature, and politics.

### ***Economics of Karl Marx***

Karl Marx (1818–1883) was a revolutionary sociologist, historian, and economist. With Friedrich Engels, he published *Manifest der Kommunistischen Partei*, or *The Communist Manifesto* (1848), which has become the most celebrated short work of the socialist movement. His other seminal work, *Das Kapital* (vol. 1, 1867), has become his most celebrated long work. Marx so admired Darwin that he sent him a copy of *Capital* when it was published. These writings collectively shape the socialist body of thought known as **Marxism**.

At Marx's funeral, Engels declared that Marx had made two great discoveries: the law of development of human history, and the historical evolution of society. But before all else, Engels said, Marx was a revolutionist; the most hated and slandered man of his time. Yet he also died "beloved, revered and mourned by millions of revolutionary fellow-workers."

The influence of Marx's ideas has been enormous. The first volume of *Das Kapital*, or the "Bible of the working class," was published in 1867 in Berlin, Germany. The second and third volumes, unfinished by Marx, were edited by Engels and published in 1885 and 1894. Marx argued that **bourgeois**—or middle class—society must follow an inevitable path of development. This is an example of Marx's idea of **historical determinism**. Marx described in detail the misery of the English working class. He believed that this misery would only increase, and that capitalism would become a burden upon production until finally "the knell of capitalist private property sounds. The expropriators are expropriated."

Though Marx wrote primarily about economic issues, his major impact was in the fields of sociology and history. His **dialectical model** suggests that every social system has intrinsic forces that create contradictions that can only be resolved by a new social order. Present-day neo-Marxists still are guided by this model in their approach to capitalist society.

## Realist Art and Literature

**Realist** art and literature is the accurate, detailed, unembellished depiction of nature and contemporary life. Realism rejects any sort of imaginative fantasies in favor of strict observation. Painters and writers of this period, which included much of the 19th century, depicted the lives of ordinary people. Creating an unfettered depiction of the world around them meant that Realists also drew attention to the social problems of their time.

### ***Realist Art***

Artists in the Romantic period prized emotion over subject matter, but the pendulum swung back during the Realist period. Artists of the 19th century strove to depict life as accurately as possible. Some used their work to make political statements about the living conditions of those around them, especially the working poor.

France was the center of European Realism, especially through the work of Gustave Courbet. In works such as *Burial in Ornans*, he emphasized the material nature of life. This was in contrast to the long tradition of European painting that at least showed the influence of the spiritual world. Courbet was strongly opposed to any idealization in his art, and he urged other artists to make the commonplace and contemporary their focus as well. From France, the movement spread to other parts of Europe, especially Russia and Germany. It then crossed the Atlantic to the United States.



*The Gleaners*, (1857) by French painting Jean-François Millet is among the most famous realist paintings. Like other realist works of art, it portrayed the everyday life of people. In this case, it shows the hard labor by women working in the fields.

**Credit:** Getty Images

Romantic Painters		
Individual	Works	Legacy
<b>Honoré Daumier</b> 1808–1879 France	Satirical caricatures, paintings ( <i>The Laundress</i> ), lithographs ( <i>Gargantua</i> )	Satirical caricatures, paintings, sculptures, lithographs.
<b>Gustave Courbet</b> 1819–1877 France	Paintings ( <i>The Artist's Studio</i> , <i>The Stone Breakers</i> )	Leader of the Realist movement, incorporated political views into his art.
<b>Jean-François Millet</b> 1814–1875 France	Paintings ( <i>The Gleaners</i> )	Renowned for his depictions of the innate dignity of French peasants.
<b>Ilya Repin</b> 1844–1930 Russia	Paintings ( <i>Barge Haulers on the Volga</i> )	Leader of the <i>Wanderers</i> movement, brought Russian art into the European mainstream for the first time.
<b>Adolph von Menzel</b> 1815–1905 Germany	Drawings ( <i>History of Frederick the Great</i> ), etchings, paintings ( <i>Iron Rolling Mill</i> )	Considered one of the first illustrators, one of two great German artists of the 19th century.

## Realist Literature

Just as Realist painters wanted to show the world the actual conditions of those on the bottom of the social order, so too did novelists. Honoré de Balzac, for example, attempted to create an almost encyclopedic portrait of the whole range of his French society. As such, his series *La Comédie humaine*, or *The Human Comedy*, pioneered the Realist movement in literature.

Realism entered the mainstream of European literature during the 1860s and 1870s. Authors emphasized strict objectivity, avoiding implausible, exotic elements. They detached themselves from their subject matter, unlike the deeply connected Romantic authors who preceded them. Realism writing had a very clear, very emotionally restrained criticism of the social environment and values of the time.

A significant result of literary Realism was **Naturalism**, a late 19th- and early 20th-century movement that aimed at an even more accurate representation of reality. Naturalistic authors emphasized **scientific determinism**, or the belief that all natural events and social changes are determined exclusively by the events that preceded them. The French novelist Émile Zola was the leading author of the Naturalist movement.

Realist Writers		
Individual	Works	Legacy
<b>Honoré de Balzac</b> 1799–1850 France	Novels and short stories ( <i>La Comédie humaine</i> or <i>The Human Comedy</i> )	Helped establish the traditional form of the novel. Considered to be one of the greatest novelists of all time.
<b>Gustave Flaubert</b> 1821–1880 France	Novels ( <i>Madame Bovary</i> and <i>Sentimental Education</i> )	Novels represent the highest stages in the development of French Realism. Also wrote novels that evolved from Romanticism.
<b>Charles Dickens</b> 1812–1870 England	missing another title or two here, or intro ( <i>Tale of Two Cities</i> )	Used his own upbringing to capture realistic lives of the poor. Both an imaginative storyteller and a topical documentarian. One of the greatest writers in the English language
<b>George Eliot</b> (Mary Ann Evans) 1819–1880 England	Essays and novels ( <i>Middlemarch</i> )	Strong character analysis and development. <i>Middlemarch</i> considered to be one of the greatest novels of the 19th century. Wrote about the emptiness of middle-class domestic life and marriage.
<b>Leo Tolstoy</b> 1828–1910 Russia	Novels ( <i>War and Peace</i> and <i>Anna Karenina</i> )	Master of realistic fiction and one of the world's greatest novelists. A psychological writer who focused on the conscious.
<b>Émile Zola</b> 1840–1902 France	Novels (20-novel series <i>Les Rougon-Macquart</i> ) and political essays ( <i>J'accuse</i> )	Father of Naturalism movement by vividly depicting social injustices. Worked for political liberalization in France
<b>Thomas Hardy</b> 1840–1928 England	Novels ( <i>Tess of the d'Urbervilles</i> and <i>Jude the Obscure</i> ), short stories ( <i>Wessex Tales</i> ), and poems	Captured his native Wessex with sympathetic representations of the working class.

## Modernism in Intellectual and Cultural Life

Early in the 19th century, when Realist artists and authors were in their prime, the Victorian period dictated strict morals and social convention. In another reaction to the norms of the time, the new **Modernism** movement embraced industrialization, social change, and scientific advancement. The Modernists pioneered new ideas in psychology and political theory. Their goal was to move beyond the Realists' strict interpretations of the world around them to find less literal, more objective modes of expression.

## ***Irrationalism***

The philosophy of **Irrationalism** moved beyond rational interpretations of humans and their surroundings to focus instead on their impulses. Irrationalists believed that conflict and struggle led to progress and suggested that life did not need to be explained only by rational methods of science, but also by the spirit. Irrationalism explored humans' biological roots through evolution.

Philosophers of Irrationalism		
Individual	Works	Legacy
<b>Friedrich Nietzsche</b> 1844–1900 Germany	Evaluated the fundamental, cultural values of Western philosophy, religion, and morality	Classical scholar, philosopher, and critic of culture, who became one of the most influential of all modern thinkers.
<b>Georges Sorel</b> 1847–1922 France	Socialist; believed human nature is not innately good, so social order must be brought about by revolutionary action	Used by dictators such as Mussolini to support totalitarian action.
<b>Henri Bergson</b> 1859–1941 France	Process philosophy, which values change and evolution	Inspired great <b>process metaphysicians</b> —or those who systematically move through a thought process—in France, the United States, and the United Kingdom.

## ***Natural Sciences***

Developments in the natural sciences such as quantum mechanics and Einstein's theory of relativity undermined the physics of Isaac Newton as an objective way to describe nature. Modernist scientists placed human thought and presence at the center of their practices.

**Sigmund Freud** Austrian neurologist **Sigmund Freud** was the founder of **psychoanalysis**, a therapeutic technique related to the study of the unconscious mind. Freud's work helped create psychology as an independent discipline, separate from either philosophy or neurology. Psychoanalysis led to investigations of human behavior that gradually revealed the need for more subtle methods of analysis. Freud also delved into the human psyche and wrote about the power of irrational motivations and humans' ongoing struggle between the conscious and unconscious parts of their minds.

**Albert Einstein** While Isaac Newton regarded scientists as observers, Albert Einstein believed scientists must be central to their own scientific realities. His theories were less objective than strict Newtonian mechanics. Einstein's theory of relativity, for example, his life's greatest work, relies on the relationship between humans and their environment, time, and space. Einstein is generally considered the most influential physicist of the 20th century

Natural Scientists		
Individual	Works	Legacy
<b>Max Planck</b> 1858–1947 Germany	Discovered <b>quantum theory</b> , which revolutionized the understanding of atomic and subatomic processes.	Changed understanding of space and time. Made valuable contributions to thermodynamics.
<b>Marie Curie</b> 1867–1934 Poland and France	Discovered isolated pure radium as well as the element polonium.	First woman to win a Nobel Prize and only woman to win in two different sciences. Developed the theory of radioactivity.

## Modern Art

If Realist artists sought to depict their surroundings as realistically as possible, **Modern art** sought to incorporate representations into otherwise-literal images. Modern art became more subjective, abstract, and expressive. Modern artists believed that their works should reflect shared and idealized values, not just depict a scene. Modern art strove to stimulate deep thought and emotional reaction from audiences.

Modern art includes several movements. The first is **Impressionism**, a school of artists who made light and color the true subjects of their work. The second is **Post-Impressionism**, in which artists honed the light and color techniques of the Impressionists, then worked as individuals to hone their respective techniques. The third is **Cubism**, which abandoned the need for subject matter altogether in its attempt to depict three-dimensional subjects on a two-dimensional plane.

Throughout this period in which art evolved so greatly, two aspects of culture confronted each other: a formal interpretation of art and a popular appreciation of it. This kind of interaction was tremendously important for Modern art.

Modern Artists		
Individual	Works	Legacy
<b>Honoré de Balzac</b> 1799–1850 France	Novels and short stories ( <i>La Comédie humaine</i> or <i>The Human Comedy</i> )	Helped establish the traditional form of the novel. Considered to be one of the greatest novelists of all time.
<b>Gustave Flaubert</b> 1821–1880 France	Novels ( <i>Madame Bovary</i> and <i>Sentimental Education</i> )	Novels represent the highest stages in the development of French Realism. Also wrote novels that evolved from Romanticism.

Modern Artists		
Individual	Works	Legacy
<b>Charles Dickens</b> 1812–1870 England	missing another title or two here, or intro ( <i>Tale of Two Cities</i> )	Used his own upbringing to capture realistic lives of the poor. Both an imaginative storyteller and a topical documentarian. One of the greatest writers in the English language
<b>George Eliot</b> (Mary Ann Evans) 1819–1880 England	Essays and novels ( <i>Middlemarch</i> )	Strong character analysis and development. <i>Middlemarch</i> considered to be one of the greatest novels of the 19th century. Wrote about the emptiness of middle-class domestic life and marriage.
<b>Émile Zola</b> 1840–1902 France	Novels (20-novel series <i>Les Rougon-Macquart</i> ) and political essays ( <i>J'accuse</i> )	Father of Naturalism movement by vividly depicting social injustices. Worked for political liberalization in France
<b>Thomas Hardy</b> 1840–1928 England	Novels ( <i>Tess of the d'Urbervilles</i> and <i>Jude the Obscure</i> ), short stories ( <i>Wessex Tales</i> ), and poems	Captured his native Wessex with sympathetic representations of the working class.

## HISTORICAL PERSPECTIVES: WHAT DID FRANKENSTEIN REPRESENT?

Mary Shelley's Gothic thriller, *A Modern Prometheus*, is better known as the story of Dr. Frankenstein and creature he brought to life. Historians have debated the tale's meaning since it was written.

**Dangers of Modernity** In 1818, few could believe an 18-year-old woman could create such a complex story that artfully intertwined the work of the leading scholars. Instead they saw Mary Shelley as a passive vessel describing the world of her feminist mother, Mary Wollstonecraft, her radical father, John Godwin, and romantic poet husband, Percy Bysshe Shelley. Despite growing up in this modern/liberal environment, early interpretations of Mary Shelley's Victor Frankenstein and his Monster described the story as a conservative or at least moderate cautionary tale, warning against the excesses of the French Revolution and even the abolition of slavery.

Over time, the cautionary tale against modernity grew stronger, especially with James Whale's iconic 1931 film *Frankenstein*. Whale not only changed the interpretation, but the genre from Gothic to the first work of science fiction. As such, Whale showed a story that warned against the uncontrollable danger of a selfish drive for scientific accomplishment. However, almost 100 years later,

Elizabeth Young, an expert in literature and gender relations, found evidence to show the persistence of a “black Frankenstein” metaphor first used by anti-abolitionists, seen throughout political cartoons of the late 19th century, and captured in the final scene of Whale’s movie, when the Monster was lynched.

**A Victim Deserving Empathy** In the 1970s, as historians tried to understand the history of the masses, it seemed fitting that George Levine edited *The Endurance of ‘Frankenstein’: Essays on Mary Shelley’s Novel*, in which scholars explored who Mary Shelley was and how her life shaped the lives of her characters. In one such essay, Lee Sterrenburg, a professor of English “got into the mind” of Mary Shelley, as was his specialty. This analysis revealed that Mary Shelley did not just observe but broke with Enlightenment rationalism and saw with her own “romantic” mind. This romantic lens opened the door to subjective understandings of the world and empathy for the Monster.

**A Tale of Feminism** In this same series of essays, Ellen Mores used Muriel Spark’s 1951 biography of Mary Shelley to provide a feminist interpretation. Through this biographical feminist lens, Mores noted parallels between Mary Shelley’s life and that of Frankenstein and his Monster. Mores paid attention to Mary Shelley’s formative experiences as a motherless child and a mother of stillborn children. Moers suggested that it was a combination of these uniquely female life experiences and constant reading of the intellectuals of her time that shaped the story of the unnamed monster. Suggesting that maybe the early metaphors were accurate to the extent that the struggle between Victor Frankenstein and his Monster were those same personal struggles faced by Mary and the liberal ideas swirling around her (but not to the degree that she was fully anti-revolution or anti-abolition). Again the notion that circumstances made the Monster do horrible things, instead of the Monster being inherently evil, surfaces.

By the novel’s 200th anniversary, all of these interpretations of Mary Shelley’s Monster prove that whatever her Monster meant to her, it continues to have meaning. Whether it is to explore liberal-conservative tension, the power of science, the impact of traumatic experiences, or as has been noted most recently, to remind people that even those who may look like Monsters are people, too.

KEY TERMS AND NAMES

<b>Identity</b>	introspection	materialism
objectivity	sublime	physicalism
subjectivity	tone poems	positivism
<b>Continuity and Change</b>	Sturm und Drang (Storm and Stress)	natural selection
Romantic period	Victorian period	historical determinism
Neoclassical		dialectical model

Realist period

naturalism

scientific determinism

modernism

irrationalism

pragmatism

existentialism

process metaphysician

psychoanalysis

quantum theory

Modern art

Impressionism

Post-Impressionism

Cubism

nonrepresentational art

Fauvism

Expressionism

### **Social Structure**

Marxism

bourgeois

## MULTIPLE-CHOICE QUESTIONS

Questions 1–3 refer to the painting below.



482256328

*'The Lord on high is mightier than the noise of many waters, yea, than the mighty waves of the sea.'*

*(From a Picture by J. M. W. Turner.)*

Wood engraving from a painting by J. M. W. Turner, *The Shipwreck*, (1805). Tate Gallery, London.

**Credit:** Getty Images

1. The painting above, by Turner, as well as works by artists such as Goya and Delacroix are examples of the artistic movement known as
  - a) Neoclassicism
  - b) Impressionism
  - c) Romanticism
  - d) Mannerism

2. As demonstrated in the above painting, how was this artistic movement in opposition to certain principles of the Enlightenment?
- a) It provided exact and detailed images.
  - b) It emphasized the natural over the manmade.
  - c) It suppressed emotional responses.
  - d) It celebrated the rule of reason.
3. Which of the following authors is considered a literary exponent of this same movement?
- a) Percy Bysshe Shelley
  - b) Charles Dickens
  - c) William Thackeray
  - d) Honoré de Balzac

**Questions 4–6 refer to the following passage.**

“In demanding from a citizen contributions for the mitigation of distress—contributions not needed for the due administration of men’s rights—the state is, as we have seen, reversing its function, and diminishing that liberty to exercise the faculties which it was instituted to maintain. Pervading all nature we may see at work a stern discipline, which is a little cruel that it may be very kind. That state of universal warfare maintained throughout the lower creation, to the great perplexity of many worthy people, is at bottom the most merciful provision that the circumstances admit of. The poverty of the incapable, the distresses that come upon the imprudent, the starvation of the idle, and those shoulderings aside of the weak by the strong, which leave so many “in shallows and in miseries,” are the decrees of a large, farseeing benevolence. It seems hard that an unskillfulness, which with all its efforts he cannot overcome, should entail hunger upon the artisan. It seems hard that a laborer incapacitated by sickness from competing with his stronger fellows, should have to bear the resulting privations. It seems hard that widows and orphans should be left to struggle for life or death. Nevertheless, when regarded not separately, but in connection with the interests of universal humanity, these harsh fatalities are seen to be full of the highest beneficence—the same beneficence which brings to early graves the children of diseased parents, and singles out the low-spirited, the intemperate, and the debilitated as the victims of an epidemic.”

Herbert Spencer, *Social Statics*, 1851

4. This passage can best be tied to what scientific theory espoused about this same period of time?
- a) theory of natural selection
  - b) the germ theory
  - c) Marxist socialism
  - d) theory of relativity

5. Which artistic movement most contradicted the views found in this passage?
- a) Impressionism
  - b) Realism
  - c) Romanticism
  - d) Neo-Classicism
6. What system found support in the author's social Darwinism?
- a) Progressivism
  - b) Imperialism
  - c) Reformism
  - d) Scientism

**Questions 7–9 refer to the following passage.**

“To examine the effects of violence it is necessary to start from its long-term consequences and not from its immediate results. We should . . . ask ourselves what will result from the introduction of violence into the relations of the proletariat with society. We are not comparing two kinds of reformism, but want to know what contemporary violence is in relation to future social revolution. . . .

We have the right to conclude from this that syndicalist violence, perpetrated in the course of strikes by proletarians who desire the overthrow of the State, must not be confused with the acts of savagery. . . .

The immense successes obtained by industrial civilization has created the belief that, in the near future, happiness will be produced automatically for everybody. . . .

The optimist in politics is an inconstant and even dangerous man, because he takes no account of the great difficulties presented by his projects; [and] . . . He frequently thinks that small reforms of the political system and, above all, of government personnel will be sufficient to direct the movement of society in such a way as to mitigate those evils of the modern world which seem so hideous to sensitive souls. . . . Yet men who are participating in great social movements always picture their coming action in the form of images of battle in which their cause is certain to triumph. . . .

It is no longer necessary therefore to discuss how men must organize themselves in order to enjoy future happiness; everything is reduced to the revolutionary apprenticeship of the proletariat.”

Georges Sorel, *Reflections on Violence*, 1908

Syndicalist: member of a movement that wanted to transfer the ownership and control of the means of production and distribution to workers' unions.

7. What do men such as Sorel and other anti-capitalists advocate in order to achieve societal transformation?
- a) measured political reforms
  - b) acts of savagery
  - c) proletariat strikes
  - d) automatic changes
8. Which school of philosophy is best represented by this passage?
- a) Irrationalism
  - b) Realism
  - c) Romanticism
  - d) Expressionism
9. Which thinkers would most likely agree with the ideas expressed in this passage?
- a) Planck and Curie
  - b) Delacroix and Turner
  - c) Nietzsche and Bergson
  - d) Wagner and Chopin

## SHORT-ANSWER QUESTIONS

---

Use the passage below to answer all parts of Question 1 that follows.

“Classicism assumes the existence of a perfect order, hidden but discoverable beneath the chaos of human experience. But the assumption is not often justified by the world around us, and certainly was not justified by the succession of events in France for several decades after 1789—the tumult of the Revolution, the hysteria of the Terror, the bloody grandeur of Napoleon’s triumphs, the shattering disillusion after his fall, and all the subsequent corruption and dissension. Yet classical artists continued to put a premium on balance, precision, and rule in a world that was lopsided, confused, and unpredictable. The romantics would have none of their outworn formulas.”

J. Canaday, *Mainstreams of Modern Art* (New York: Holt, Rinehart, Winston, 1959), 31

1. a) Describe the main idea expressed in the excerpt above.
- b) Explain one piece of evidence supporting the main argument of the excerpt.
- c) Explain one piece of evidence contradicting the main argument of the excerpt.

**Use your knowledge of European history to answer all parts of Question 2 that follow.**

2. a) Describe one continuity between the themes of Realist artists and writers and those of earlier European artists and writers of the 18th and 19th centuries.
- b) Describe one change between the themes of Realist artists and writers and those of earlier European artists and writers of the 18th and 19th centuries.
- c) Explain an important reason for the continuity or change outlined in part A or B.

## **LONG ESSAY QUESTIONS**

---

1. Causation: Evaluate how scientific advancements influenced artistic expression and the search for truth during the 19<sup>th</sup> century.
2. Comparison: Evaluate the similarities and differences between Romanticism, Realism, and/or Modernism.

### **WRITE AS A HISTORIAN: UNDERSTAND TURNING POINTS**

---

While historical events flow into each other, some events have far more impact than others. These turning points mark the end of one period and the beginning of another. The choice of turning points reflects what a historian considers important. An art historian might focus on shifts in content or style in painting. A historian focused on economics might select changes in how people produced goods. AP® European history is divided into four periods:

- Circa 1450 to 1648 (invention of the printing press to the Peace of Westphalia)
- Circa 1648 to 1815 (start of international sovereign states to the exile of Napoleon)
- Circa 1815 to 1914 (Congress of Vienna to the start of World War I)
- Circa 1914 to 2001 (World War I to the 9/11 attacks)

These larger periods can be divided into smaller movements. This chapter references several artistic movements, all of which were related to other changes such as industrialization and scientific advances. This shift can be viewed through the lens of the Objective Knowledge and Subjective Visions (OS) theme

To write using specific evidence, you will need to refer to historical periods and movements. Knowing why they exist and how they were named gives you a clue about their significance. Delving further into specific art and music of the time can help enrich your word choice and descriptions.

*Read the statements below and identify the movement's name and its time frame. Then, in your own words, explain in one sentence how it reflected other changes.*

1. Romanticism emerged in late 18th-century Europe. This movement placed an emphasis on individual heroism, glorification of nature, and the importance of emotion. It was a response to the classicism and scientific rationalism of the Enlightenment, as well as to industrialism, which was beginning to cause population growth and urban problems. *The Third of May* by painter Francisco Goya and “Liebestraum No. 3” by composer Franz Liszt are two artistic achievements of the Romantic era.
2. The artistic movement known as realism began after the revolutions of 1848. It was a rejection of Romanticism, drama, and emotionalism. Instead, it focused on real-life, sometimes ugly, portrayals that reflected social, economic, and political realities. It relied on direct observation of an increasingly modern world. *The Third Class Carriage* by Honoré Daumier and “Un Bel Di Vedremo” from *Madame Butterfly* by composer Giacomo Puccini both depicted realism in life.
3. Modernism was a philosophical as well as artistic movement that arose in reaction to huge transformations in Western society. Influencing factors included industrialization, urbanization, and the horrors of World War I. Modernism rejected religion and the certainty of Enlightenment ideals. It focused on defying conventions. *Les Femmes d'Alger (O. J. R. M.)* by artist Pablo Picasso and *Pierrot Lunaire* Op. 21 by composer Arnold Schoenberg clearly illustrated the fragmentations of the modern world.

# PERIOD 3: Review

## DOCUMENT-BASED QUESTION 1

---

**Directions:** Question 1 is based on the accompanying documents. The documents have been edited for the purpose of this exercise. You are advised to spend 15 minutes planning and 45 minutes writing your answer.

In your response you should do the following:

- **Thesis:** Make a defensible claim that establishes a line of reasoning and consists of one or more sentences found in one place.
  - **Contextualization:** Relate the argument to a broader historical context.
  - **Document Evidence:** Use content from at least six documents.
  - **Outside Evidence:** Use one piece of evidence not in the documents.
  - **Document Sourcing:** Explain how or why the point of view, purpose, situation, or intended audience is relevant for at least three documents.
  - **Analysis:** Show the relationships
1. Analyze the development of industrial competition and the motivating factors of the international growth in industry from 1806 to 1854 in England and on the European continent.

## Document 1

**Source:** Napoleon Bonaparte, The Berlin Decree, November 21, 1806.

From our Imperial Camp at Berlin, November 21, 1806./ Napoleon, Emperor of the French and King of Italy, in consideration of the fact:

That this monstrous abuse of the right of blockade has no other aim than to prevent communication among the nations and to raise the commerce and the industry of England upon the ruins of that of the continent. That, since this is the obvious aim of England, whoever deals on the continent in English goods, thereby favors and renders himself an accomplice of her designs. That this policy of England, worthy of the earliest stages of barbarism, has profited that power to the detriment of every other nation.

We have consequently decreed and do decree that which follows: All commerce and all correspondence with the British Isles are forbidden. Consequently letters or packages directed to England or to an Englishman or written in the English language shall not pass through the mails and shall be seized.

Every individual who is an English subject, of whatever state or condition he may be, who shall be discovered in any country occupied by our troops or by those of our allies, shall be made a prisoner of war.

Trade in English goods is prohibited, and all goods belonging to England or coming from her factories or her colonies are declared lawful prize. . . . Half of the product resulting from the confiscation of the goods and possessions declared a lawful prize by the preceding articles shall be applied to indemnify the merchants for the losses they have experienced by the capture of merchant vessel.

## Document 2

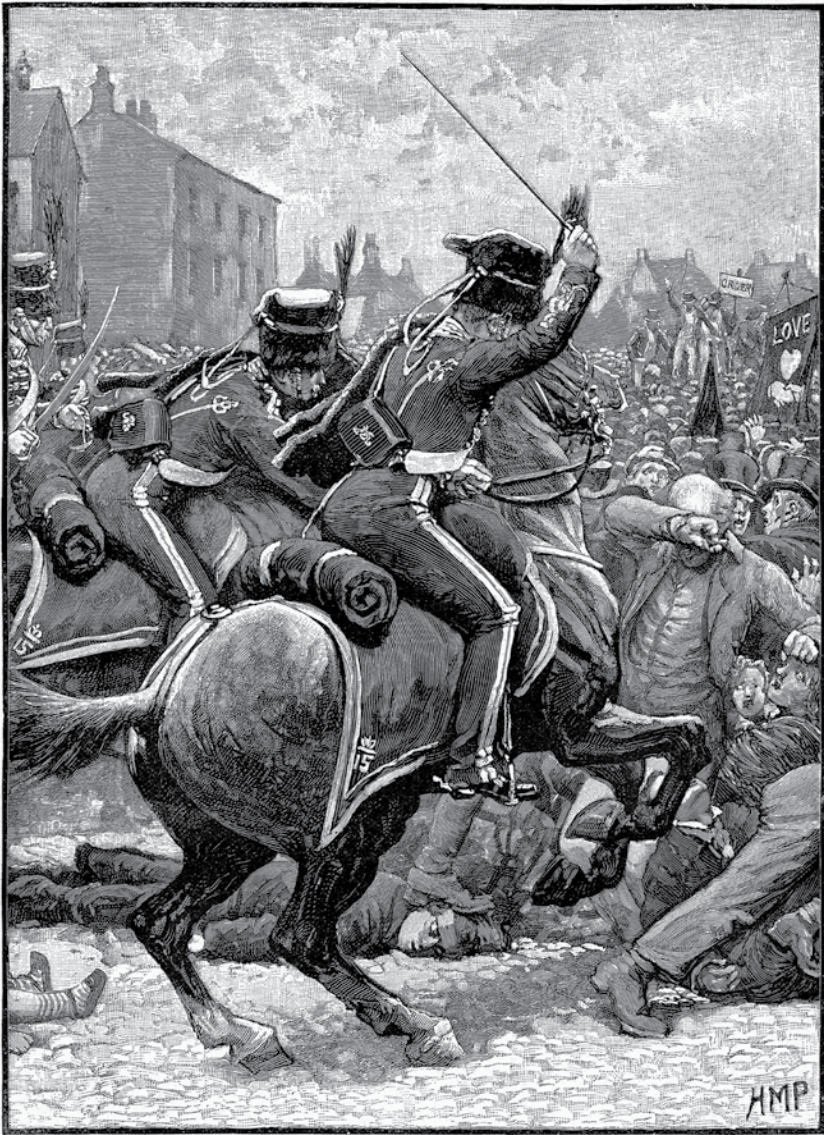
**Source:** Debate in Parliament on the British Corn Laws, 1814

The Petition characterized the Report of the committee as a proposition which had for its object the raising the import price of corn, and compromising the commercial interests of the country for the temporary interests of the landlords; and as “an unhallowed attempt to bring ruin and devastation on the country, to annihilate the manufactures, and force our artizans to emigrate to countries where the means of subsistence were more easily obtained.” the greatest caution and deliberation in legislating upon this important subject. It was but last year that it was asked, could any person expect to live to see corn so low as 10s. 6d. a bushel. Gentlemen had only to look to the present price, and the change that took place would sufficiently prove the necessity of proceeding with all possible care.

There was one error in respect to the fluctuation of price, which he was desirous of removing. Supposing corn to sell at twelve shillings at one time, and at eight shillings subsequently, the difference of price in that case was supposed to be the difference between eight and twelve. But this was not correct, because the excess in point of quantity sold at the lower price was to be taken into consideration, and subtracted from the excess of the one price above the other. He was hostile to the principle of legislating on prices, and wished them to be left to rise or fall by their own operation.

### Document 3

Source: The Peterloo Massacre, 1819



Credit: Getty Images

## Document 4

**Source:** Resolutions of the Select committee of the House of Commons on Artisans and Machinery, 21 May 1824, Hansard's *Parliamentary Debates*, New Series, XI, 813-814.

1. That it appears, by the evidence before this Committee, that notwithstanding the laws enacted to prevent the seduction of artisans to go abroad, many able and intelligent artisans have gone abroad to reside, and to exercise their respective arts in foreign countries; and that it is extremely difficult, if not impossible, in this country, by any mode of executing the present laws, or by any new law, to prevent artisans who may be so determined, from going out of the country.
2. That although the penalties which the laws inflict on artisans who disobey them, are not distinctly understood by the workmen, yet an unfavourable opinion is generally entertained by them, of the partial and oppressive operation of these laws, as preventing them from taking their labour and art to the best market, whilst all other classes of the community are permitted to go abroad, and to take their capital with them, whenever they think proper.
3. That it appears also by evidence that many British artisans residing abroad have been prevented from returning home, from an erroneous opinion that they have, by going abroad, violated the laws of their country, and consequently incurred penalties under them.
4. That, in the opinion of this Committee, it is both unjust and impolitic to continue these laws; they therefore recommend their entire repeal, and that artisans may be at liberty to go abroad and to return home, whenever they may be so disposed in the same manner as other classes of the community now go and return.

## Document 5

**Source:** Friedrich List, “The National System of Political Economy,” 1841

I saw clearly that free competition between two nations which are highly civilised can only be mutually beneficial in case both of them are in a nearly equal position of industrial development, and that any nation which owing to misfortunes is behind others in industry, commerce, and navigation, while she nevertheless possesses the mental and material means for developing those acquisitions, must first of all strengthen her own individual powers, in order to fit herself to enter into free competition with more advanced nations. In a word, I perceived the distinction between cosmopolitical and political economy. I felt that Germany must abolish her internal tariffs, and by the adoption of a common uniform commercial policy towards foreigners, strive to attain to the same degree of commercial and industrial development to which other nations have attained by means of their commercial policy.

## Document 6

**Source:** Prince Albert, describing the Great Exhibition, 1851

Man is approaching a more complete fulfillment of that great and sacred mission which he has to perform in this world... to conquer nature to his use... In promoting [the progress of the human race], we are accomplishing the will of the great and blessed God.

## Document 7

Source: Tax-free zones in Germany 1818–1854

### GERMAN TARIFF UNIONS



## DOCUMENT-BASED QUESTION 2

---

**Directions:** Question 2 is based on the accompanying documents. The documents have been edited for the purpose of this exercise. You are advised to spend 15 minutes planning and 45 minutes writing your answer.

In your response you should do the following:

- **Thesis:** Make a defensible claim that establishes a line of reasoning and consists of one or more sentences found in one place.
- **Contextualization:** Relate the argument to a broader historical context.
- **Document Evidence:** Use content from at least six documents.
- **Outside Evidence:** Use one piece of evidence not in the documents.
- **Document Sourcing:** Explain how or why the point of view, purpose, situation, or intended audience is relevant for at least three documents.
- **Analysis:** Show the relationships among pieces of historical evidence and use them to support, qualify, or modify an argument.

1. Analyze the continuity and change over time regarding the issues raised and levels of success in European revolutions from 1823 to 1832.

### Document 1

**Source:** Pavel Pestel, Russian leader, 1823

The desirability of granting freedom to the serfs was considered from the very beginning; for that purpose a majority of the nobility was to be invited in order to petition the Emperor about it. This was later thought of on many occasions, but we soon came to realize that the nobility could not be persuaded. And as time went on we became even more convinced, when the Ukrainian nobility absolutely rejected a similar project of their military governor.

## Document 2

**Source:** Ambroise Louis Garneray, *The Naval Battle of Navarino*, 1827.



**Credit:** *The Naval Battle of Navarino* by Ambroise Louis Garneray (1827).  
Wikipedia.com

At the battle at the Navarino, British, Russian, and French fleets defeated the Ottoman naval forces. It was one of the last major military conflicts in the Greek War for Independence.

### Document 3

**Source:** In the French Revolution of July 1830, King Charles X (left) was replaced with Louis Phillipe (right).



**Credit:** (Left) Robert Lefèvre - originally uploaded on de.wikipedia. (Right) Getty Images.

## Document 4

**Source:** Treaty of London after the Belgian Revolution, 1831

In the Name of the Most Holy and Indivisible Trinity, Her Majesty the Queen of the United Kingdom of Great Britain...His Majesty the Emperor of Austria, King of Hungary and Bohemia, His Majesty the King of the French, His Majesty the King of Prussia, and His Majesty the Emperor of All the Russias, having taken into consideration their Treaty concluded with His Majesty the King of the Belgians, on the 15th of November, 1831; and His Majesty the King of the Netherlands, Grand Duke of Luxemburg, being disposed to conclude a Definitive Arrangement on the basis of the 24 Articles agreed upon by the Plenipotentiaries of Great Britain, Austria, France, Prussia, and Russia, on the 14th of October, 1831; their said Majesties have named for their Plenipotentiaries, that is to say....

Reciprocal Renunciation of Territories: Article 6.

In consideration of the territorial arrangements above stated, each of the two Parties renounces reciprocally and forever, all pretension to the Territories, Towns, Fortresses, and Places situated within the limits of the possessions of the other Party, such as those limits are described in Articles 1, 2, and 4...The said limits shall be marked out in conformity with those Articles, by Belgian and Dutch Commissioners of Demarcation, who shall meet as soon as possible in the town of Maastricht...Belgium to Form an Independent and Neutral State

Article 7: Belgium, within the limits specified in Articles 1, 2, and 4, shall form an Independent and perpetually Neutral State. It shall be bound to observe such Neutrality towards all other States.

## Document 5

**Source:** Thomas Campbell, "The Pleasure of Hope," a poem on the Polish uprising against Russia, 1831

Peal'd her loud drum, and twang'd her trumpet horn;  
Tumultuous horror brooded o'er her van,  
Presaging wrath to Poland — and to man!  
Warsaw's last champion from her height survey'd  
Wide o'er the fields, a waste of ruin laid,—  
Oh! Heav'n! he cried, my bleeding country save!—  
Is there no hand on high to shield the brave?—  
Yet, though destruction sweep these lovely plains,  
Rise, fellow men! our country yet remains!  
By that dread name we wave the sword on high,  
And swear for her to live! — with her to die!"

## Document 6

**Source:** The English Electoral System, 1831



**Credit:** George Cruikshank, *The System Works So Well* (1831)

The House of Commons is shown as a water mill. The water wheel bear the names of rotten boroughs. Underneath lies the corpses of the poor, and from the mill pours a stream of benefits of being MPs, which they stuff in their pockets, while praising the system and opposing reform.

## Document 7

**Source:** Princess Dorothea Lieven, the wife of the Russian ambassador, on the Passing of the 1832 Reform Bill

I was absolutely stupefied when I learnt the extent of the Reform Bill. The most absolutely secrecy has been maintained on the subject until the last moment. It is said that the House of Commons was quite taken by surprise; the Whigs are astonished, the Radicals delighted, the Tories indignant. This was the first impression of Lord John Russell's speech, who was entrusted with explaining the Government Bill. I have had neither the time nor the courage to read it. Its leading features have scared me completely: 168 members are unseated, sixty boroughs disfranchised, eight more members allotted to London and proportionately to the large towns and counties, the total number of members reduced by sixty or more.