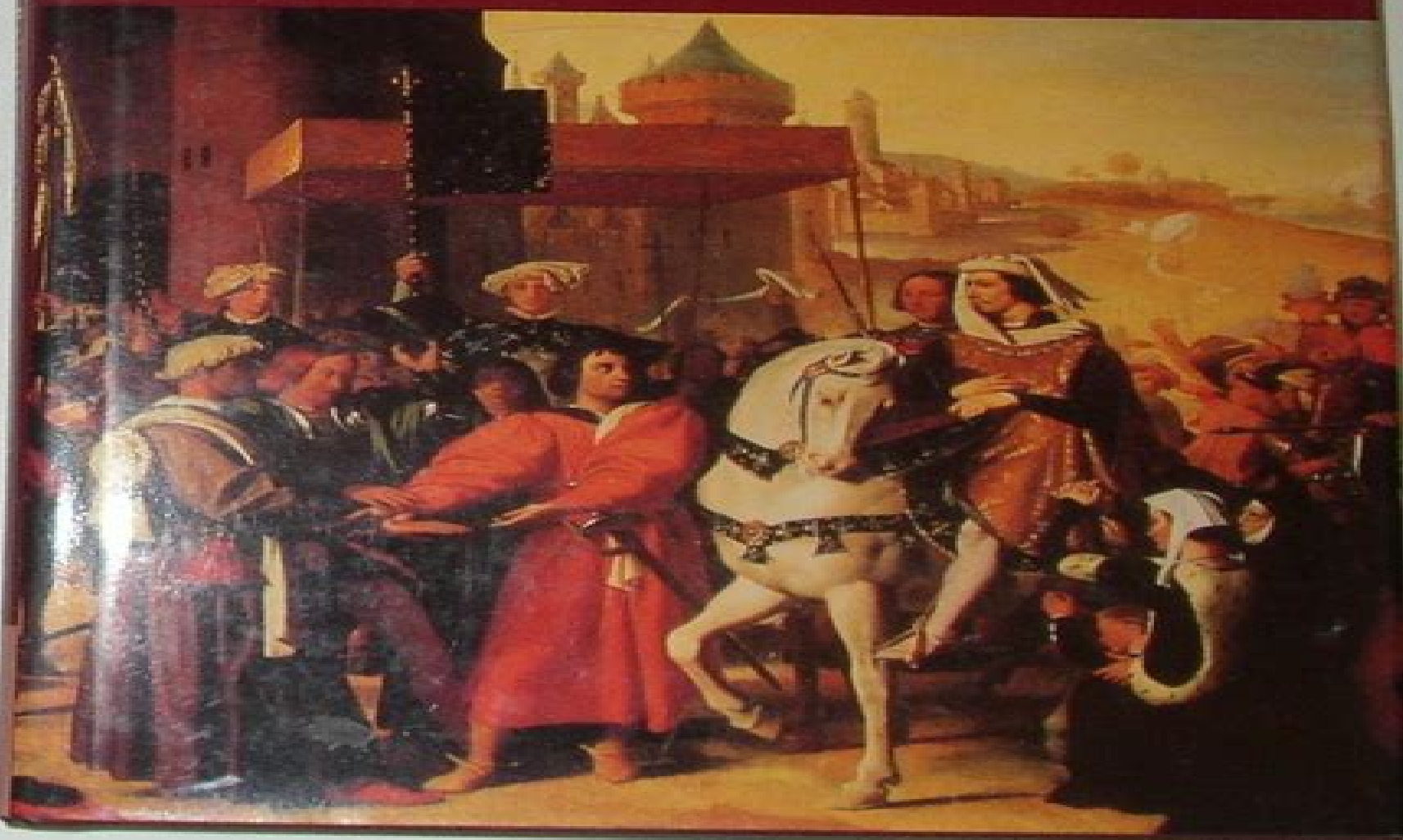


Painting and History during the French Restoration

Abandoned by the Past

BETH S. WRIGHT



Painting And History During The French Restoration

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Painting and History During the French Restoration Beth Segal Wright, 1997 Interdisciplinary study of painting historical literature and political events during the French Revolution and Restoration **French Grand Opera and the Historical Imagination** Sarah Hibberd, 2009-04-30 Closely examining five French operas this book reveals how and why grand opera sought to bring the past alive "Painting and Narrative in France, from Poussin to Gauguin" Nina Baym, 2017-07-05 Before Modernism narrative painting was one of the most acclaimed and challenging modes of picture making in Western art yet by the early twentieth century storytelling had all but disappeared from ambitious art France was a key player in both the dramatic rise and the controversial demise of narrative art This is the first book to analyse French painting in relation to narrative from Poussin in the early seventeenth to Gauguin in the late nineteenth century Thirteen original essays shed light on key moments and aspects of narrative and French painting through the study of artists such as Nicolas Poussin Charles Le Brun Jacques Louis David Paul Delaroche Gustave Moreau and Paul Gauguin Using a range of theoretical perspectives the authors study key issues such as temporality theatricality word and image relations the narrative function of inanimate objects the role played by viewers and the ways in which visual narrative has been bound up with history painting The book offers a fresh look at familiar material as well as studying some little known works of art and reveals the centrality and complexity of narrative in French painting over the course of three centuries A History of the European Restorations Michael Broers, Ambrogio A. Caiani, Stephen Bann, 2019-11-14 The second volume shines a light on the cultural and social changes that took place during the epoch of European Restorations when the death of the Napoleonic empire existed as a crucial moment for contemporaries Expanding the transnational approach of Volume I the chapters focus on the transmutation of ordinary experiences of war into folklore and popular culture the emergence of grassroots radical politics and conspiracies on the Left and Right and the relationship between literacy and religion with new cases included from Spain Norway and Russia A wide ranging and impressive work this book completes a collection on the history of the European Restorations Representing the Past in the Art of the Long Nineteenth Century Matthew C. Potter, 2021-09-30 This edited collection explores the intersection of historical studies and the artistic representation of the past in the long nineteenth century The case studies provide not just an account of the pursuit of history in art within Western Europe but also examples from beyond that sphere These cover canonical and conventional examples of history painting as well as more inclusive popular and vernacular visual cultural phenomena General themes explored include the problematics internal to the theory and practice of academic history painting and historical genre painting including compositional devices and the authenticity of artefacts depicted relationships of power and purpose in historical art the use of historical art for alternative Liberal and authoritarian ideals the international cross fertilisation of ideas about historical art and exploration of the diverse influences of socioeconomic and geopolitical factors This book will be of particular interest to scholars of the histories of

nineteenth century art and culture **France and the Cult of the Sacred Heart** Raymond Jonas, 2000-09-20 In a richly layered and beautifully illustrated narrative Raymond Jonas tells the fascinating and surprisingly little known story of the Sacre Coeur or Sacred Heart The highest point in Paris and a celebrated tourist destination the white domed basilica of Sacre Coeur on Montmartre is a key monument both to French Catholicism and to French national identity Jonas masterfully reconstructs the history of the devotion responsible for the basilica beginning with the apparition of the Sacred Heart to Marguerite Marie Alacoque in the seventeenth century through the French Revolution and its aftermath to the construction of the monumental church that has loomed over Paris since the end of the nineteenth century Jonas focuses on key moments in the development of the cult the founding apparition its invocation during the plague of Marseilles its adaptation as a royalist symbol during the French Revolution and its elevation to a central position in Catholic devotional and political life in the crisis surrounding the Franco Prussian War He draws on a wealth of archival sources to produce a learned yet accessible narrative that encompasses a remarkable sweep of French politics history architecture and art "The Artist and the State, 1777-1855" Daniel R. Guernsey, 2017-07-05 The Artist and the State 1777-1855 The Politics of Universal History in British French Painting is the first book length study to examine political uses of universal history or the philosophy of history in European art from 1777 to 1855 Daniel R Guernsey discusses a range of mural paintings and sculptural works produced in England and France between the American Revolution and the Universal Exposition of 1855 comparing the ways artists such as James Barry Eug Delacroix Paul Chenavard David d Angers and Gustave Courbet expressed linear or cyclical histories of progress and decline By considering the work of these important European artists together he reveals not only the rich artistic interaction that took place between England and France as well as Germany at this time but also how the notion of universal history was to become a major preoccupation in the work of these individual artists each one participating in shaping a highly significant mode of eighteenth and nineteenth century political art **"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 Correspondences 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 Visions/revisions Nigel Harkness,2003 The essays in this volume contribute diversely towards a revision and a reconceptualization of nineteenth century France with many adopting interdisciplinary methodologies attentive to the interplay between literature history art popular and high culture politics and science **Teaching**

Representations of the French Revolution Julia Douthwaite Viglione,Antoinette Sol,Catriona Seth,2019-08-01 Offers techniques for teaching literature of the French Revolution in college courses including considerations of the revolution s effects on modern ideas republicanism and human rights la cit and Charlie Hebdo along with comparative approaches involving Germany Greece Haiti Italy Latin America and Spain Provides bibliographical resources a timeline and filmography

What Was History Painting and What Is It Now? Mark Salber Phillips,Jordan Bear,2019-10-10 The dominant visual language of European painting from the Renaissance to the nineteenth century history paintings were formidable in their monumental scale ambitious moral lessons and intricate narratives With the rise of modernist avant gardes the genre receded from the forefront of artistic production into the realm of nostalgia Yet history painting cast a shadow that would subtly colour even the works that sought to displace it Exploring the resilience of this distinctive mode of visual representation *What Was History Painting and What Is It Now* brings together an internationally distinguished group of scholars to trace the endurance adaptation and mutation of history painting These studies offer a reexamination of the fortunes of the genre from North America to Europe and Africa Organized around illuminating themes the book explores the creation of an audience attuned to the genre s didactic aims the entry of history painting into the marketplace of commercial art and attractions and the reimagination of the mode in response to the edicts of modern and contemporary art Spanning the full range and diversity of history painting this collection is a broad reconsideration of the tradition and the vibrant ways in which it resonates through the art of the present **Humanities** ,1999 **EMF** David Lee Rubin,Julia V.

Douthwaite,2000-12 The Spectacular Past Maurice Samuels,2018-08-06 Struggling to make sense of the Revolution of 1789 the French in the nineteenth century increasingly turned to visual forms of historical representation in a variety of media Maurice Samuels shows how new kinds of popular entertainment introduced during and after the Revolution transformed the past into a spectacle The wax display in which visitors circulated amid life size statues of historical figures the phantasmagoria show in which images of historical personages were projected onto smoke or invisible screens and the panorama in which spectators viewed giant circular canvases depicting historical scenes employed new optical technologies to entice crowds of spectators Such entertainments Samuels asserts provided bourgeois audiences with an illusion of mastery over the past allowing them to picture their new role as historical agents Samuels demonstrates how the spectacular mode of historical representation pervaded historiography drama and the novel during the Romantic period He then argues that the early Realist fiction of Balzac and Stendhal emerged as a critique of the spectacular historical imagination By investigating how postrevolutionary France envisioned the past Samuels illuminates a vital moment in the cultural history of modernity

Ingres and the Studio Sarah E. Betzer, 2012 An exploration of the portrait art of Jean Auguste Dominique Ingres focusing on his studio practice and his training of students Rethinking British Romantic History, 1770-1845 Porscha Fermanis, John Regan, 2014-11-27 Historians and literary scholars tend to agree that British intellectual culture underwent a fundamental transformation between 1770 and 1845 Yet they are unusually divided about the nature of that transformation and whether it is best understood as an epistemic rupture from or a continuous dialogue with the long eighteenth century Rethinking British Romantic History 1770 1845 rethinks the ways in which we understand the historical writing and the historical consciousness of late eighteenth and early nineteenth century Britain by arguing that British historicism developed largely in quasi and para historical genres such as memoir biography verse fiction and painting rather than in works of real history In a number of inter related essays on changing generic forms styles methods and standards the collection demonstrates that the aesthetic developments associated with British literary Romanticism not only intersected in mutually dependent ways with concurrent experiments and innovations in historical writing but that these intersections forced an epistemological crisis a deeply felt tension about the role of feeling and imagination in historical writing that is still resonating in historiographical debates today In exploring this theme the volume also seeks to consider wider questions about the philosophy of history and literature including questions of truth evidence professionalization disciplinary strategies and methodology At its heart is the idea that literary texts and other artistic representations of history can have historical value and should therefore be taken seriously by practitioners of history in all its forms **Paul Delaroche** Patricia Smyth, 2022-06-15 Paul Delaroche Painting and Popular Spectacle explores the connections between painting and an emergent popular visual culture in the early nineteenth century which included new forms of optical entertainment such as Panoramas and Dioramas and innovation in fields such as illustration art reproduction and stage decor Delaroche s paintings caused a sensation at the Paris Salon with critics comparing the emotional response they elicited to that of popular melodrama Yet his appeal to a certain type of spectator lay behind the increasingly hostile criticism to which his works were subjected and has in our own time led to his uncertain status in the art historical canon This book focuses on Delaroche s popularity with a newly expanded audience Lacking in specialist knowledge but nevertheless keen to engage with and deeply affected by art the behaviour of this new public prompted lively discussions about who has the right to judge art and on what grounds Working across disciplinary boundaries this book proposes a new reading both of Delaroche and of the connections between the arts in this period The artist emerges as a figure at the cutting edge of an emergent trans medial popular visual culture in which we see the formation of modern spectatorship *Loss in French Romantic Art, Literature, and Politics* Jonathan P. Ribner, 2021-09-30 An interdisciplinary examination of nineteenth century French art pertaining to religion exile and the nation s demise as a world power this study concerns the consequences for visual culture of a series of national crises from the assault on Catholicism and the flight of migrants during the Revolution of 1789 to the collapse of the Empire

and the dashing of hope raised by the Revolution of 1830 The central claim is that imaginative response to these politically charged experiences of loss constitutes a major shaping force in French Romantic art and that pursuit of this theme in light of parallel developments in literature and political debate reveals a pattern of disenchantment transmuted into cultural capital Focusing on imagery that spoke to loss through visual and verbal idioms particular to France in the aftermath of the Revolution and Empire the book illuminates canonical works by major figures such as Eugène Delacroix Théodore Chassériau and Camille Corot as well as long forgotten images freighted with significance for nineteenth century viewers A study in national bereavement an urgent theme in the present moment the book provides a new lens through which to view the coincidence of imagination and strife at the heart of French Romanticism The book will be of interest to scholars working in art history French literature French history French politics and religious studies The Open Access version of this book available at <http://www.taylorfrancis.com> has been made available under a Creative Commons Attribution Non Commercial No Derivatives 4.0 license

David to Delacroix Dorothy Johnson, 2011-02-14 In this beautifully illustrated study of intellectual and art history Dorothy Johnson explores the representation of classical myths by renowned French artists in the late eighteenth and early nineteenth centuries demonstrating the extraordinary influence of the natural sciences and psychology on artistic depiction of myth Highlighting the work of major painters such as David Girodet Gérard Ingres and Delacroix and sculptors such as Houdon and Pajou David to Delacroix reveals how these artists offered innovative reinterpretations of myth while incorporating contemporaneous and revolutionary discoveries in the disciplines of anatomy biology physiology psychology and medicine The interplay among these disciplines Johnson argues led to a reexamination by visual artists of the historical and intellectual structures of myth its social and psychological dimensions and its construction as a vital means of understanding the self and the individual's role in society This confluence is studied in depth for the first time here and each chapter includes rich examples chosen from the vast number of mythological representations of the period While focused on mythical subjects French Romantic artists Johnson argues were creating increasingly modern modes of interpreting and meditating on culture and the human condition

Paris and the Cliché of History Catherine E. Clark, 2018-07-19 Paris and the Cliché of History traces the changing historical meanings of photographs of this city during a century marked by urban renovation war occupation liberation and visual documentation Challenging the idea that photographs merely document the past it calls for new methods of reading photos as material objects with histories of their own and sheds insight on the capital's reduction to an image in the twentieth century

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