



Napoleon And History Painting

The Open University



Napoleon And History Painting:

Napoleon and History Painting Christopher Prendergast, 1997 Christopher Prendergast's study is an inquiry into the fortunes in both theory and practice of the idea of history painting during the Napoleonic period. His main argument is that under Napoleon French history painting, especially battle painting, encountered a series of questions as to its nature and function. These questions arose in part from the often contradictory demands of a propaganda machine operating within a post-revolutionary crisis of political legitimation but also from changes in artistic taste which both retained and re-directed an earlier notion of the civic responsibilities of the history painter. This is a resolutely interdisciplinary book drawing on perspectives from political thought and history, military theory and practice and art history; it centres on the work of the painter Antoine Jean Gros and his controversial painting *La Bataille d'Eylau*. **Napoleon and History Painting. Antoine-Jean Gros's** Christopher Prendergast, 1997 **After the Revolution** David O'Brien, 2006 The many color illustrations in *After the Revolution* enable the reader to follow O'Brien's informative analysis of the mixing of fact and fiction in such famed paintings as *The Battlefield of Eylau*. This book will be of interest to art historians, students of political and military history and all those fascinated by Napoleon. **BOOK JACKET** **Napoleonic paintings** The Open University, Using Napoleonic imagery this 16-hour free course explored analysis and interpretation of works of art and the relationship between art and politics. **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. *Napoleonic Art* Barbara Ann Day-Hickman, 1999 Scholars have long debated the mysterious popularity of the Napoleonic Legend from the emperor's final defeat in 1815 to the astounding electoral victory of his nephew Louis Napoleon Bonaparte in the presidential elections of 1848. In this book, the author demonstrates how broadsheet illustrations about Napoleon Bonaparte helped shape popular support in regional France for the new Bonaparte elected in 1848. Nicholas Pellerin, an avowed republican, and Pierre Germain Vadet, a veteran of the Imperial wars, and

staunch bonapartist promoted representations of Napoleon to criticize and undermine the political status quo The author reveals how the Pellerin broadsheets about Napoleon sustained anti Bourbon anti Orleanist sentiments during the several decades preceding the revolution of 1848

The personality cult of Stalin in Soviet posters, 1929-1953 Anita Pisch, 2016-12-16 From 1929 until 1953 Iosif Stalin s image became a central symbol in Soviet propaganda Touched up images of an omniscient Stalin appeared everywhere emblazoned across buildings and lining the streets carried in parades and woven into carpets and saturating the media of socialist realist painting statuary monumental architecture friezes banners and posters From the beginning of the Soviet regime posters were seen as a vitally important medium for communicating with the population of the vast territories of the USSR Stalin s image became a symbol of Bolshevik values and the personification of a revolutionary new type of society The persona created for Stalin in propaganda posters reflects how the state saw itself or at the very least how it wished to appear in the eyes of the people The Stalin who was celebrated in posters bore but scant resemblance to the man Iosif Vissarionovich Dzhugashvili whose humble origins criminal past penchant for violent solutions and unprepossessing appearance made him an unlikely recipient of uncritical charismatic adulation The Bolsheviks needed a wise nurturing and authoritative figure to embody their revolutionary vision and to legitimate their hold on power This leader would come to embody the sacred and archetypal qualities of the wise Teacher the Father of the nation the great Warrior and military strategist and the Saviour of first the Russian land and then the whole world This book is the first dedicated study on the marketing of Stalin in Soviet propaganda posters Drawing on the archives of libraries and museums throughout Russia hundreds of previously unpublished posters are examined with more than 130 reproduced in full colour The personality cult of Stalin in Soviet posters 1929 1953 is a unique and valuable contribution to the discourse in Stalinist studies across a number of disciplines

An Outline Of 19th Century European Painting Lorenz Eitner, 2021-11-28 This one volume edition contains both text and plates and includes corrections in the text and bibliography made since the books publication in 1987 There are concise monographic chapters on the important artists and movements of the period with material on each artists life and work characteristics of style and the relationship of the artistic movements to historical and intellectual currents of the time The author covers a wide range of material and his presentation is lucid and perceptive Neoclassicism Romanticism Realism Academics and Salon Painters and Impressionism are covered and the following artists are included David Gros Girodet Grard Gurin Prudhon Goya Fuseli Blake Runge Friedrich Turner Constable Igres Gricault Delacroix Corot Rousseau Daumier Millet Courbet Manet Degas Monet Renoir Sisley Pissarro and Czanne

The Architecture of Percier and Fontaine and the Struggle for Sovereignty in Revolutionary France Iris Moon, 2016-11-25 As the official architects of Napoleon Charles Percier 1764 1838 and Pierre Fran ois L onard Fontaine 1762 1853 designed interiors that responded to the radical ideologies and collective forms of destruction that took place during the French Revolution The architects visualized new forms of imperial sovereignty by inverting the symbols of monarchy and revolution

constructing meeting rooms resembling military encampments and gilded thrones that replaced the Bourbon lily with Napoleonic bees Yet in the wake of political struggle each foundation stone that the architects laid for the new imperial regime was accompanied by an awareness of the contingent nature of sovereign power Contributing fresh perspectives on the architecture decorative arts and visual culture of revolutionary France this book explores how Percier and Fontaine s desire to build structures of permanence and their inadvertent reliance upon temporary architectural forms shaped a new awareness of time memory and modern political identity in France *Women Against Napoleon* Gertrud M. Roesch,2007 Although Prussia s beloved Queen Luise and the Swiss born aristocrat and writer Germaine de Sta l were Napoleon Bonaparte s best known female opponents women s discontent with Napoleon and the Napoleonic wars was more widespread and vocal than once assumed *Women against Napoleon* expands our awareness of the range of women s responses to the despot by presenting an international spectrum of female opposition including contemporary letters diaries and published writings as well as historical fiction of the twentieth century By setting these materials together this volume forges new links between literary historical and gender scholarship *Staging Empire: Napoleon, Ingres, and David* , In an unprecedented collaboration two scholars investigate these masterpieces in their broad cultural context This book is an illustrated extensively documented analytical tour de force *Napoleon and Europe* Philip G. Dwyer,2014-07-22 Two hundred years ago Napoleon was at the apogee of his power in Europe This broad ranging reassessment explores the key themes presented by his extraordinary career from his rise to power and the foundation of the imperial state to the final defeat of his grand vision following the doomed invasion of Russia It was a period of almost uninterrupted war in Europe the consequences of victory or failure repeatedly transforming the political map But Napoleon s impact reached much deeper than this achieving the ultimate destruction of the ancien regime and feudalism in Europe and leaving a political and juridical legacy that persists today **The Cambridge History of the Napoleonic Wars: Volume 3, Experience, Culture and Memory** Alan Forrest,Peter Hicks,2022-06-09 Volume III of the Cambridge History of the Napoleonic Wars moves away from the battlefield to explore broader questions of society and culture Leading scholars from around the globe show how the conflict left its mark on virtually every aspect of society They reflect on the experience of the soldiers who fought in them examining such matters as military morale ideas of honour and masculinity the treatment of wounds and the fate of prisoners of war and they explore social issues such as the role of civilians women s experience trans border encounters and the roots of armed resistance They also demonstrates how the experience of war was inextricably linked to empire and the wider world Individual chapters discuss the depiction of the Wars in literature and the arts and their lasting impact on European culture The volume concludes by examining the memory of the Wars and their legacy for the nineteenth century world

Napoleon: a History of the Art of War Lt.-Col. Theodore Ayrault Dodge,2014-08-15 Includes over 200 maps plans diagrams and uniform prints Lt Col Theodore Ayrault Dodge was a soldier of long and bloody experience having served with

the Union Army of the Potomac during the American Civil War losing one of his legs during the battle of Gettysburg After the end of the war he settled down in retirement to write he produced a number of excellent works on the recently ended Civil War and his magnum opus A History of the Art of War tracing the advances changes and major engagements of Western Europe His work was split into twelve volumes richly illustrated with cuts of uniforms portraits and maps each focussing on periods of history headed by the most prominent military figure Alexander Hannibal Caesar Gustavus Adolphus Frederick the Great and finally Napoleon Napoleon and the period which he dominated received such care and attention that Dodge wrote four excellent authoritative and detailed volumes on him This second volume explores the beginning of Napoleon s ascension to the title of Emperor of the French and his defeat of all of the powers of Europe to his apogee of power in 1807 Napoleon s thunderous campaign in Italy in 1800 his lightning campaign that culminated at Austerlitz in 1805 see the Emperor in his full pomp scattering his Austrian and Russian foes Concluding this volume are his campaigns against the Prussians and Russians in 1806 and 1807 despite defeating his enemies roundly in battle his own finely trained Grande Armée was starting to be bled to death A well written expansive and excellent classic Napoleon Theodore Ayrault Dodge,1904 This is a study of Napoleon Bonaparte and his military strategies Included in the text is a history of the art of war from the beginning of the Peninsular War to the end of the Russian Campaign This is the third book in a four volume series **A Social History of Modern Art, Volume 2** Albert Boime,1993-05-15 In this second volume Albert Boime continues his work on the social history of Western art in the Modern epoch This volume offers a major critique and revisionist interpretation of Western European culture history and society from Napoleon s seizure of power to 1815 Boime argues that Napoleon manipulated the production of images as well as information generally in order to maintain his political hegemony He examines the works of French painters such as Jacques Louis David and Jean Auguste Dominique Ingres to illustrate how the art of the time helped to further the emperor s propagandistic goals He also explores the work of contemporaneous English genre painters Spain s Francisco de Goya the German Romantics Philipp Otto Runge and Caspar David Friedrich and the emergence of a national Italian art Heavily illustrated this volume is an invaluable social history of modern art during the Napoleonic era Stimulating and informative this volume will become a valuable resource for faculty and undergraduates R W Liscombe Choice

Historical Dictionary of Neoclassical Art and Architecture Allison Lee Palmer,2020-05-15 Neoclassicism refers to the revival of classical art and architecture beginning in Europe in the 1750s until around 1830 with late neoclassicism lingering through the 1870s It is a highly complex movement that brought together seemingly disparate issues into a new and culturally rich era one that was unified under a broad interest in classical antiquity The movement was born in Italy and France and spread across Europe to Russia and the United States It was motivated by a desire to use ideas from antiquity to help address modern social economic and political issues in Europe and neoclassicism came to be viewed as a style and philosophy that offered a sense of purpose and dignity to art following the new enlightened thinking This second edition of

Historical Dictionary of Neoclassical Art and Architecture contains a chronology an introduction and an extensive bibliography The dictionary section has over 300 cross referenced entries cover late Baroque and Rococo tendencies found in the early 18th century and span the century to include artists who moved from neoclassicism to early romanticism This book is an excellent resource for students researchers and anyone wanting to know more about neoclassical art and architecture

Picturing War in France, 1792-1856 Katie Hornstein, 2018-02-06 From the walls of the Salon to the pages of weekly newspapers war imagery was immensely popular in postrevolutionary France This fascinating book studies representations of contemporary conflict in the first half of the 19th century and explores how these pictures provided citizens with an imaginative stake in wars being waged in their name As she traces the evolution of images of war from a visual form that had previously been intended for mostly elite audiences to one that was enjoyed by a much broader public over the course of the 19th century Katie Hornstein carefully considers the influence of emergent technologies and popular media such as lithography photography and panoramas on both artistic style and public taste With close readings and handsome reproductions in various media from monumental battle paintings to popular prints *Picturing War in France 1792 1856* draws on contemporary art criticism war reporting and the burgeoning illustrated press to reveal the crucial role such images played in shaping modern understandings of conflict

Napoleon and the Revolution D. Jordan, 2012-07-24 This new study of Napoleon emphasizes his ties to the French Revolution his embodiment of its militancy and his rescue of its legacies Jordan s work illuminates all aspects of his fabulous career his views of the Revolution and history the artists who created and embellished his image and much of his talk about himself and his achievements

A History of French Painting from Its Earliest to Its Latest Practice Clara Cornelia Harrison Stranahan, 1899

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