



Portraits Of France

Amy Freund



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Portraits of France Robert Daley,1991 The author blends history landscape culture and national character in his portraits of various places in France including Nice Lourdes Bordeaux Avignon and Paris Portraits of France Robert

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Bentley-Cranch,2004 **The Painted Face** Tamar Garb,2007-01-01 The meaning of a painted portrait and even its subject may be far more complex than expected Tamar Garb reveals in this book She charts for the first time the history of French female portraiture from its heyday in the early nineteenth century to its demise in the early twentieth century showing how these paintings illuminate evolving social attitudes and aesthetic concerns in France over the course of the century The author builds the discussion around six canonic works by Ingres Manet Cassatt C zanne Picasso and Matisse beginning with Ingres s idealized portrait of Mme de Sennones and ending with Matisse s elegiac last portrait of his wife During the hundred years that separate these works the female portrait went from being the ideal genre for the expression of painting s capacity to describe and embellish nature to the prime locus of its refusal to do so Picasso s Cubism and specifically Ma Jolie provides the fulcrum of this shift **Catalogue of the Valuable Collection of Manuscripts, Autographs, Books Portraits and**

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Portraiture and Politics in Revolutionary France Amy Freund,2015-06-13 Portraiture and Politics in Revolutionary France challenges widely held assumptions about both the genre of portraiture and the political and cultural role of images in France at the beginning of the nineteenth century After 1789 portraiture came to dominate French visual culture because it addressed the central challenge of the Revolution how to turn subjects into citizens Revolutionary portraits allowed sitters and artists to appropriate the means of representation both aesthetic and political and articulate new forms of selfhood and

citizenship often in astonishingly creative ways The triumph of revolutionary portraiture also marks a turning point in the history of art when seriousness of purpose and aesthetic ambition passed from the formulation of historical narratives to the depiction of contemporary individuals This shift had major consequences for the course of modern art production and its engagement with the political and the contingent *Portraiture and Politics in Revolutionary France* Amy Freund,2015-06-13 Portraiture and Politics in Revolutionary France challenges widely held assumptions about both the genre of portraiture and the political and cultural role of images in France at the beginning of the nineteenth century After 1789 portraiture came to dominate French visual culture because it addressed the central challenge of the Revolution how to turn subjects into citizens Revolutionary portraits allowed sitters and artists to appropriate the means of representation both aesthetic and political and articulate new forms of selfhood and citizenship often in astonishingly creative ways The triumph of revolutionary portraiture also marks a turning point in the history of art when seriousness of purpose and aesthetic ambition passed from the formulation of historical narratives to the depiction of contemporary individuals This shift had major consequences for the course of modern art production and its engagement with the political and the contingent

"Interior Portraiture and Masculine Identity in France, 1789?914 " HeatherBelnap Jensen,2017-07-05 Focusing specifically on portraiture as a genre this volume challenges scholarly assumptions that regard interior spaces as uniquely feminine Contributors analyze portraits of men in domestic and studio spaces in France during the long nineteenth century the preponderance of such portraits alone supports the book s premise that the alignment of men with public life is oversimplified and more myth than reality The volume offers analysis of works by a mix of artists from familiar names such as David Delacroix Courbet Manet Rodin and Matisse to less well known image makers including Dominique Doncre Constance Mayer Anders Zorn and Lucien Etienne Melingue The essays cover a range of media from paintings and prints to photographs and sculpture that allows exploration of the relation between masculinity and interiority across the visual culture of the period The home and other interior spaces emerge from these studies as rich and complex locations for both masculine self expression and artistic creativity Interior Portraiture and Masculine Identity in France 1789 1914 provides a much needed rethinking of modern masculinity in this period **French Portraits** Vance Thompson,2016-05-24 This work has been selected by scholars as being culturally important and is part of the knowledge base of civilization as we know it This work was reproduced from the original artifact and remains as true to the original work as possible Therefore you will see the original copyright references library stamps as most of these works have been housed in our most important libraries around the world and other notations in the work This work is in the public domain in the United States of America and possibly other nations Within the United States you may freely copy and distribute this work as no entity individual or corporate has a copyright on the body of the work As a reproduction of a historical artifact this work may contain missing or blurred pages poor pictures errant marks etc Scholars believe and we concur that this work is important enough to be

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Grigsby,2022-12-13 Examines visual representations of and by persons defined as Creole the term applied to white Black and mixed race persons born in French colonies during the nineteenth century **Portraiture and Friendship in**

Enlightenment France Jessica L. Fripp,2021-02-05 Portraiture and Friendship in Enlightenment France examines how new and often contradictory ideas about friendship were enacted in the lives of artists in the eighteenth century It demonstrates that portraits resulted from and generated new ideas about friendship by analyzing the creation exchange and display of portraits alongside discussions of friendship in philosophical and academic discourse exhibition criticism personal diaries and correspondence This study provides a deeper understanding of how artists took advantage of changing conceptions of social relationships and used portraiture to make visible new ideas about friendship that were driven by Enlightenment thought Studies in Seventeenth and Eighteenth Century Art and Culture Distributed for the University of Delaware Press *A Series of Portraits of the Kings of France to Charles VI. Inclusive; with a Portrait of Henry IV. by F. Vallegius, Dated 1597, Inserted Between the 51st and 52nd of the Series.* Kings (France),1650* **Reports on the Paris Universal Exhibition 1867** ,1869

Reports on the Paris Universal Exhibition, 1867 ... Presented to Both Houses of Parliament by Command of Her Majesty Great Britain. Royal Commission for the Paris Exhibition (1867),1869 **Reports on the Paris universal exhibition, 1867. Vol.2-6 [and] Index to vol.2-5** Parliament proc, Vict,1869 Old Court Life in France Mrs. Frances minto (Dickinson) Elliot,1893 *The Cult of the Nation in France* David Avrom. BELL,David Avrom Bell,2009-06-30 In a work of lucid prose and striking originality Bell offers the first comprehensive survey of patriotism and national sentiment in early modern France and shows how the dialectical relationship between nationalism and religion left a complex legacy that still resonates in debates over French national identity today Table of Contents Preface Introduction Constructing the Nation 1 The National and the Sacred 2 The Politics of Patriotism and National Sentiment 3 English Barbarians French Martyrs 4 National Memory and the Canon of Great Frenchmen 5 National Character and the Republican Imagination 6 National Language and the Revolutionary Crucible Conclusion Toward the Present Day and the End of Nationalism Notes Note on Internet Appendices and Bibliography Index Reviews of this book Bell delineates the history of nationalism in France tracing its origins to the 17th century He shows how in 18th century France political and intellectual leaders made perfect national unity a priority allowing the construction of the nation to take precedence over other political tasks The goal was to provide all French people with the same language laws customs and values Bell argues that while the French leaders hoped that patriotism and national sentiment would replace religion as the binding force it was actually religion that was a major but not exclusive factor in helping the French see the world around them This period of history was the beginning of the first large scale nationalist program Bell also shows how the relationship between nationalism and religion contributes to the French

national identity debate today Bell's comprehensive and well documented book is written in an accessible style Recommended for French and European history collections Mary Salony Library Journal Reviews of this book At the center of Bell's subtle and intricate argument is religion Religion he suggests was changing in the 18th century And with men less likely to see God as an interventionist presence in their daily lives and more likely to stress God's distant inscrutable quality space was opened up for an autonomous realm of human action described by a series of interconnected words society public opinion civilization fatherland and nation Richard Vinet New York Times Book Review Reviews of this book David Bell has interesting things to say about the French kindred and about an important aspect of their life together The Cult of the Nation in France is about the way a particular kind of togetherness and a novel kind of identity were implanted grew and may have begun to wither in France's fertile soil The nation he argues is no spontaneous growth but a political artifact not organic like a tree but constructed like a city Eugen Weber Los Angeles Times Reviews of this book Bell argues in his excellent analysis of the 18th century conceptual birth of French nationalism that nationalism emerged at a point when French intellectuals increasingly came to see God as distant from human affairs and sought to separate religious passions from political life A masterful thought provoking study P G Wallace Choice Reviews of this book This excellent book is at once a valuable account of the development of the concept of the nation in France and an important example of the use that can be made of the culture of print Bell argues that right wing nationalism has belonged consistently to a minority and that there has been a basic continuity in French republican nationalism over the past two centuries views that not all will share but arguments that testify to the importance of this well crafted work Jeremy Black History A notable addition to the expanding literature on nationalism in general and of French nationalism in particular The Cult of the Nation in France explores how national affiliation became part of individual identity It demonstrates the connections between nationalism and religion without falling into the simple trap of treating nationalism as another religion Against the present day challenges faced by French republican nationalism Bell insightfully examines the paradoxical process whereby the French came to posit themselves as a union of politically and spiritually like minded citizens Joan B Landes Pennsylvania State University A formidably intelligent and beautifully written analysis of how the French came to perceive their nation as a political construction Its breadth together with its highly original discussion of the role of religion makes The Cult of the Nation in France essential reading both for students of nationalism and for anyone wanting to understand current French debates on culture ethnicity and identity Linda Colley London School of Economics and Political Science David Bell is one of the most talented young historians working in any field This fascinating brilliantly argued and beautifully written study demonstrates the multi stranded origins of the concept of the nation in France Bell's major contribution is to place the timing of this crucial evolution well before the Revolution of 1789 He never loses sight of the linguistic and cultural complexity of France bringing to a conclusion the story of French nationalism in our era John Merriman Yale University Chantilly in History and Art Luise

Marie Schwab Richter, 1914

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