



# Pageant Master Of The Republic Jacques Louis David And The French Revolution

**Lynn Hunt**



## **Pageant Master Of The Republic Jacques Louis David And The French Revolution:**

*Pageant-master of the Republic* David Lloyd Dowd, 1948      **Pageant-master of the Republic. Jacques-Louis David and the French Revolution [by] David Lloyd Dowd** David Lloyd Dowd, 1948      *Jacques-Louis David and Jean-Louis Prieur, Revolutionary Artists* Warren Roberts, 2000-01-01 A comparative study of the French Revolution's most famous artist and a little known illustrator      **Festivals and the French Revolution** Mona Ozouf, 1991 Festivals and the French Revolution the subject conjures up visions of goddesses of Liberty strange celebrations of Reason and the oddly pretentious cult of the Supreme Being Every history of the period includes some mention of festivals Ozouf shows us that they were much more than bizarre marginalia to the revolutionary process      **Politics, Culture, and Class in the French Revolution** Lynn Hunt, 2016-10-17 When this book was published in 1984 it reframed the debate on the French Revolution shifting the discussion from the Revolution's role in wider extrinsic processes such as modernization capitalist development and the rise of twentieth century totalitarian regimes to its central political significance the discovery of the potential of political action to consciously transform society by molding character culture and social relations In a new preface to this twentieth anniversary edition Hunt reconsiders her work in the light of the past twenty years scholarship      *The Furies* Arno J. Mayer, 2013-05-16 The great romance and fear of bloody revolution strange blend of idealism and terror have been superseded by blind faith in the bloodless expansion of human rights and global capitalism Flying in the face of history violence is dismissed as rare immoral and counterproductive Arguing against this pervasive wishful thinking the distinguished historian Arno J Mayer revisits the two most tumultuous and influential revolutions of modern times the French Revolution of 1789 and the Russian Revolution of 1917 Although these two upheavals arose in different environments they followed similar courses The thought and language of Enlightenment France were the glories of western civilization those of tsarist Russia's intelligentsia were on its margins Both revolutions began as revolts vowed to fight unreason injustice and inequality both swept away old regimes and defied established religions in societies that were 85% peasant and illiterate both entailed the terrifying return of repressed vengeance Contrary to prevalent belief Mayer argues ideologies and personalities did not control events Rather the tide of violence overwhelmed the political actors who assumed power and were rudderless Even the best plans could not stem the chaos that at once benefited and swallowed them Mayer argues that we have ignored an essential part of all revolutions the resistances to revolution both domestic and foreign which help fuel the spiral of terror In his sweeping yet close comparison of the world's two transnational revolutions Mayer follows their unfolding from the French Declaration of the Rights of Man and the Bolshevik Declaration of the Rights of the Toiling and Exploited Masses the escalation of the initial violence into the reign of terror of 1793-95 and of 1918-21 the dismemberment of the hegemonic churches and religion of both societies the externalization of the terror through the Napoleonic wars and its internalization in Soviet Russia in the form of Stalin's Terror in One Country Making critical use of theory old and new

Mayer breaks through unexamined assumptions and prevailing debates about the attributes of these particular revolutions to raise broader and more disturbing questions about the nature of revolutionary violence attending new foundations "Art, Theatre, and Opera in Paris, 1750-1850 " Richard Wrigley, 2017-07-05 Art Theatre and Opera in Paris 1750 1850 Exchanges and Tensions maps some of the many complex and vivid connections between art theatre and opera in a period of dramatic and challenging historical change thereby deepening an understanding of familiar and less familiar artworks practices and critical strategies in the eighteenth and nineteenth centuries Throughout this period new types of subject matter were shared fostering both creative connections and reflection on matters of decorum legibility pictorial and dramatic structure Correspondances were at work on several levels conception design and critical judgement In a time of vigorous social political and cultural contestation the status and role of the arts and their interrelation came to be a matter of passionate public scrutiny Scholars from art history French theatre studies and musicology trace some of those connections and clashes making visible the intimately interwoven and entangled world of the arts Protagonists include Diderot Sedaine Jacques Louis David Ignace Eug Marie Degotti Marie Malibran Paul Delaroche Casimir Delavigne Marie Dorval the Bleeding Nun from Lewis s The Monk the Com e Fran se and Etienne Jean Del uze *Broken Tablets* Jonathan P. Ribner, 2023-12-22 In this first study of art law and the legislator Jonathan Ribner provides a revealing look at French art from 1789 to 1848 the period in which constitutional law was established in France Drawing on several disciplines he discusses how each of the early constitutional regimes in France used imagery suggesting the divine origin and sacred character of its laws Primarily a study of art and politics *Broken Tablets* discusses painting sculpture prints and medals many reproduced here for the first time as well as contemporary literature including the poetry of Alfred de Vigny Alphonse de Lamartine and Victor Hugo Ribner assesses the ways in which legislation imagery became an instrument of political propaganda and he clearly illuminates the cult of the law as it became personalized under Napoleon monarchist under the Restoration and defensive under Louis Phillipe In this first study of art law and the legislator Jonathan Ribner provides a revealing look at French art from 1789 to 1848 the period in which constitutional law was established in France Drawing on several disciplines he discusses how each of the **The Terror of Natural Right** Dan Edelstein, 2024-05-31 Natural right the idea that there is a collection of laws and rights based not on custom or belief but that are natural in origin is typically associated with liberal politics and freedom In *The Terror of Natural Right* Dan Edelstein argues that the revolutionaries used the natural right concept of the enemy of the human race an individual who has transgressed the laws of nature and must be executed without judicial formalities to authorize three quarters of the deaths during the Terror Edelstein further contends that the Jacobins shared a political philosophy that he calls natural republicanism which assumed that the natural state of society was a republic and that natural right provided its only acceptable laws Ultimately he proves that what we call the Terror was in fact only one facet of the republican theory that prevailed from Louis s trial until the fall of Robespierre A highly original work of historical analysis

political theory literary criticism and intellectual history The Terror of Natural Right challenges prevailing assumptions of the Terror to offer a new perspective on the Revolutionary period      **The Sentimental Theater of the French Revolution**

Cecilia Feilla,2016-03-03 Smoothly blending performance theory literary analysis and historical insights Cecilia Feilla explores the mutually dependent discourses of feeling and politics and their impact on the theatre and theatre audiences during the French Revolution Remarkably the most frequently performed and popular plays from 1789 to 1799 were not the political action pieces that have been the subject of much literary and historical criticism but rather sentimental dramas and comedies many of which originated on the stages of the Old Regime Feilla suggests that theatre provided an important bridge from affective communities of sentimentality to active political communities of the nation arguing that the performance of virtue on stage served to foster the passage from private emotion to public virtue and allowed groups such as women children and the poor who were excluded from direct political participation to imagine a new and inclusive social and political structure Providing close readings of texts by among others Denis Diderot Collot d Herbois and Voltaire Feilla maps the ways in which continuities and innovations in the theatre from 1760 to 1800 set the stage for the nineteenth century Her book revitalizes and enriches our understanding of the significance of sentimental drama showing that it was central to the way that drama both shaped and was shaped by political culture      The Cambridge History of the Age of Atlantic

Revolutions: Volume 1, The Enlightenment and the British Colonies Wim Klooster,2023-11-09 Volume I offers an introduction to the Enlightenment which served as the shared background for virtually all revolutionary turmoil and the American Revolution which inaugurated the Age of Revolutions Beginning with a thorough introduction the volume covers international rivalry the importance of slavery and the reformist mind set that prevailed on the eve of the revolutionary era It addresses the traditional argument on whether the Enlightenment truly caused revolutions concluding that the reverse is more apt revolutions helped create the Enlightenment as a body of thought The volume continues with a regional and thematic assessment of the American Revolution revealing how numerous groups in British America including Black and indigenous people pursued their own agendas and faced interests at odds with the principles of the revolution      **Inventing the**

**Louvre** Andrew McClellan,1999-10-26 A narrative history of the founding of the Louvre that also explores the ideological underpinnings pedagogical aims and aesthetic criteria of this the first great national art museum      Shelley's Visual

Imagination Nancy Moore Goslee,2011-06-23 First full length study of Shelley s remarkable notebooks and the visual and textual imagination they reveal      A Compendium of World Sovereigns: Volume III Early Modern Timothy

Venning,2023-06-30 The Compendium of World Sovereigns series contains three volumes Ancient Medieval and Early Modern These volumes provide students with easy to access who s who with details on the identities and dates ages and wives where known of heads of government in any given state at any time within the framework of reference The relevant original and secondary sources are also listed in a comprehensive bibliography Providing a clear reference guide for students

to who was who and when they ruled in the dynasties and other ruler lists for the Ancient Medieval and Early Modern worlds primarily European and Middle Eastern but including available information on Africa and Asia and the pre Columbian Americas The trilogy accesses and interprets the original data plus any modern controversies and disputes over names and dating reflecting on the shifts and widening of focus in student and academic studies Each volume contains league tables of rulers records and an extensive bibliographical guide to the relevant personnel and dynasties plus any controversies so readers can consult these for extra details and know exactly where to go for which information All relevant information is collected and provided as a one stop shop for students wishing to check the known information about a world Sovereign The Early Modern volume begins with Eastern and Western Europe and moves through the Ottoman Empire South and East Asia Africa and ends in Central and South America Compendium of World Sovereigns Volume III Early Modern provides students and scholars with the perfect reference guide to support their studies and to fact check dates people and places **Utopia's**

**Garden** E. C. Spary, 2000-12-15 The royal Parisian botanical garden the Jardin du Roi was a jewel in the crown of the French Old Regime praised by both rulers and scientific practitioners Yet unlike many such institutions the Jardin not only survived the French Revolution but by 1800 had become the world's leading public establishment of natural history the Muséum d'Histoire Naturelle E C Spary traces the scientific administrative and political strategies that enabled the foundation of the Muséum arguing that agriculture and animal breeding rank alongside classification and collections in explaining why natural history was important for French rulers But the Muséum's success was also a consequence of its employees Revolutionary rhetoric by displaying the natural order they suggested the institution could assist in fashioning a self educating self policing Republican people Natural history was presented as an indispensable source of national prosperity and individual virtue Spary's fascinating account opens a new chapter in the history of France science and the Enlightenment **The Victorians**

**and Ancient Rome** Norman Vance, 1997-04-21 THE VICTORIANS ANCIENT ROME Norman Vance has written the first full length study of the impact on Victorian Britain of the history and literature of ancient Rome His comprehensive account shows how not only scholars and poets but also engineers soldiers scientists and politicians gained inspiration from the writing theory and practice of their Roman predecessors The Roman theme is traced in nineteenth century painting and music as well as literature and political discussion There are chapters on the imaginative influence throughout the nineteenth century of five major Roman poets framed by other chapters on Rome and European revolutions nineteenth century versions of Roman history fictions of Rome imperialism and decadence Attention is also paid to the influence of developments in archaeology both at Rome and Pompeii and at Romano British sites Professor Vance provides a fascinating account of the sense of connection Victorian Britain felt with the Roman experience a connection made the more complex because Britain had once been a Roman colony and because Christianity took hold and spread under the Roman Empire *The French Revolution* Georges Lefebvre, 1962 In the opening section the author examines Europe and the world on the eve of the

revolution describing in detail not only the countries which were immediately affected by the cataclysm in France but also those which awakened slowly to the call of liberty He then presents a vivid narrative of events in France analyzing the series of revolts by the aristocracy the bourgeoisie the towns and the peasantry which set in motion the inexorable course of social economic and political upheaval The forces that propelled the revolution as well as the personalities responsible for day to day decisions during this momentous period are described with great insight From publisher

**The Artist in American Society** Neil Harris,1966 What was the place of the artist in a new society How would he thrive where monarchy aristocracy and an established church those traditional patrons of painting sculpture and architecture were repudiated so vigorously Neil Harris examines the relationships between American cultural values and American society during the formative years of American art and explores how conceptions of the artist s social role changed during those years

*Reclaiming Female Agency* Norma Broude,Mary D. Garrard,2005-04-11 Reclaiming Feminine Agency identifies female agency as a central theme of recent feminist scholarship offers 23 essays on artists issues from the Renaissance to the present written in the 1990s after

**Contemporary Iranian Art** Talinn Grigor,2014-06-15 In the first comprehensive look at Iranian art and visual culture since the 1979 revolution Talinn Grigor investigates the official art sponsored by the Islamic Republic the culture of avant garde art created in the studio and its display in galleries and museums and the art of the Iranian diaspora within Western art scenes Divided into three parts street studio and exile the book argues that these different areas of artistic production cannot be understood independently revealing how this art offers a mirror of the sociopolitical turmoil that has marked Iran s recent history Exploring the world of galleries museums curators and art critics Grigor moves between subversive and daring art produced in private to propaganda art martyrdom paraphernalia and museum interiors She examines the cross pollination of kitsch and avant garde the art market state censorship the public private domain the political implications of art and artistic identity in exile Providing an astute analysis of the workings of artistic production in relation to the institutions of power in the Islamic Republic this beautifully illustrated book is essential reading for anyone interested in Iranian history and contemporary art

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