Nineteenth-century European Art - Petra ten-Doesschate Chu 2006 This survey explores the history of nineteenth-century European art and visual culture. Focusing primarily on painting and sculpture, it places these two art forms within the larger context of visual culture including photography, graphic design, architecture, and decorative arts. In turn, all are treated within a broad historical framework to show the connections between visual production and the political, social, and economic order of the time. Topics covered include The Classical Paradigm, Art and Revolutionary Propaganda In France, The Arts under Napoleon and Francisco Goya and Spanish Art at the Turn of the Eighteenth Century. For art enthusiasts, or anyone who wants to learn more about Art History.

Male Bonds in Nineteenth-Century Art - Thijis Dekeukeleire 2022-01-10 Masculinities in nineteenth-century art through the lens of gender and queer history Male bonds were omnipresent in nineteenth-century European artistic scenes, impacting the creation, presentation, and reception of art in decisive ways. Men's lives and careers bore the marks of their relationships with other men. Yet, such male bonds are seldom acknowledged for what they are: gendered and historically determined social constructs. This volume shines a critical light on male homosexuality in the arts of the long nineteenth century by combining art history with the insights of gender and queer history. From this interdisciplinary perspective, the contributing authors present case studies of men's relationships in a variety of contexts, which range from the Hungarian Reform Age to the Belgian fin de siècle. As a whole, the book offers a historiographic survey of the male bonds that underpinned nineteenth-century art and a thought-provoking reflection on its theoretical and methodological implications.

Nineteenth-Century European Pilgrimages - Antón M. Pazos 2020-03-09 During the Nineteenth-Century a major revival in religious pilgrimage took place across Europe. This phenomenon was largely inspired by the rediscovery of several holy burial places such as Assisi, Milano, Venice, Rome and Santiago de Compostela, and subsequently developed into the formation of new holy sites that could be visited and interacted with in a wholly Modern way. This uniquely wide-ranging collection sets out the historic context of the formation of contemporary European pilgrimage in order to better understand its role in religious expression today. Looking at both Western Catholic and Eastern Orthodox Europe, an international panel of contributors analyse the revival of some major Christian shrines, cults and pilgrimages that happened after the rediscovery of ancient holy burial sites or the constitution of new shrines in locations claiming apparitions of the Virgin Mary. They also shed new light on the origin and development of new sanctuaries and pilgrimages in France and the Holy Land during the Nineteenth Century, which led to fresh ways of understanding the pilgrimage experience and had a profound effect on religion across Europe. This collection offers a renewed overview of the development of Modern European pilgrimage that used intensively the new techniques of organisation and travel implemented in the Nineteenth-Century. As such, it will appeal to scholars of Religious Studies, Pilgrimage and Religious History as well as Anthropology, Art, Cultural Studies, and Sociology.

Warfare in Nineteenth Century - David Gates 2001-06-08 This book is not a campaign history, but rather an examination of the development of warfare in its wider context in the course of the 1800s. David Gate's study not only covers warfare as it evolved throughout the nineteenth century but also seeks to explore its connection with, and effect on, technical, social, economic, political and cultural change. In this examination of war per se, specific engagements and campaigns are invoked only to highlight the turning points in the development of the way in which military operations were conducted. Indeed, Gates argues, actual fighting became just part of an ever more complex situation as competition between dynasties gave way to rivalries between peoples and the 'totality' of warfare increased; if attainable at all, victory on the battlefield could, and frequently did, prove cruelly deceptive, for success here might ultimately be nullified by failure elsewhere. Thoughtful, wide-ranging and informed, for anybody seeking a work that places war during the 1800s in its wider historical context, this book is essential reading.

19th-century Art - Robert Rosenblum 2005 A book that broke new ground when it was first published, "19th-Century Art" today reads with the same authority and scholarly verve as it has for the past twenty years. This revised and updated edition remains true to the original, with its magisterial survey of painting and sculpture presented in four historical parts, beginning in 1776 and ending with the dawn of the new century at the Paris Exposition Universelle (World's Fair) of 1900. The text draws on the historical documentation of the period, tracing the dynamics of the making and viewing of art, and examining the reciprocal influences of art and technology, art and politics, art and literature, art and music. "19th-Century Art" has been influential in cementing the reputations of many painters and sculptors, and this new edition adds more artists to the pantheon. It also explores for the first time the work of photographers, who themselves provoked new ways of looking at nineteenth-century painting. Historical perspective is enhanced in this edition with a selection of sparkling critical and artistic responses to many of the key works of art since their creation, such as: Gericauld on the public response to his famous "Raft of the Medusa," John Ruskin on Turner, and poet Baudelaire on the sculpture of the day. To match the opulence of the subject, the new edition features 540 illustrations, 370 of which are in full color.

An Introduction to Nineteenth-Century Art - Michelle Facos 2011-02-22 Using the tools of the "new" art history (feminism, Marxism, social context, etc.) An Introduction to Nineteenth-Century Art offers a richly textured, yet clear and logical, introduction to nineteenth-century art and culture. This textbook will provide readers with a basic historical framework of the period and the critical tools for interpreting and situating new and unfamiliar works of art. Michelle Facos goes beyond existing histories of nineteenth-century art, which often focus solely on France, Britain, and the United States, to incorporate artists and artworks from Scandinavia, Germany, and Eastern Europe. The book expertly balances its coverage of trends and individual artworks: where the salient trends are clear, trend-setting works are highlighted, and the complexity of the period is respected by situating all works in their proper social and historical context. In this way, the student reader achieves a more nuanced understanding of the way in which the story of nineteenth-century art is the story of the ways in which artists and society grappled with the problem of modernity. Key pedagogical features include: Data boxes provide statistics, timelines, charts, and historical information about the period and the major themes covered. Cross-sections highlight extracts from original sources, citing the ideas of artists and their contemporaries, including historians, philosophers, critics, and theorists, to place artists and works in the broader context of aesthetic, cultural, intellectual, social, and political conditions in which artists were working. Beautifully illustrated with over 250
Is Paris Still the Capital of the Nineteenth Century? - Hollis Clayson 2017-07-05 “Is Paris Still the Capital of the Nineteenth Century?” The question that guides this volume stems from Walter Benjamin’s studies of nineteenth-century Parisian culture as the apex of capitalist aesthetics. Thirteen scholars test Benjamin’s ideas about the centrality of Paris, formulated in the 1930s, from a variety of methodological perspectives. Many investigate the underpinnings of the French capital’s reputation and mythic force, which was based largely upon the city’s capacity to put itself on display. Some of the authors reassess the famed centrality of Paris from the vantage point of our globalized twenty-first century by acknowledging its entanglements with South Africa, Turkey, Japan, and the United States. The volume equally studies a broader range of media than Benjamin did himself: from modernist painting and printmaking, photography, and illustration to urban planning. The essays conclude that Paris did in many ways function as the epicenter of modernity’s international reach, especially in the years from 1850 to 1900, but did so only as a consequence of the idiosyncratic force of its mythic image. Above all, the essays affirm that the study of late-nineteenth-century Paris still requires nimble and innovative approaches commensurate with its long and global aura.

Globalizing East European Art Histories - Beáta Hock 2018-05-30 This edited collection reassesses East-Central European art by offering transnational perspectives on its regional or national histories, while also inserting the region into contemporary discussions of global issues. Both in popular imagination and, to some degree, scholarly literature, East-Central Europe is persistently imagined as a hermetically isolated cultural landscape. This book restores the diverse ways in which East-Central European art has always been entangled with actors and institutions in the wider world. The contributors engage with empirically anchored and theoretically argued case studies from historical periods representing notable junctures of globalization: the early modern period, the age of Empires, the time of socialist rule and the global Cold War, and the most recent decades of postsocialism understood as a global condition.

French Paintings of the Nineteenth Century: Before impressionism - Lorenz Eitner 2000 The National Gallery's collection encompasses the neoclassicism of Jacques-Louis David as well as the naturalism of the Barbizon school and Jean-Auguste-Dominique Ingres, such as his famous portrait of Madame Moïtessier, are precursors to the classical style that dominated later in the century. Jean-Baptiste-Camille Corot’s verdant landscapes, Honoré Daumier’s political satires, and Jean-François Millet’s realism are also included in this richly illustrated volume.

European Investment in Greece in the Nineteenth Century - Korina Schönhär 2020-09-23 Banking historiography often does not sufficiently take into account bankers’ deliberations of their decision making, but rather limits investigation to considerations of profit maximisation. This book shows that the decision-making processes of nineteenth-century bankers contemplating high-risk financial markets like Greece are just as complex as present-day investment decisions. The book, now published in English after a first German edition, offers in-depth studies of decision making in concrete historical situations, considering political and economic circumstances and also the individual background of the actors concerned, including a reflection on the influence of cultural movements such as Philhellenism. Employing methodological inspirations from the field of behavioural finance, the book analyses a broad range of published and unpublished English, French, Greek, German and Swiss sources on European investment in Greece between 1821 and the Balkan wars. Additionally, rich insights into Greek economic history, the economic integration of the country into Europe and long-lasting European stereotypes of Southern Europe and Greece are provided; this furthers understanding of the historical background of the Greek financial crisis after 2009. In combining the perspectives of financial, economic, political and cultural history, this book is primarily significant for students of various fields of historiography. Due to its strong awareness of methodological questions, it is also of great interest to academic historians. In addition, the special public interest in the Greek financial crisis after 2009 and its consequences for Europe will, thirdly, attract the interest of a broader public.

Nineteenth-Century Music - Carl Dahlhaus 1989 A survey of the most popular period in music history details many of the socio-historical influences on music of this period, the impact of Beethoven’s death, and the rise of grand opera.

American Paintings of the Nineteenth Century - Franklin Kelly

An Economic History of Nineteenth-Century Europe - Ivan Berend 2013 A transnational survey of the economic development of Europe, exploring why some regions advanced and some stayed behind.

Art in Theory 1815-1900 - Lecturer in the Department of History Paul Wood 1998-03-16 Art in Theory 1841-1985 provides a wide-ranging and comprehensive collection of documents on the theory of art from the founding of the French Academy until the end of the Napoleonic Wars.

Absinthe—The Cocaine of the Nineteenth Century—Dorts Lanier 2016-12-09 With an alcohol content sometimes as high as 80 percent, absinthe was made by mixing the leaves of wormwood with other plants such as angelica root, fennel, coriander, hyssop, marjoram and anise for flavor. The result was a bitter, potent drink that became a major social, medical and political phenomenon during the late nineteenth and early twentieth centuries; its popularity was mainly in France, but also in other parts of Europe and the United States, particularly in New Orleans. Absinthe produced a sense of euphoria and a heightening of the senses, similar to the historical phenomenon of women’s artistic lives in Rome in the first century AD. As an interdisciplinary examination of femininity and creativity, it provides models for viewing and interpreting nineteenth-century sculpture and for analyzing the gendered status of the artistic profession.

Nineteenth-century European Art—Terry W. Striefer 1999 A dictionary of terms, artists, art works, major themes, contemporary events, and art movements of nineteenth-century European art.

Important Information Inside—John Wilmerding 1983 Examines the paintings of John F. Peto in the context of American art and culture and discusses his use of color, light, and dramatic contrasts.

Dictatorship in the Nineteenth Century—Moïses Prieto 2021-09-20 Historical research on modern dictatorship has often neglected the relevance of the nineteenth century, instead focusing on twentieth-century dictatorial rules. Dictatorship in the Nineteenth Century brings together scholars of political thought, the history of ideas and gender studies in order to address this oversight. Political dictatorship is often assumed to be a twentieth-century phenomenon, but the notion gained currency during the French Revolution. The Napoleonic experience underscored this trend, which was later maintained during the wars of independence in Latin America. Starting from the assumption that dictatorship has its own history within the nineteenth century, separate from the ancient Roman paradigm and twentieth-century totalitarianism, this volume aims at establishing a dialogue between the concepts of dictatorship and the experiences and transfer of knowledge between Latin America and Europe during this period. This book is essential reading for scholars and students of modern history, as well as those interested in political history and the history of dictatorship.

Jean-Antoine Houdon—Anne L. Poulet 2003-07-15 Jean-Antoine Houdon (1741-1826) has long been recognized as the greatest European portrait sculptor of the late eighteenth century, flourishing during both the American and French Revolutions as well as during the Directoire and Empire in France. Whether sculpting a head of state, an intellectual, or a young child, Houdon had an uncanny ability to capture the essence of his subject with a characteristic pose or expression. Yet until now, Houdon's exquisite sculptures have never been the subject of a major exhibition. This lavish exhibition catalogue will immediately take its rightful place as the definitive work on Houdon. With more than one hundred color plates and two hundred black and white halftones, Jean-Antoine Houdon: Sculptor of the Enlightenment illustrates every stage of the sculptor's fascinating career, from his early portrayals of Louis XVI and Marie Antoinette to his stunning portraits of American patriots such as George Washington, the Marquis de Lafayette, John Paul Jones, Benjamin Franklin, and Thomas Jefferson. Indeed the images we hold dear of legendary Enlightenment figures like Diderot, Rousseau, d'Alembert, and Voltaire are characteristic pose or expression. Yet until now, Houdon's exquisite sculptures have never been the subject of a major exhibition. This lavish exhibition catalogue will immediately take its rightful place as the definitive work on Houdon. More than one hundred color plates and two hundred black and white halftones, Jean-Antoine Houdon: Sculptor of the Enlightenment illustrates every stage of the sculptor's fascinating career, from his early portraits of Louis XVI and Marie Antoinette to his stunning portraits of American patriots such as George Washington, the Marquis de Lafayette, John Paul Jones, Benjamin Franklin, and Thomas Jefferson. Indeed the images we hold dear of legendary Enlightenment figures like Diderot, Rousseau, d'Alembert, and Voltaire are based on works by Houdon. More than mere representations, these sculptures provide us fascinating, intimate glimpses into the very core of who these figures were. Houdon's genius animated even his less illustrious subjects, like his portraits of his family and friends, and filled his sculptures of children with delicacy and freshness. Accompanying the images of Houdon's masterworks are four insightful essays that discuss Houdon's views on art (based in part on a newly discovered manuscript written by the artist) as well as his prominence in the highly varied cultures of eighteenth-century France, Germany, and Russia. From aristocrats to revolutionaries, actors to philosophers, Houdon's remarkably vivid portraits constitute the visual record of the Enlightenment and capture the true spirit of a remarkable age. Jean-Antoine Houdon finally gives these gorgeous works their due.

A Companion to Nineteenth-Century Art—Michelle Facos 2018-09-10 A comprehensive review of art in the first truly modern century A Companion to Nineteenth-Century Art contains contributions from an international panel of experts and explores the major trends of the period, both artistic and cultural.
A Social History of Nineteenth-Century France—Roger Price 2021-12-17 First published in 1987, A Social History of Nineteenth-Century France argues that the social impact of the French Revolution has been greatly exaggerated, and that in 1815 France was still predominantly a rural and pre-industrial society. The revolution introduced only very limited changes in social structures and relationships—the daily lives of ordinary people remained virtually unchanged. A much more decisive turning point in French history, the author suggests, was the period of structural change in economy and society, which began in the mid-nineteenth century. The first part of the book looks at many changes in the economy and their effect on living standards and social environment. The second part identifies the social groups which make up French society and provides detailed analyses of their lifestyles and social relationships. Part Three considers the influence of such key institutions as churches, schools, and the state. Drawing on an exceptionally wide range of primary sources, this is likely to be the definitive overview of French society for many years to come and will be of interest to researchers of French history and European history.

The Historical Imagination in Nineteenth-Century Britain and the Low Countries—Hugh Duntorne 2012-11-01 The 19th century laid the foundations of history, both professional and popular. The authors of this collection compare Britain, the Netherlands, and Belgium, unearthing the ways in which history was conceived and then utilized, usually for nationalistic purposes.

Architecture of the Nineteenth Century—Robin Middleton 2003 This volume offers a complete survey of European architecture during the eighteenth and nineteenth centuries, examining in particular the influence of the cultural trends of the period on the architects’ works. The first section of the book deals with the history of architecture in France. It describes the interplay between popular and speculative and Anglo-Saxon philosophical empiricism wielded a determining influence. After analyzing the developments of the classical tradition and its propagation throughout Europe, the book studies in depth the history of architectural movements, comprising neo-classicism, neo-Renaissance and neo-Gothic architecture. The outstanding, forerunning personalities of this brilliant artistic period who, in the course of the nineteenth century, offered fecund theoretic and stylistic contributions, include Gottfried Semper, John Ruskin and Eugène Viollet-le-Duc.

Circulation and Control—Marie-Stéphanie Delamaire 2021-10-08 The nineteenth century witnessed a series of revolutions in the production and circulation of images. From lithographs and engraved reproductions of paintings to daguerreotypes, stereoscopic views, and mass-produced sculptures, works of visual art became available in a wide range of media than ever before. But the circulation and reproduction of artworks also raised new questions about the legal rights of painters, sculptors, engravers, photographers, architects, collectors, publishers, and subjects of representation (such as sitters in paintings or photographs). Copyright and patent laws passed with informal cultural norms and business strategies as individuals and groups attempted to exert some degree of control over these visual creations. With contributions by art historians, legal scholars, historians of publishing, and specialists of painting, photography, sculpture, and graphic arts, this rich collection of essays explores the relationship between intellectual property laws and the cultural, economic, and technological factors that transformed the pictorial landscape during the nineteenth century. This book will be valuable reading for historians of art and visual culture; legal scholars who work on the history of copyright and patent law; and literary scholars and historians who work in the field of book history. It will also resonate with anyone interested in current debates about the circulation and control of images in our digital age.

Orientalism and Representations of Music in the Nineteenth-Century British Popular Arts—Claire Mabilat 2017-07-05 Representations of music were employed to create a wider ‘Oriental’ on the pages, stages and walls of nineteenth-century Britain. This book explores issues of orientalism, otherness, gender and sexuality that arise in artistic British representations of non-European musicians during this time, by utilizing recent theories of orientalism, and the subsidiary (particularly aesthetic and literary) theories both on which these theories were based and on which they have been influential. The author uses this theoretical framework of orientalism as a form of othering in order to analyse primary source materials, and in conjunction with musicological, literary and art theories, thus explores ways in which ideas of the Other were transformed over time and between different genres and artists. Part I, The Musical Stage, discusses elements of the librettos of popular musical stage works in this period, and the occasionally contradictory ways in which ‘racial’ Others was represented through text and music; a particular focus is the depiction of ‘Oriental’ women and ideas of sexuality. Through examination of this collection of librettos, the ways in which the writers of these works filter and romanticize the changing intellectual ideas of this era are explored. Part II, Works of Fiction, is a close study of the works of Sir Henry Rider Haggard, using other examples of popular fiction by his contemporary writers as contextualizing material, with the primary concern being to investigate how music is utilized in popular fiction to represent Other non-Europeans and in the creation of ‘Orientalist’ novels. Part III, Visual Culture, is an analysis of images of music and the creation of orientalized gender constructions. Part IV, Visual Culture, is an analysis of images of music and the creation of orientalized gender constructions. Part IV, Visual Culture, is an analysis of images of music and the creation of orientalized gender constructions.
The Gargoyles of Notre-Dame: Michael Camille 2008-11-15 Most of the seven million people who visit the cathedral of Notre Dame in Paris each year probably do not realize that the legendary gargoyles adorning this medieval masterpiece were not constructed until the nineteenth century. The first comprehensive history of these world-famous monsters, The Gargoyles of Notre-Dame argues that they transformed the iconic thirteenth-century cathedral into a modern monument. Michael Camille begins his long-awaited study by recounting architect Eugène Viollet-le-Duc's ambitious restoration of the structure from 1843 to 1864, when the gargoyles were designed, sculpted by the little-known Victor Pyanet, and installed. These gargoyles, Camille contends, were not mere avatars of the Middle Ages, but rather fresh creations—symbolizing an imagined past—whose modernity lay precisely in their nostalgia. He goes on to map the critical reception and many-layered afterlives of these chimera, notably in the works of such artists and writers as Charles Méryon, Victor Hugo, and photographer Henri Le Secq. Tracing their eventual evolution into icons of high kitsch, Camille ultimately locates the gargoyles' place in the twentieth-century imagination, exploring interpretations by everyone from Winslow Homer to the Walt Disney Company. Lavishly illustrated with more than three hundred images of its monumental yet whimsical subjects, The Gargoyles of Notre-Dame is a must-read for historians of art and architecture and anyone whose imagination has been sparked by the lovable monsters gazing out over Paris from one of the world's most renowned vantage points.

Travelling Notions of Culture in Early Nineteenth-Century Europe: Hannu Salmi 2015-10-23 The notions of culture and civilization are at the heart of European self-image. This book focuses on how space and spatiality contributed to defining the concepts of culture and civilization and, conversely, what kind of spatial ramifications "culture" and "civilization" entailed. These questions have vital importance to the understanding of this formative period of modern Europe. The chapters of this volume concentrate on the following themes: What were the sites of culture, civilization and Bildung and how were these sites employed in defining these concepts? What kind of borders did this process of definition and its inherent spatial imagination produce? What were the connecting routes between the supposed centers and peripheries? What were the strategies of envisioning, negotiating and transforming cultural territories in early nineteenth-century Europe? This book adds new perspectives on ways of approaching spatiality in history by investigating, for example: the decisive role of the French revolution, the persistent interest in classical civilization and its sites, emerging urbanism and the culture of the cities, the changing constellations between centers and peripheries and the colonial extensions, or transfigurations, of culture. It also pays attention to the spatiality of culture as a metaphor, but simultaneously emphasizes the production of space in an era of technological innovation and change.

The Urban Fantastic in Nineteenth-Century European Literature: Patricia García 2021-10-22 The Urban Fantastic in Nineteenth-Century European Literature explores transnational perspectives of modern city life in Europe by engaging with the fantastic tropes and metaphors used by writers of short fiction. Focusing on the literary and literary representations of urban experience throughout the nineteenth century, the works discussed incorporate supernatural occurrences in a European city and the supernatural of these stories stems from and belongs to the city. The argument is structured around three primary themes. "Architectures", "Encounters" and "Rhythms" make reference to three axes of city life: material space, human encounters, and movement. This thematic approach highlights cultural continuities and thus supports the use of the label of "urban fantastic" within and across the European traditions studied here.

Ill Fares the Land: Tony Judt 2010-03-18 Something is profoundly wrong with the way we think about how we should live today. In Ill Fares The Land, Tony Judt, one of our leading historians and thinkers, reveals how we have arrived at our present dangerously confused moment. Judt masterfully crystallizes what we've all been feeling into a way to think our way into, and thus out of, our great collective dis-ease about the current state of things. As the economic collapse of 2008 made clear, the social contract that defined postwar life in Europe and America - the guarantee of a basal level of security, stability and fairness - is no longer guaranteed; in fact, it's no longer part of the common discourse. Judt offers the language we need to address our common needs, rejecting the nihilistic individualism of the far right and the debunked socialism of the past. To find a way forward, we must look to our not so distant past and to social democracy in action: to re-enshrining fairness over mere efficiency. Distinctly absent from our national dialogue, social democrats believe that the state can play an enhanced role in our lives without threatening our liberties. Instead of placing blind faith in the market-as we have to our detriment for the past thirty years-social democrats entrust their fellow citizens and the state itself. Ill Fares the Land challenges us to confront our societal ills and to shoulder responsibility for the world we live in. For hope remains. In reintroducing alternatives to the status quo, Judt reinvigorates our political conversation, providing the tools necessary to imagine a new form of governance, a new way of life.