

Realism

J. H. Rubin

<https://doi.org/10.1093/gao/9781884446054.article.T070996>

Published online: 2003

Movement in mid- to late 19th-century art, in which an attempt was made to create objective representations of the external world based on the impartial observation of contemporary life. Realism was consciously democratic, including in its subject-matter and audience activities and social classes previously considered unworthy of representation in high art. The most coherent development of Realism was in French painting, where it centred on the work of (Jean-Désiré-)Gustave Courbet, who used the word *réalisme* as the title for a manifesto that accompanied an exhibition of his works in 1855. Though its influence extended into the 20th century its later manifestations are usually labelled as Social realism.

1. History, theory and critical reaction.

There is much confusion about the Realist movement, firstly because it takes its name from what is already an ingredient of almost any art, and secondly because its various aspects are sometimes contradictory. In some cases the term is used interchangeably with Naturalism. During the 19th century there was a growing current of opposition to idealized painting in the Grand Manner in favour of truth to 'reality'. Drawing on antique and Renaissance art and taught by the official academies, the Grand Manner emphasized humanistic themes and classical forms. Following the French Revolution the expansion of the audience for art was accompanied by a decline in the authority of classicism. Modern historical subjects had already entered art in the late 18th century in the work of such artists as Jacques-Louis David in France and Benjamin West in Britain, though the influence of the Grand Manner remained. Official patronage under Napoleon enhanced this trend in early 19th-century French art, as shown by the works of Antoine-Jean Gros, for example. These developments contributed to the blurring of distinctions between history painting and genre painting, and between high and low art. Increasing middle-class patronage encouraged landscape, genre, portrait and still-life

painting rather than the depiction of historical subjects. Many Romantic artists and writers, though emphasizing the imaginative aspect of art by choosing literary and exotic themes, saw modernity and naturalism as dual means to establish an art for their times.

In its opposition to academic art and its demand for a modern style Realism continued the aims of the Romantics. By rejecting externally imposed art forms, Realism became a measure of the artist's sincerity, and its exponents aimed for both impartiality and truth to their own vision. While truth to the self had earlier been a crucial Romantic concept and had led to an emphasis on subjective vision, the Realists incorporated the concept into a simplistic theory of perception. They assumed that reality could be perceived without distortion or idealization, such that truth to the perception of the individual became compatible with objectivity and also central to the Realist condemnation of the Grand Manner. Indeed, as Realist art claimed to be a true mirror of reality, it asserted its independence from any traditions as these were engrained with aesthetic 'distortions'. The Realists also believed that naive perception was shared by all, and the movement was therefore often associated with democracy, individual rights and anti-authoritarianism.

The roots of the Realist aesthetic can be traced back at least to the 1830s. In his review of the Salon of 1833 the critic Gabriel Laviron (1806–49) called for an accessible, popular art that was based on visible reality alone, without making use of allegory or literary allusion. One of the first writers to use the term 'Realism' itself in the context of art was Gustave Planche. In his review of the Salon of 1836 he cautiously supported Realism as a means of artistic regeneration but felt that it was not, on its own, art (*Etudes sur l'école française*, Paris, 1855, ii, pp. 48–9). In the 1840s and into the 1850s the term was used pejoratively to attack the emergent movement. In 1852 the critic Ernest Chesneau wrote: 'Realism has been more contemptuous than it should be of any poetic interpretation of reality' (*Salon de 1852*).

Courbet's 'Manifesto of Realism', entitled *Le Réalisme*, which he published for his exhibition in the purpose-built Pavillon du Réalisme in Paris in 1855, emphasizes the dual concepts of objective representation and personal independence, as did the flurry of theoretical writings in the wake of his exhibition. In his manifesto Courbet claimed that the name 'Realism' had been thrust upon him. Critical hostility to the movement remained, and Charles Perrier, for example, wrote: 'The Realist's argument is that nature is enough' (*L'Artiste*, 14 Oct 1855). Charles Baudelaire echoed such views when in his review of the Salon of 1859 in the *Revue française* he wrote that Realists, whom he called 'positivists', want to represent 'things as they are, or as they would be, supposing that I [the perceiving subject] did not exist'. That is, he added, 'The Universe without man'—a harsh and sterile art, unilluminated by imagination. His attitude was in keeping with his hostility towards photography, which for some years had provided a standard by which realistic representation could be judged. Courbet reinforced the basis for this critical opinion by proclaiming in a letter to the *Courrier du dimanche* (25 Dec 1861) that 'painting is an essentially *concrete* art and can only consist of the representation of *real and*

existing things. It is a completely physical language.’ He opposed the painting of ideas in favour of an essentially non-symbolic focus on things in themselves. For him Realism was ‘the negation of the Ideal’.

Realist theories emerged primarily as a defense against criticism and frequently emphasized the movement’s individualism and pursuit of truth. In an article in *L’Artiste* in 1855, Fernand Desnoyers wrote: ‘The word “realist” has simply been used to distinguish the sincere and clairvoyant artist from the one who ... continues to see through tinted glasses’. In one issue of his short-lived journal *Le Réalisme* (15 Nov 1856) Louis-Edmond Duranty claimed: ‘Realism is the reasonable protest of sincerity and hard work against charlatanism and laziness ... in order to awaken people’s minds to a love of truth’. To speak of Realism as a school was for him a contradiction, because ‘[Realism] signifies the frank and complete expression of individuality; it is an attack upon convention, imitation, any kind of school’. Even Jules-Antoine Castagnary, while advocating Naturalism (his word for a more politically neutral Realism than Courbet’s), recognized in his review of the Salon of 1857 in *Le Présent* that ‘visual art can be neither a copy nor even a partial reproduction of nature, but, rather, an eminently subjective product’.

2. Development in France.

After the artistic changes of the late 18th century and the early 19th, by the 1840s an early, ‘Romantic’ Realism had emerged in the writings of Honoré de Balzac (e.g. *Les Paysans*, 1844), George Sand (e.g. *La Mare au diable*, 1846) and Champfleury (e.g. *Les Oies de Noël*, 1853) and in paintings by Philippe-Auguste Jeanron, Armand Leleux, Adolphe Leleux, François Bonvin, Théodule Ribot and Jean-François Millet, all of whom were active until at least the 1860s. Romantic Realism extolled the simplicity of rural life and domestic tasks in styles often recalling 17th-century Dutch painting (Jeanron and both Leleux), Spanish art of the same period (Ribot) or Chardin (Bonvin). The critic Théophile Thoré, a great admirer of Dutch art (and the rediscoverer of Vermeer), praised such Realism as ‘an art for man’ because it focused on the daily experience of common people. Millet was the most original painter of this generation. Called the ‘Rustic Michelangelo’, he evoked Renaissance monumentality more than the genre painting tradition, as in *Going to Work* (1851–3; Cincinnati, OH, A. Mus.), and aimed at the heroization of an ideal (and lost) rural condition. Falling into the same category and contributing also to the development of Realism were such Barbizon landscape painters as Corot, Constant Troyon and Théodore Rousseau, the last named drawing on John Constable as well as Dutch art. Often working on the spot, they became less and less concerned with distinctions between sketch and finished picture, thus leading the way for Impressionism. Their relatively rough handling of paint was both a reminder of spontaneous acts of direct observation and an evocation of rustic irregularities in unimproved nature.

The expansion from the 1830s of illustrated journals and graphic arts, the latter best exemplified by the lithographs of Honoré Daumier, significantly contributed to the more general involvement of art with everyday life and social themes. Even academic artists treated modern social subjects on occasion, as in William Bouguereau's *Destitute Family* (1865; Birmingham, Mus. & A.G.), though, as in this case, the carefully planned compositions and manipulatively sentimental subjects invariably distinguished their work from the more detached style of Realism. The Revolution of 1848 spawned representations of soldiers and barricades with political overtones (e.g. Ernest Meissonier's *Barricade of the Rue de la Mortellerie*, 1848; Paris, Mus. d'Orsay), though military subjects had been part of the Romantic repertory since the days of Napoleon. Despite the objections to it made by such critics as Baudelaire, photography had a great effect in bringing artists' conceptions of the pictorial transposition of reality closer to optical principles and in making them more conscious of the usefulness of detail and fragment. Anxious to distinguish their creativity from its mechanical processes, however, few painters imitated photographic effects fully until Impressionism.

The nostalgic motivations of early or Romantic Realists distinguish their efforts from those of Gustave Courbet. His demythified, unidyllic and demographically specific images of the countryside highlighted rather than glossed over politically sensitive issues. In his book *Le Réalisme* (1857) Courbet's friend and apologist Champfleury dated the beginning of Realism to 1848, alluding both to the Revolution and to the year he first saw Courbet's work. Courbet's first controversial painting was *The Stonebreakers* (1849; ex-Dresden, Gemäldegalerie Neue Meister; untraced). This was the first work to show the dehumanizing hardship and boredom of manual labour in the countryside. Far from the timeless pastoral harmony of conventional landscape, the barren, dusty roadside in *The Stonebreakers* is reduced to a relative minimum, and attention concentrates on the shabbily dressed workers. The two expressionless figures with their faces obscured exhibit no engagement or satisfaction in their work that might mask its infinite repetitiveness. Courbet's stark, unaffected honesty of style and content—like photographic naturalism, but used consciously as an antidote to traditional artistic and social values—was correctly understood as inappropriate to the idealizing traditions of Salon painting. Many contemporaries criticized the workers' ugliness and unwashed appearance. However, the political theorist Pierre-Joseph Proudhon sensed the picture's connection to contemporary socio-economic conditions, calling it an 'irony addressed to our industrial civilization'.

Another ingredient of Courbet's painting that distinguishes it from earlier versions of Realism is its roots in popular imagery. Courbet saw Champfleury frequently at the Brasserie Andler in Paris, a Realist haunt of the late 1840s, and was undoubtedly influenced by the writer's deep interest in folk art and popular prints. This interest accords perfectly with Courbet's sympathies for working people. Unlike most painters of rural or working-class subjects who continued to employ a sophisticated pictorial vocabulary, Courbet imitated the simple, sometimes apparently awkward compositions of popular woodcuts or of the Le Nain brothers,

whom Champfleury had recently rediscovered and extolled for their realism. Even though Courbet's early work shows the lessons he had learnt from Old Masters as diverse as Titian, Rembrandt and the Spaniards of the 17th century, after 1848 he emulated the apparent heavy-handedness of the provincial artisan. The controversy surrounding his art seemed to focus on his unglorified subject-matter and his workmanlike style, both of which gave rise to ignoble and unidealized forms. On a deeper level, it revealed the public's political and social resistance to opening art to the democratic forces for which those forms were a visual language. Courbet subtitled the *Burial at Ornans* (1849–50; Paris, Mus. d'Orsay) as a *tableau historique*, thus claiming historical significance for the death of a common man. Its huge dimensions (3.15×6.88 m) reinforced this claim, since life-size painting was traditionally reserved for history subjects. By academic standards the *Burial* had none of the sophisticated compositional devices and smooth finish associated with high art. Its matter-of-factness seemed to deny obvious humanistic meanings in favour of plain presence. The inclusion of the citizens of Ornans in the halls of art—traditionally the realm of the rich and powerful—was tantamount to a political challenge.

Courbet consciously contrived these political consequences. Influenced by Proudhon's *Système des contradictions sociales* (1846) and *Philosophie du progrès* (1853), in his autobiographical painting the *Painter's Studio: A Real Allegory Determining a Phase of Seven Years of my Artistic Life* (1854–5) he associated Realism with both personal and universal liberation. Realism was a matter of truth to oneself as well as to the social reality of one's time. Courbet claimed that he had depicted all of society in the work, thus seizing for himself a central and leadership position. He showed himself painting a landscape from his home region, thus suggesting both the subjective and objective elements of Realism. In other words, Realist honesty had ramifications beyond the realm of art; its authentic vision was the key to transcending social contradictions.

For later generations, Courbet's avant-garde association of Realism with liberal social concern contradicted its aesthetic of neutrality. Castagnary drew attention to the long-standing tradition of the more neutral concept of naturalism so that artists might follow Courbet's commitment to contemporary reality without proclaiming its radical political doctrine. Such artists as Henri Fantin-Latour (e.g. *A Studio of the Batignolles Quarter*, 1870; Paris, Mus. d'Orsay), Carolus-Duran and James Tissot adopted this course in much of their work of the 1860s, as did the Impressionists in many early paintings. Frédéric Bazille and Gustave Caillebotte (e.g. *Planing the Floor*, 1875; Paris, Mus. d'Orsay) developed the lighter palette of Impressionism, while retaining the solidity of Courbet's style.

In the 1860s Edouard Manet also shifted the realm of radical artistic activity towards the pictorial rather than the political sphere. Such images of modern life as *Olympia* (1863; Paris, Mus. d'Orsay) were shocking more on grounds of decorum and technique than as signs of a threatening political position. While accepting the Realist commitment to modern subjects,

Manet constantly cast those subjects in terms that created a dialogue with the art of the past. His paintings of the 1860s often evoke Dutch or Spanish precedents without co-opting their picturesque nostalgia. On the contrary, his bright colours, bold flattened forms and broad brushstrokes asserted his very contemporary presence as a brash and self-confident appropriator of artistic tradition for a new aesthetic. Zola defended Manet's paintings both as 'sincere' expressions of 'temperament' and as 'analytic', a word he also used to describe the natural vision of a scientific age. He asserted that one should seek 'neither story nor sentiment', but only 'a literal translation'. Manet treated his figures in the manner of a still-life. More than through subject-matter, however, he expressed his modernity by the adoption of an artistic process centred on seeing rather than on literary imagination or traditional skills. His ostensible neutrality toward his subjects and his style derived from Spanish art and Japanese prints (e.g. portrait of *Emile Zola*, 1868; *Paris, Mus. d'Orsay*) were perceived as expressions of that modernity. Even though Manet's art was tied to his society and its rituals, he was less self-consciously absorbed with them than with the expression of his artistic persona through the artifices of representation: brushstroke, colour and pattern. Going well beyond the Realist preoccupation with ordinary people and social subjects, he moved towards the Impressionists' luminous aestheticization of the modern urban world and its focus on private leisure. His is a bourgeois Realism that confirms rather than challenges social values while founding a new vehicle—a direct, personal and informal style—for their expression.



Edouard Manet: *Olympia*, oil on canvas, 1.31×1.90 m, 1863 (Paris, Musée d'Orsay); Photo credit: Réunion des Musées Nationaux/Art Resource, NY

While French sculptors sometimes submitted to the aesthetic of impartial observation (e.g. François Rude and Auguste Préault), their contribution to Realism was slight until the late 19th century. In his sculpture *Little Fourteen-year-old Dancer* (1880–81; bronze version, London, Tate) Edgar Degas extended the detached aesthetic of his paintings into three dimensions, enhancing the presence of the figure by the addition of a real tulle tutu and satin hair ribbon (the original clay and wax version included a horse hair wig as well). Closer to the socially engaged form of Realism is the unfinished monument to *Workers* by Jules Dalou, which he worked on in the late 1880s and 1890s (plaster and clay maquettes; Paris, Petit Pal.).

3. Development elsewhere.

In parts of the world less dominated by institutional support for the Grand Manner, the distinction between Realism and the realist tradition is even harder to measure than in France. The popularity of genre painting (e.g. Biedermeier painting; Victorian narrative in England) made the French Realist spirit of revolt of little interest, but Courbet's solid forms and directness did have an appeal in some countries. Germany was the main area of Courbet's influence, since he had travelled there and had patrons there. Hans Thoma, Wilhelm Leibl (e.g. *Women in a Village Church*, 1878–81; Hamburg, Ksthalle), Wilhelm Trübner and the young Max Liebermann were attracted by the dark earthiness of his figures and by his direct and powerful handling. Adolph Menzel developed independently in Berlin, though he met Courbet in Paris in 1855 and in the 1860s. He was most famous among contemporaries for his history paintings, but he also produced such direct, unidealized works as *Funeral of the Martyrs of the Berlin Revolution* (1848; Berlin, Alte. N.G.) as well as treating more intimate, domestic subjects.

Throughout Europe Realism contributed in a more general sense to serious representations of rural or working-class life and social conditions. In Italy the Macchiaioli sometimes represented field workers in landscapes that seem half-way between those of the Barbizon painters and those of the Impressionists. Daumier's images of the poor, such as the *Third Class Carriage* (c. 1856; New York, Met.) had such counterparts in Britain as Walter Howell Deverell's *the Irish Beggars* (c. 1850; Johannesburg, A.G.). Ford Madox Brown's programmatic *Work* (1852–65; Manchester, C.A.G.) exhibits a moralizing attitude conveyed through allegory and narrative rather than through direct pictorial confrontation. He adopted the scrupulous truth to observation associated with the Pre-Raphaelites, whose work, though unaffected by French Realism, parallels its spirit of protest against convention and sometimes shares its social concern. Certain paintings by John Everett Millais and William Holman Hunt (e.g. the *Awakening Conscience*, 1853; London, Tate) have a starkness and dryness that would indicate a

naive vision were it not for their literary or religious subjects and their insistence on symbolism. It is in their landscapes that the Pre-Raphaelites came closest to the ideals of Realism.

In the Netherlands artists of the Hague school painted landscape and genre works in a Realist style, which influenced the early works of Vincent van Gogh. Such darkly coloured paintings by van Gogh as *The Loom* (1884; Otterlo, Rijksmus. Kröller-Müller) concentrate on the life of peasants and workers, though by the late 1880s his palette and subject-matter had moved beyond this. In Belgium, Constantin Meunier turned after 1878 to images of industry and its workers in both paintings and sculptures, as in the painting *the Mining Girl* (1887; Brussels, Mus. Meunier). From the late 1880s he worked on the monument to *Labour*, an unfinished sculptural project for which he produced a number of such studies as the bronze relief *Mining* (1901; Brussels, Mus. Meunier). In Russia a powerful and epic version of Realism was practised by Il'ya Repin (e.g. *Religious Procession in the Kursk District*, c. 1880; Moscow, Tret'yakov Gal.), though like many late 19th-century depictions of common people it is conservative in style. In the USA Realism engaged such major painters of the second half of the 19th century as Winslow Homer, Thomas Eakins (e.g. *the Gross Clinic*, 1875; Philadelphia, PA, Thomas Jefferson U., Medic. Col. and John Singer Sargent, all of whom used their European experience to import fashionable influence to the USA. The American expatriate James McNeill Whistler moved to Paris in 1855, where he met and was influenced by Courbet. In *Arrangement in Grey and Black, No. 1: Portrait of the Artist's Mother* (1871; Paris, Mus. d'Orsay) he created a refined balance between Realism and his emerging Aestheticism in a way that fits perfectly within the transition from Courbet to Manet.

Bibliography

Champfleury: *Le Réalisme* (Paris, 1857)

E. Bouvier: *La Bataille réaliste* (Paris, 1913)

B. Weinberg: *French Realism: The Critical Reaction, 1830–1870* (New York, 1937)

L. Nochlin, ed.: *Realism and Tradition in Art, 1848–1900* (Englewood Cliffs, 1966)

L. Nochlin: *Realism* (New York and London, 1971)

The Realist Tradition: French Painting and Drawing, 1830–1900 (exh. cat., ed. G. P. Weisberg; Cleveland, OH, Mus. A.; New York, Brooklyn Mus.; St Louis, MO, A. Mus.; Glasgow, A.G. & Mus.; 1980–81)

G. Needham: *19th-century Realist Art* (New York, 1988)

K. Herding: *Courbet: To Venture Independence* (New Haven, 1991)

J. H. Rubin: *Gustave Courbet: Realist and Visionary* (London, 1995)

See also

Courbet, Gustave, §III, 1: Writings: The Realist debate

Genre, §7: The 20th century

Impressionism, §5: The influence of Impressionism

Millet, Jean-François, §1: Life and work

Naturalism

Naturalism, §1: General development before the 19th century

Naturalism, §2: Development in 19th-century France and later use of the term

Planche, Gustave

Romanticism, §4: The legacy

External resources

Manet, Edouard: Olympia, 1863, Muse d'Orsay (Paris) [http://www.musee-orsay.fr/en/collections/index-of-works/resultat-collection.html?](http://www.musee-orsay.fr/en/collections/index-of-works/resultat-collection.html?no_cache=1&S=0&zoom=1&tx_damzoom_pi1%5Bzoom%5D=0&tx_damzoom_pi1%5BxmlId%5D=000712&tx_damzoom_pi1%5Bback%5D=en%2Fcollections%2Findex-of-works%2Fresultat-collection.html%3Fno_cache%3D1%26S%3D0%26sz%3D9)

[no_cache=1&S=0&zoom=1&tx_damzoom_pi1%5Bzoom%5D=0&tx_damzoom_pi1%5BxmlId%5D=000712&tx_damzoom_pi1%5Bback%5D=en%2Fcollections%2Findex-of-works%2Fresultat-collection.html%3Fno_cache%3D1%26S%3D0%26sz%3D9](http://www.musee-orsay.fr/en/collections/index-of-works/resultat-collection.html?no_cache=1&S=0&zoom=1&tx_damzoom_pi1%5Bzoom%5D=0&tx_damzoom_pi1%5BxmlId%5D=000712&tx_damzoom_pi1%5Bback%5D=en%2Fcollections%2Findex-of-works%2Fresultat-collection.html%3Fno_cache%3D1%26S%3D0%26sz%3D9)

Courbet, Gustave: Painter's Studio: A Real Allegory, 1855, Muse d'Orsay (Paris) [http://www.musee-orsay.fr/en/collections/index-of-works/resultat-collection.html?](http://www.musee-orsay.fr/en/collections/index-of-works/resultat-collection.html?no_cache=1&S=0&zoom=1&tx_damzoom_pi1%5Bzoom%5D=0&tx_damzoom_pi1%5BxmlId%5D=000927&tx_damzoom_pi1%5Bback%5D=en%2Fcollections%2Findex-of-works%2Fresultat-collection.html%3Fno_cache%3D1%26S%3D0%26sz%3D9)

[no_cache=1&S=0&zoom=1&tx_damzoom_pi1%5Bzoom%5D=0&tx_damzoom_pi1%5BxmlId%5D=000927&tx_damzoom_pi1%5Bback%5D=en%2Fcollections%2Findex-of-works%2Fresultat-collection.html%3Fno_cache%3D1%26S%3D0%26sz%3D9](http://www.musee-orsay.fr/en/collections/index-of-works/resultat-collection.html?no_cache=1&S=0&zoom=1&tx_damzoom_pi1%5Bzoom%5D=0&tx_damzoom_pi1%5BxmlId%5D=000927&tx_damzoom_pi1%5Bback%5D=en%2Fcollections%2Findex-of-works%2Fresultat-collection.html%3Fno_cache%3D1%26S%3D0%26sz%3D9)

Meissonier, Ernest: The Barricade, Rue de la Mortellerie, June 1848, 1848, Muse du Louvre (Paris)

[http://www.louvre.fr/llv/oeuvres/detail_notice.jsp?](http://www.louvre.fr/llv/oeuvres/detail_notice.jsp?CONTENT%3C%3Ecnt_id=10134198673226338&CURRENT_LL_V_NOTICE%3C%3Ecnt_id=10134198673226338&CURRENT_LL_V_DEP%3C%3Efolder_id=1408474395181115&CURRENT_LL_V_DIV%3C%3Efolder_id=2534374302024406&FOLDER%3C%3Efolder_id=9852723696500815&fromDept=false&baseIndex=62&bmUID=1124395239294&bmLocale=en)
[CONTENT%3C%3Ecnt_id=10134198673226338&CURRENT_LL_V_NOTICE%3C%3Ecnt_id=10134198673226338&CURRENT_LL_V_DEP%3C%3Efolder_id=1408474395181115&CURRENT_LL_V_DIV%3C%3Efolder_id=2534374302024406&FOLDER%3C%3Efolder_id=9852723696500815&fromDept=false&baseIndex=62&bmUID=1124395239294&bmLocale=en](http://www.louvre.fr/llv/oeuvres/detail_notice.jsp?CONTENT%3C%3Ecnt_id=10134198673226338&CURRENT_LL_V_NOTICE%3C%3Ecnt_id=10134198673226338&CURRENT_LL_V_DEP%3C%3Efolder_id=1408474395181115&CURRENT_LL_V_DIV%3C%3Efolder_id=2534374302024406&FOLDER%3C%3Efolder_id=9852723696500815&fromDept=false&baseIndex=62&bmUID=1124395239294&bmLocale=en)

Courbet, Gustave: Burial at Ornans, 1849, Muse d'Orsay (Paris) [http://www.musee-orsay.fr/en/collections/index-of-works/resultat-collection.html?](http://www.musee-orsay.fr/en/collections/index-of-works/resultat-collection.html?no_cache=1&S=0&zoom=1&tx_damzoom_pi1%5Bzoom%5D=0&tx_damzoom_pi1%5BxmlId%5D=000927&tx_damzoom_pi1%5Bback%5D=en%2Fcollections%2Findex-of-works%2Fresultat-collection.html%3Fno_cache%3D1%26S%3D0%26sz%3D9)

[no_cache=1&S=0&zoom=1&tx_damzoom_pi1%5Bzoom%5D=0&tx_damzoom_pi1%5BxmlId%5D=000924&tx_damzoom_pi1%5Bback%5D=en%2Fcollections%2Findex-of-works%2Fresultat-collection.html%3Fno_cache%3D1%26S%3D0%26zsz%3D9>](http://www.tate.org.uk/servlet/Work?id=6996)

Hunt, William Holman: The Awakening Conscience, 1853, Tate (London)

<http://www.tate.org.uk/servlet/Work?id=6996>

Copyright © Oxford University Press 2021. Grove is a registered trademark.

Printed from Grove Art Online. Under the terms of the licence agreement, an individual user may print out a single article for personal use (for details see Privacy Policy).

Subscriber: Drew University; date: 15 September 2021