

SAMPLE A

Diploma Programme subject in which this extended essay is registered: Visual Arts
(For an extended essay in the area of languages, state the language and whether it is group 1 or group 2.)

Title of the extended essay: Visual Arts legitimized the rule of
Napoleon Bonaparte to the people of France.

Candidate's declaration

If this declaration is not signed by the candidate the extended essay will not be assessed.

The extended essay I am submitting is my own work (apart from guidance allowed by the International Baccalaureate).

I have acknowledged each use of the words, graphics or ideas of another person, whether written, oral or visual.

I am aware that the word limit for all extended essays is 4000 words and that examiners are not required to read beyond this limit.

This is the final version of my extended essay.

Candidate's signature: _____

Date: Jan 4th, 09

Supervisor's report

The supervisor must complete the report below and then give the final version of the extended essay, with this cover attached, to the Diploma Programme coordinator. The supervisor must sign this report; otherwise the extended essay will not be assessed and may be returned to the school.

Name of supervisor (CAPITAL letters) _____

Comments

Please comment, as appropriate, on the candidate's performance, the context in which the candidate undertook the research for the extended essay, any difficulties encountered and how these were overcome (see page 13 of the extended essay guide). The concluding interview (viva voce) may provide useful information. These comments can help the examiner award a level for criterion K (holistic judgment). Do not comment on any adverse personal circumstances that may have affected the candidate. If the amount of time spent with the candidate was zero, you must explain this, in particular how it was then possible to authenticate the essay as the candidate's own work. You may attach an additional sheet if there is insufficient space here.

Jamaila had an enthusiastic interest in the topic of how Art has been used as a type of Propaganda throughout history. Her curiosity led her to numerous investigation of how this topic has been explored but she struggled to finalize her research question and manage her time efficiently. She finally decided to focus her topic on the Reign of Napoleon and three artists who communicate a specific use of Propaganda but she found it challenging to find sufficient research that supported her points.

I have read the final version of the extended essay that will be submitted to the examiner.

To the best of my knowledge, the extended essay is the authentic work of the candidate.

I spent $3\frac{1}{2}$ hours with the candidate discussing the progress of the extended essay.

Supervisor's signature: _____

Date: Jan 29th, 09

Extended Essay

Title (Visual Art): Visual art
legitimized the rule of Napoleon
Bonaparte to the people of
France

IB Diploma- May
Session 2009

Word Count:3918

Research Question: How did visual art
legitimize the rule of Napoleon
Bonaparte to the people of France?

How does this cover design contribute
to the ideas discussed in this essay ?



How did visual art legitimize the rule of Napoleon Bonaparte to the people of France?

Word Count: 261

Abstract

Visual art through out all of time has been seen as a very powerful tool to convey messages, ideas, and expressions especially whilst portraying others. This is why it is worthy of investigating the impact of visual art on certain people when looking at paintings of a certain person. For example, Napoleon Bonaparte, who thoroughly used visual art to his disposal. This essay focuses on how visual art legitimized the rule of Napoleon Bonaparte to the people of France.

This is investigated through looking at various paintings from different artists during that time period. This investigation does not involve visual art portraying Napoleon Bonaparte from all ages, but only the art that was produced during his era. Therefore this investigation does not apply to the various art works that have been created since his existence. The only three artists whose works I will be concentrating on are those of: Jacques-Louis David, Antoine-Jean Gros, and Jean Auguste Dominique Ingres. This essay is concentrated on only exploring works of art by these three artists. Also the investigation involves whether Napoleon was legitimized to the people of France not all the European people or anybody else for that matter.

Through the analysis of fine art pieces that portray Napoleon as a man worthy of leadership it is evident that these pieces glorify Napoleon through their majestic depiction. Shown through my investigation Napoleon Bonaparte was a man that was legitimized to rule France as their emperor due to various pieces of fine art that glorified, justified and legitimized his rule to the people of France.

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could subheadings or themes
be listed ?

Introduction

This research question is worthy of investigation because political leaders in the past and even in the present have used the fine arts in order to portray themselves in a way that makes them look worthy of their position.

Works of visual art have a very strong influence on the audience when portraying a person in a specific piece of art; paintings that were done of Napoleon Bonaparte were done to encourage people to believe that he had the divine right to rule therefore legitimizing his rule. Visual art strongly affected how people viewed Napoleon Bonaparte. Napoleon Bonaparte was captured as the very idea of brilliance in a human form, a masterful soldier, not to mention a grand tactician as he revolutionized France one battle at a time through paintings by various artists that captured this side of him. Through Bonaparte's capability to single handed revolutionize not only France but the whole of Europe to his people he was a great man who was their savior, leader, and as a man fulfilled what they would want as a God on earth. There are various reasons why Bonaparte had such a great support system and men that were willing to die in battle whilst fighting alongside him. Throughout his reign as the Emperor of the first French empire many works of visual art were created with detail in order to glorify and extenuate this idealistic leader that had been appointed to France. Napoleon Bonaparte needed these great works of art in order to appeal to his people as someone that deserved to be in that position of great power, in order to acquire more support in his plans to conquer Europe one battle at a time. As you can see the visual art, portraits, and battle scenes that were

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created to represent him were exceptionally helpful to him in the fact that they recruited many soldiers and support for his rule. Various artists portrayed Napoleon in such a way that encouraged people to view him in a way that made him seem like that of a God. Throughout this paper it will be explained through the analysis of these wondrous pieces of art how these works glorifying Napoleon Bonaparte resulted in the legitimization of his rule in France.

→ source for this quote?

Body

"In the arts the way in which an idea is rendered, and the manner in which it is expressed, is much more important than the idea itself. To give a body and a perfect form to one's thought, this – and only this – is to be an artist." (Jacques-Louis David)

Jacques-Louis David was an artist that is and was well known for his undeniable talents amongst his audience that saw him as a man with great ways of expressing his beliefs through his masterful works of art that engraved his name in history. David was an artist that started off by using his talent in order to express himself and his anti-monarchy views, which then changed over time as he himself had views that had evolved into those that elevated his status amongst those of higher rank than him. He soon became popular amongst those who commissioned him. Napoleon Bonaparte was one of David's fans who often commissioned him to make a series of paintings of himself, and his family. David represented Bonaparte in a matter that glorified him so much that it seemed as though he was above any other human being, because of the royal aspects and colors that were used in his works that showed Napoleons separation from other people. This is why they were created, in order to glorify and separate him from others in order to exemplify why he was in such a high position in the region. David made several paintings for Napoleon, but one that was quite famous was the Coronation of Napoleon Bonaparte. "Napoleon Bonaparte, First Consul of the French Republic, commissioned the most talented painter of the time, Jacques-Louis David, to create massive canvases to glorify the historic event." (A film by Patric Jean). It is this painting that implicitly conveys Napoleon's divine

an (unsuccessful) attempt
at using language proper to the
subject

right to rule. The divine right to rule is "the right of a sovereign to rule as set forth by the theory of government that holds that a monarch receives the right to rule directly from God and not from the people (Merriamwebster.com)." Here in this moment captured by David Napoleon officially became Emperor of France. In this painting Napoleon is wearing his own golden laurel wreath crown whilst holding up the Charlemagne Crown.

There are many aspects of this painting that legitimize his authority or rule in France one of factors that affect this is who he is surrounded by. "Napoleon is surrounded by his family and an audience of notables including the pope. Pope Pius VII sits behind Napoleon and Josephine, merely a witness to Bonaparte's regal display of authority (Napoleonic Art pg.24)."

Not only what he is wearing but also the position he is in, in the painting truly defines how he wanted to be interpreted through this painting, as he is the focus of the painting with his arms outstretched holding the crown, about to touch it to Josephine's head, with an audience of high order people dressed for the best. It is here that you can view him as someone who is elegantly justified to be the Emperor of France. This painting was created using techniques in order to create a photo like painting as they did not have cameras then, this was the evidence for important events such as this taking place. Napoleon is painted in his royal red, gold, and white gowns that contribute to the overall affect that is created in this painting to make the audience view him as that of a King. Not only are red, white and gold used on Napoleon himself but you repeatedly see these colors throughout the whole painting. These colors have a significant meaning in the interpretation of this piece, "White is a sacred and pure color. It's the color of angels and Gods, as the color reflects that which is sacred and pure

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(Symbolism Color)." The use of the color white is present throughout the painting to represent this occasion as a pure, sacred happening as if Napoleon was given the divine right to rule France. Gold is often related to royalty is also known as a color that is a part of the heavens, red can also be seen as a royal color that illuminates passion and strong emotions in general. It is here that the justification is initially set in place for him to rule over France and therefore participate in endless battles that end up in thousands of deaths. Napoleon commissioned David so that he may be viewed as nothing less than a king through the depiction of his coronation, Napoleon chose wisely as this painting reveals Napoleon as almost immortal because of the glorification of him here. Through this glorification of Napoleon Bonaparte, he was successfully praised as Emperor of France which justified him as a man that could make decisions to go to battle and potentially kill as he had the Divine right to rule.

"In the process, Napoleon, David demonstrates how a painter with a gift for glorifying his times found in a politician with an abiding concern for his public images a modern hero worthy of his talents. Their historic relationship confirmed the importance of the image in politics." (A film by Patric Jean)

In this painting of the Coronation of Napoleon Bonaparte by David it was said that, "For the ceremony, Napoleon created around himself what could only be described as a royal court (Napoleon's Coronation as Emperor of the French)". For his coronation, he chose who were to attend; two of his brothers (Jerome and Lucien) were actually banned from the ceremony whilst his sisters Pauline, Caroline, and Elisa were actually threatened to exile if they didn't take the position of train bearers for Josephine who was being crowned in the painting. Napoleon

carefully planned the arrangements that were to take place, and even the arrangements of the people for example his sisters being the trainbearers, this was so that it would be atmospheric

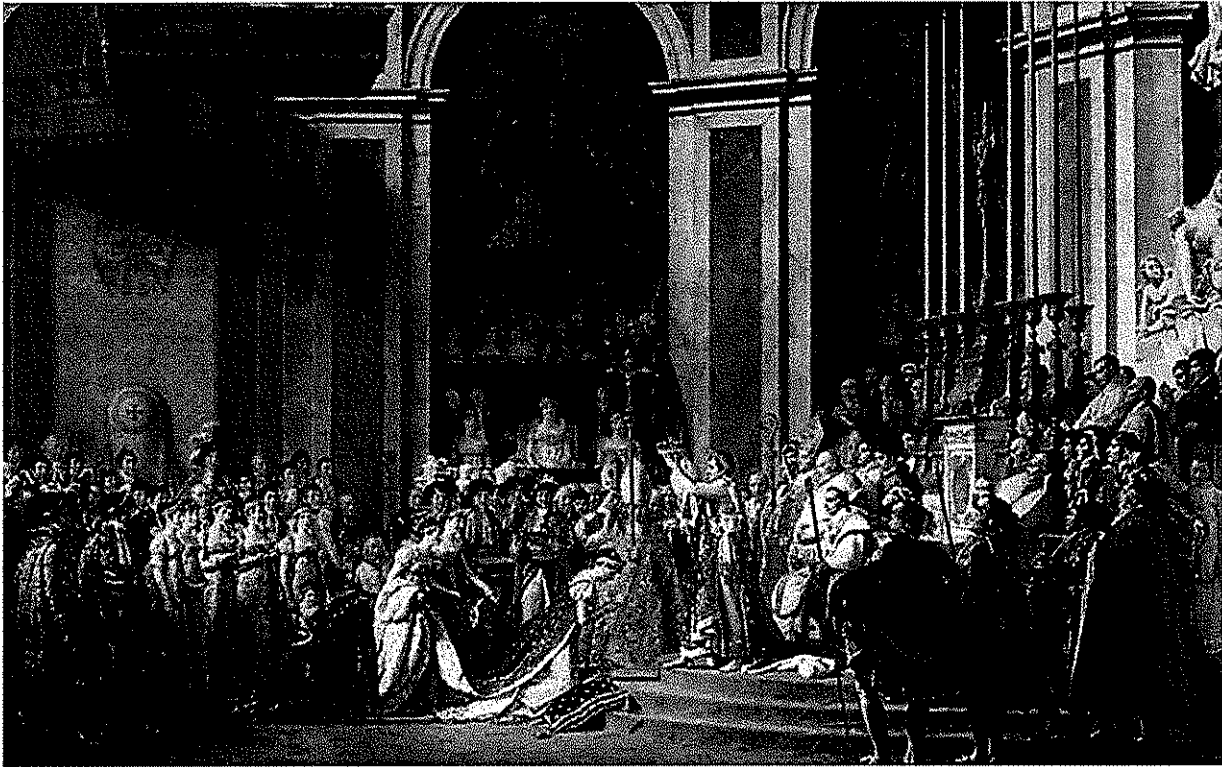


Figure 1 Coronation of Napoleon Bonaparte by Jacques-Louis David (Google Images)

(<http://members.tripod.com/~napoleone/>)

to that of a royal court. Also the fact that he is the one that is placing the crown on Josephine's head; this shows the authority and power he had in order to crown her. "Napoleon stated that he was crowning Josephine as his wife, not by her own right (Napoleons Coronation as Emperor of the French)." Napoleons mother didn't actually attend the coronation but Napoleon had her painted as if she were present. This shows his control and censorship of the pieces of fine art that were of him.

"Bonaparte maintained a comprehensive censorship network that orchestrated public rituals, art, and the press not only within France but also in occupied territories. During the

empire, censors permitted the publication of only those textual and graphic images that confirmed the emperor's position as the unquestioned master of Western Europe (Napoleonic Art pg.17)."

Although David made countless paintings for Napoleon there is one that stands out in glorification and Idealization of who Bonaparte was. This painting is called, Napoleon at the Saint-Bernard Pass. In this piece by David you are able to see Napoleon journeying his way across the Alps over to Italy, but as you may be able to recognize from the oil painting it is portrayed in a much more elaborate way. In David's version of that day Napoleon is dressed in an absolutely immaculate multicolored suit with a cape that is blowing in the wind, riding a rather majestic looking white horse that is on his hind legs only to complement Napoleon in this work of art. In David's interpretation of Napoleon crossing the Alps he seems to immortalize him, through the way he is portrayed in this piece of art. Through David's beautiful skills and techniques Napoleon is viewed as a hero in this captivating image as it looks as though he is a savior, well dressed, and prepared for battle. A specific technique is used in this piece using lighter shades of the various colors present in order to illuminate Napoleon; this makes it appear as though a light is shining down on him, as he seems to be brighter than the darker tones in the background of the painting. It is here through this technique that he seems to have a divine right to rule, that is God sent. It is here that the justification is made for him making his way through the Alps with his troops, knowing that he is intending to kill the masses (including numbers from his own troops). This is due to the fact that he is seen as nothing less than a hero, but do heroes kill? Napoleon knew he needed pieces of art to depict him in this way, not only to legitimize his intentions, but to make him known as not just an ordinary man, but one

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that had superiority over others. This is why David was commissioned to illustrate many other moments in Bonaparte's life, so that the French people would support, appreciate and legitimize him as their leader.

The position that Napoleon is in, in this painting below, is a very common position for Kings, the way he is upright on the white horse looking fearless and incredibly brave. This is only emphasized when you notice the writing at the very bottom of the painting which states, "Karows Magnis" which means great king which is engraved on the rocks along with Bonaparte which shows how this painting depicts him as a great king. Not only is he seen as their great king through this painting but as their hero, "Because of long standing rituals and traditions centered on the French monarchy heroic representations of the young Corsican general made a more immediate and lasting impact (Napoleonic Art pg.17)" Paintings that portrayed Napoleon as a hero had a big impact on the people of France which helped them with the legitimization of his rule.

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Figure 2 Napoleon at the Saint-Bernard Pass by Jacques-Louis David (Google Images)

(<http://www.tate.org.uk/tateetc/issue9/artistemperor.htm>)

Antoine-Jean Gros was a well known painter who was present in Napoleonic times when Bonaparte was beginning to make his foot print in history. Gros was first acquainted with Josephine de Beauharnais (Napoleon's first wife) it was then that he met Bonaparte himself and began his career as "inspecteur aux revues (Napoleon I of France)". This enabled him to be able to follow Napoleons troops and be an artistic scribe to specify events that Napoleon had taken

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place in his position was partly to enrich the Louvre in Paris with his fine artworks. Although Antoine-Jean created many masterpieces in his time there is one that stood out, in the fact that it portrays Napoleon in a certain light that correlates with that of David's work. It is his piece entitled, Bonaparte visiting the plague house at Jaffa; it was this painting that made him known amongst the people of his time due to the way in which he captured this particular moment in Bonaparte's life.

It is this piece in particular that was created purely as propaganda for Napoleon as you see him conversing and touching with victims of the plague whilst visiting Egypt. But Napoleons reason for traveling to Egypt was not to connect with those that suffered from the plague but was, "to invade Egypt, expel the ruling Mamelukes and establish a modern style of government friendly towards French ways (Napoleons Egyptian Campaign 1798 to 1801)." It is through this piece by Gros that these intentions are justified. In this piece it makes the audience see Napoleon as a fearless man with a deep love for the people that are inflicted with this plague as he touches them not thinking of the consequences of his actions. This displays him as an affectionate, courageous leader that his people can look up to. As he seems to care about the lives of these simple men, it is ironic that previous to the painting of this image, he had just killed 5000 men and 300 of his own in the Mameluke assault that had taken in place in order to conquer Egypt and disable the rule of the Mamelukes. (Napoleons Egyptian Campaign 1798 to 1801)

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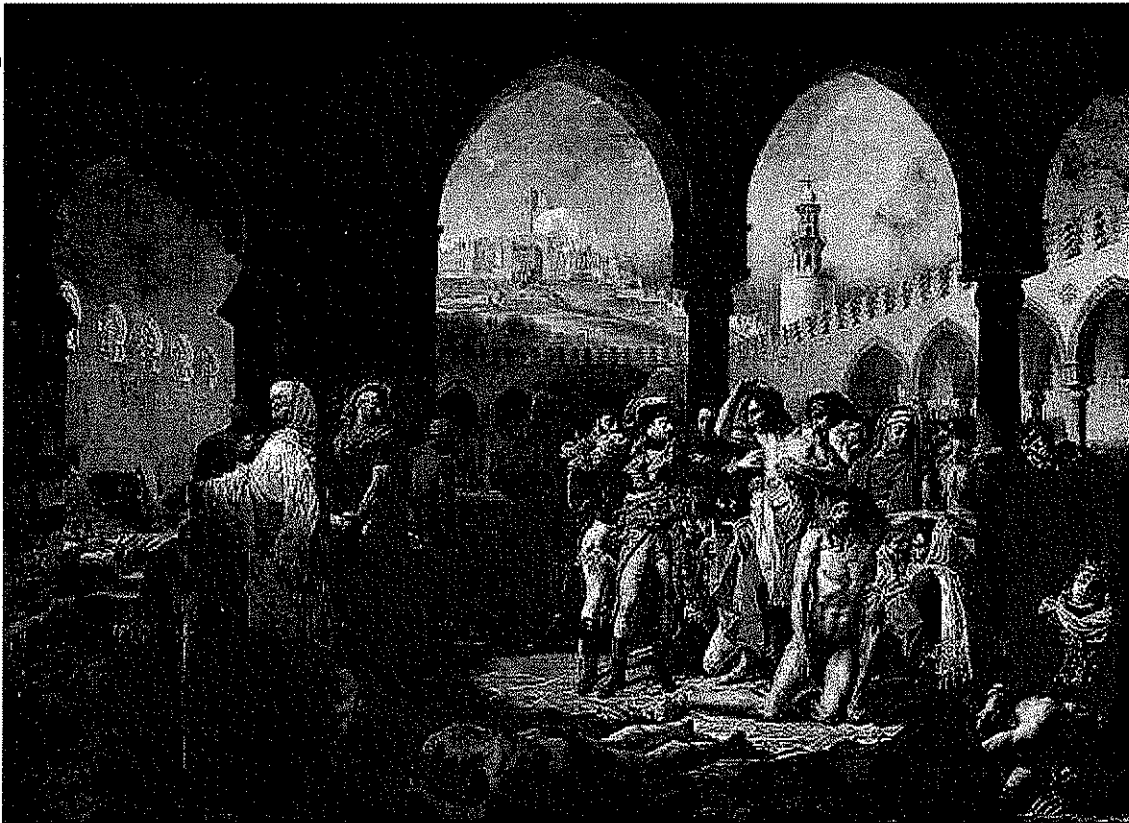


Figure 3 Bonaparte visiting the plague house at Jaffa by **Antoine-Jean Gros** (Google Images)

(<http://mentalblog.com/2005/11/novus-ordo-seclorum.html>)

Yet this piece of art represents another side of Napoleon that seems to justify his previous actions, as it truly presents another reason why Napoleon had decided to travel to Egypt. It is here in this painting that "Bonaparte sets himself alongside the kings who wrought miracles, whose touch could heal scrofula, who interceded between God and mankind. This evocation of divine power in a scene in the Holy Land perfectly expresses the dynasty's desires for legitimacy (Napoleons Egyptian Campaign 1798 to 1801)." Napoleon knew what he was doing when he had this painting commissioned; he wanted to justify his visit to Egypt as if it were solely for good purposes. Before this painting had been made Napoleon had just gone into battle against the Mameluke's, killing 5000 of them and 300 of his own men. Due to this there was then an uprising in Cairo due to the "infidel invaders" that had taken over. Next the invaders had to suffer an outbreak of the plague, which decimated French ranks, but Bonaparte's bravery again

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put heart into his troops when he personally visited the sick and dying at a time when even their physicians were avoiding them (Napoleons Egyptian Campaign 1798 to 1801). It was this moment that Gros captured in his painting, not the strike, not the killing of thousands of men, but a painting simply showing Napoleon as a man of great honor and sincerity towards the sick and helpless. This painting justified Napoleon's invasion of Egypt, as people saw the painting they didn't see a killer but a good man. This enabled him to further his pursuit of Egypt and the middle east, he then discovered that men had "broke their bond (Napoleons Egyptian Campaign 1798 to 1801)" with his allegiance, he then executed 4,500 men. The painting that Gros did justified him being in Egypt but not only that it allowed him to further his stay there, where he ended up killing thousands more. It also helped to legitimize his rule in France. As you can see from the examples that have been used Bonaparte was one of the most masterful users of art as propaganda, which led to an increase in his popularity. "Like the arbitrary division between high and popular culture the distinction between elite art and propaganda is difficult to establish (Napoleonic art-pg.14)."

The different shades of the light and darker areas of this piece are very significant in the interpretation of what Gros was trying to get across to the viewers of this piece. In this painting most of the plague house appears to be dark and gloomy with the darker shades of the colors used, whilst where Napoleon is standing there seems to be an array of light shining down on this and the victims around him. This again emphasizes his divine right to rule, as light shining down from the sky is usually associated with heavenly (Godly) things. This adds to the legitimization of his rule as again he is portrayed through the lighting techniques of this painting to have the divine right to



rule. Jesus Christ is known to many people (mainly Christians) as the only sinless man to walk the earth, and a miraculous man. Jesus was also known for his miracles which involved laying his hands on and healing the sick and diseased (lepers). "The Bible shows Christ healing people of leprosy twice during His ministry. The first case, in which a single man is healed, appears in Matthew 8:2-4; Mark 1:40-45; and Luke 5:12-16. The three parallel accounts provide a more complete witness by adding valuable details. The second healing of lepers, involving ten men, is found only in Luke 17:12-19 (Church of the great God- The miracles of Jesus Christ healing a leper- Part 1)." This painting of Napoleon laying his hand on a leper in the plague house can easily be compared to Jesus Christ who was known as a man that healed the sick and dwelled among them not caring about their infirmities. To be associated with Jesus Christ only adds to his divine right to rule which is presented in various paintings of him.



Figure 4 Napoleon Bonaparte on his Imperial Throne by Auguste Dominique Ingres
(Google Images)

(http://www.powellhistory.com/art/history_in_art_NapoleonGallery.html)

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"By assuming the imperial throne Napoleon was determined to establish his authority as the guardian of the new European Political order (Napoleonic art pg.17)"

Another well known artist that used his technical painting skills for the glorification of Napoleon Bonaparte is Jean Auguste Dominique Ingres, he considered himself a "painter of history (Auguste Dominique Ingres) which is correct according to the works he left behind, especially in memory of Napoleon Bonaparte. Ingres was actually a student of David, where he studied composition and the human anatomy. His thorough studies of art are represented through his work, in particular his work portraying Bonaparte in a glorious way. Napoleon on his Imperial Throne, is a piece of crucial visual art by Ingres that represents Napoleon Bonaparte as everything that he has been portrayed as so far in the works of art done by David and Gros. "Ingres's portrait of Napoleon is a beatification in paint. Enthroned, swathed in imperial robes, holding scepters of authority, and framed by a halo of carved decoration, the youthful Napoleon is presented like a Roman emperor (Napoleon I on his Imperial Throne)."

This painting is captivating as it really gives that final assurance of Napoleons stance during that time period as it captivates the rise of Bonaparte one of the most influential figures in all of history. The colors that are dominantly seen here are red, gold, and white as mentioned before have the same affect on this piece as they portray him as royalty and nothing else. This work by Ingres was created using great detail in order to capture every feature big and small of Bonaparte's physique in order to glorify him in any way possible. From the embroidery of his garments to the large gold wreath that is sat on his head this was all used according to Ingres plan in order to glorify and



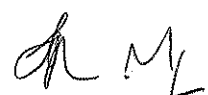
distinguish Napoleon as the new Emperor, hero, and savior of France. This portrayal of Napoleon here is to reiterate his stance over the people of France and Europe for that matter through his elaborate painting of him on the throne as if he is at the right hand of God, which is another way to represent his divine right to rule over his people as Emperor. But in fact this image of Napoleon may be seen as pure propaganda for him in order to have the people who viewed it be mesmerized by his superiority and to therefore create more Napoleonic supporters. Napoleon used visual art to legitimize his rule.

The analysis here touches on some key points, but does not develop them significantly.

Conclusion

“Napoleon portrayed himself as the destined leader of the French nation (Napoleonic Art pg.17).”

Napoleon Bonaparte was a man that will go down in history for years to come. He was a revolutionist who succeeded in his attempts to revolutionize France and potentially the whole of Europe. But the question is as what? Throughout most history books, novels, and most significantly he is displayed through visual art as a great man that did great things for his people. Many artists were commissioned or just fascinated by him, which encouraged them to paint and create pieces portraying him in a good light. Three artists in particular did this most efficiently, Jacques-Louis David, Antoine-Jean Gros, and Jean Auguste Dominique Ingres. Through their various pieces of art situating Napoleon in different places at different times they efficiently portrayed him as a person above all others through their artistic techniques, use of colors, and overall context of the work. Throughout his role as Emperor he continuously commissioned artists to portray him in this way due to the fact that he knew he needed this idealization of himself, which is also thought of as just plain old propaganda. He also needed people to justify him as an Emperor and therefore justify his actions as Emperor. This then led to the legitimization of his rule over France with the support of the French people. Visual art is powerful, greater than any words. Something to remember is that back in Napoleons day more people tended to be illiterate than literate so this made the impact of art even more powerful than it is today as visual communication was vital for those who could not read. “Any form of art is a form of power; it has impact, it can affect change – it can not only move us, it makes us



move (Ossie Davis).” Because of the existence of these numerous paintings that held great communication power they helped to prove him as king (Emperor) and therefore legitimize Napoleons rule over the French people.

“To confirm his legitimacy, Napoleon Bonaparte used both the fine arts and the popular art to fabricate a public image that would establish his credibility as a military leader and ruler in post revolutionary France (Napoleonic Art Pg.17).”

The problem is that visual art wasn't the only way in which Napoleons rule was legitimized there must have been many other factors that contributed. Was it in fact the symbolism alone, in the paintings that legitimized his rule to the people of France? Was it the artist's social status that influenced his legitimization?

In general instances, the candidate has addressed most of the criteria - though not for primary research - and provides some pictorial analysis. It would have helped to compare these works with other historic examples of propaganda - and to have better defined this term.

Michael J. J. J.



→ dates referenced?
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Assessment form (for examiner use only)

Candidate session number	0	0	
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		Achievement level		
		First examiner	maximum	Second examiner
Assessment criteria	A research question	2	2	2
	B introduction	2	2	2
	C investigation	2	4	3
	D knowledge and understanding	3	4	3
	E reasoned argument	2	4	3
	F analysis and evaluation	2	4	2
	G use of subject language	3	4	3
	H conclusion	2	2	2
	I formal presentation	3	4	3
	J abstract	2	2	2
	K holistic judgment	2	4	2

Total out of 36

25

27

Signature of first examiner: _____
(CAPITAL letters)

Examiner number: _____

Signature of second examiner: _____
(CAPITAL letters)

Examiner number: _____