

## Nineteenth Century Art A Critical History Ebooks About Nineteenth Century Art A Critical History Or Read Onli

*Focusing particularly on the critical reception of Jane Austen, Charlotte Brontë and George Eliot, Joanne Wilkes offers in-depth examinations of reviews by eight female critics: Maria Jane Jewsbury, Sara Coleridge, Hannah Lawrance, Jane Williams, Julia Kavanagh, Anne Mozley, Margaret Oliphant and Mary Augusta Ward. What they wrote about women writers, and what their writings tell us about the critics' own sense of themselves as women writers, reveal the distinctive character of nineteenth-century women's contributions to literary history. Wilkes explores the different choices these critics, writing when women had to grapple with limiting assumptions about female intellectual capacities, made about how to disseminate their own writing. While several publishing in periodicals wrote anonymously, others published books, articles and reviews under their own names. Wilkes teases out the distinctiveness of nineteenth-century women's often ignored contributions to the critical reception of canonical women authors, and also devotes space to the pioneering efforts of Lawrance, Kavanagh and Williams to draw attention to the long tradition of female literary activity up to the nineteenth century. She draws on commentary by male critics of the period as well, to provide context for this important contribution to the recuperation of women's critical discourse in nineteenth-century Britain.*

*A pathbreaking history of art that uses digital research and economic tools to reveal enduring inequities in the formation of the art historical canon **Painting by Numbers** presents a groundbreaking blend of art historical and social scientific methods to chart, for the first time, the sheer scale of nineteenth-century artistic production. With new quantitative evidence for more than five hundred thousand works of art, Diana Seave Greenwald provides fresh insights into the nineteenth century, and the extent to which art historians have focused on a limited—and potentially biased—sample of artwork from that time. She addresses long-standing questions about the effects of industrialization, gender, and empire on the art world, and she models more expansive approaches for studying art history in the age of the digital humanities. Examining art in France, the United States, and the United Kingdom, Greenwald features datasets created from indices and exhibition catalogs that—to date—have been used primarily as finding aids. From this body of information, she reveals the importance of access to the countryside for painters showing images of nature at the Paris Salon, the ways in which time-consuming domestic responsibilities pushed women artists in the United States to work in lower-prestige genres, and how images of empire were largely absent from the walls of London's Royal Academy at the height of British imperial power. Ultimately, Greenwald considers how many works may have been excluded from art historical inquiry and shows how data can help reintegrate them into the history of art, even after such pieces have disappeared or faded into obscurity. Upending traditional perspectives on the art historical canon, **Painting by Numbers** offers an innovative look at the nineteenth-century art world and its legacy.*

*Throughout the nineteenth century, academies functioned as the main venues for the teaching, promotion, and display of art. Contemporary scholars have, for the most part, denigrated academic art, calling it formulaic, unoriginal, and repetitious. The contributors to **Art and the Academy in the Nineteenth Century** challenge this entrenched notion and consider how academies worldwide have represented an important system of artistic preservation and transmission. Their essays eschew easy binaries that have reigned in academia for more than half a century and that simply oppose the avant-garde to academicism.*

*This collection of essays by musicologists and art historians explores the reciprocal influences between music and painting during the nineteenth century, a critical period of gestation when instrumental music was identified as the paradigmatic expressive art and theoretically aligned with painting in the formulation ut pictura musica (as with music, so with painting). Under music's influence, painting approached the threshold of abstraction; concurrently many composers cultivated pictorial effects in their music. Individual essays address such themes as visualization in music, the literary vs. pictorial basis of the symphonic poem, musical pictorialism in painting and lithography, and the influence of Wagner on the visual arts. In these and other ways, both composers and painters actively participated in interarts discourses in seeking to redefine the very identity and aims of their art. Also includes 17 musical examples.*

*The Religion of Art in Nineteenth-Century Literature (Before Aestheticism)*

*Nineteenth Century Art*

*Elevate the Masses*

*Desire and Excess*

*Printing Politics in Nineteenth-Century Mexico*

*Menzel's Realism*

*Ecocriticism and the Anthropocene in Nineteenth-Century Art and Visual Culture*

*The years following Mexican independence in 1821 were critical to the development of social, racial, and national identities. The visual arts played a decisive role in this process of self-definition. Mexican **Costumbrismo** reorients current understanding of this key period in the history of Mexican art by focusing on a distinctive genre of painting that emerged between 1821 and 1890: costumbrismo. In contrast to the neoclassical work favored by the Mexican academy, costumbrista artists portrayed the quotidian lives of the lower to middle classes, their clothes, food, dwellings, and occupations. Based on observations of similitude and difference, costumbrista imagery constructed stereotypes of behavioral and biological traits associated with distinct racial and social classes. In doing so, Mey-Yen Moriuchi argues, these works engaged with notions of universality and difference, contributed to the documentation and reification of social and racial types, and transformed the way Mexicans saw themselves, as well as how other nations saw them, during a time of rapid change for all aspects of national identity. Carefully researched and featuring more than thirty full-color exemplary reproductions of period work, Moriuchi's study is a provocative art-historical examination of costumbrismo's lasting impact on Mexican identity and history. E-book editions have been made possible through support of the Art History Publication Initiative (AHPI), a collaborative grant from the Andrew W.*

*Mellon Foundation.*

*Nineteenth Century Art A Critical History Thames & Hudson*

*The Nineteenth-Century Novel: Identities provides an ideal starting point for understanding gender in the novels of this period. It explores the place of fiction in constructing gender identity within society at large, considering Madame Bovary, Portrait of a Lady and The Woman in White. The book continues with a consideration of the novel at the fin de siècle, examining Dracula, The Awakening and Heart of Darkness. These fascinating essays illuminate the ways in which the conventions of realism were disrupted as much by anxieties surrounding colonialism, decadence, degeneration and the 'New Woman' as by those new ideas about human psychology which heralded the advent of psychoanalysis. The concepts which are crucial to the understanding of the literature and society of the nineteenth century are brilliantly explained and discussed in this essential volume.*

*A groundbreaking reassessment of Symbolist artists and writers that investigates the concerns they shared with scientists of the period—the problem of subjectivity in particular. In A Forest of Symbols, Andrei Pop presents a groundbreaking reassessment of those writers and artists in the late nineteenth century associated with the Symbolist movement. For Pop, “symbolist” denotes an art that is self-conscious about its modes of making meaning, and he argues that these symbolist practices, which sought to provide more direct access to viewers and readers by constant revision of its material means of meaning-making (brushstrokes on a canvas, words on a page), are crucial to understanding the genesis of modern art. The symbolists saw art not as a social revolution, but as a revolution in sense and how to conceptualize the world. The concerns of symbolist painters and poets were shared to a remarkable degree by theoretical scientists of the period, who were dissatisfied with the strict empiricism dominant in their disciplines, which made shared knowledge seem unattainable. The problem of subjectivity in particular, of what in one's experience can and cannot be shared, was crucial to the possibility of collaboration within science and to the communication of artistic innovation. Pop offers close readings of the literary and visual practices of Manet and Mallarmé, of drawings by Ernst Mach, William James and Wittgenstein, of experiments with color by Bracquemond and Van Gogh, and of the philosophical systems of Frege and Russell—filling in a startling but coherent picture of the symbolist heritage of modernity and its consequences.*

*Technologies of the Image*

*Techniques of the Observer*

*Ink Under the Fingernails*

*The Invisible Flâneuse?*

*THE LONG SHADOW OF THE 19TH CENTURY*

*Narrative, Pictorial, and Theatrical Arts in Nineteenth-Century England*

*Critical Essays on Colonial Orientalism in Southeast Asia*

**Stamford Raffles, James Brooke, John Crawfurd and Anna Leonowens were some of those who came from Europe or the United States to Southeast Asia in the nineteenth century – and then wrote about what they saw. Their writings deserve to be read now for what they truly were: Not objective accounts of a Southeast Asia frozen in imperial time but rather as culturally myopic and perspectivist works that betray the subject-positions of the authors themselves. Reading them would allow us to write the history of the East-West encounter through critical lenses that demonstrate the workings of power-knowledge in the elaborate war-economy of racialised colonial-capitalism. Many of the tropes used by these colonial-era scholars and travellers, such as the indolence or savagery of the native population, are still very much in use today – which means we still live in the long shadow of the 19th century. (Matahari Books)**

**An original interpretation of Impressionism and nineteenth-century art and culture by a noted feminist art historian. This book is a pioneering reading of Impressionism from a feminist perspective by a noted art historian. Norma Broude analyzes the philosophical underpinnings of landscape painting in the late nineteenth century discussing the crit**

**–This catalogue accompanies the exhibition Technologies of the Image: Art in 19th-Century Iran, on view at the Harvard Art Museums, Cambridge, Massachusetts, from August 26, 2017 through January 7, 2018.–**

**Walk the galleries of any major contemporary art museum and you are sure to see a work by a Korean artist. Interest in modern and contemporary art from South—as well as North—Korea has grown in recent decades, and museums and individual collectors have been eager to tap into this rising market. But few books have helped us understand Korean art and its significance in the art world, and even fewer have told the story of the formation of Korea's contemporary cultural scene and the role artists have played in it. This richly illustrated history tackles these issues, exploring Korean art from the late-nineteenth century to the present day—a period that has seen enormous political, social, and economic change. Charlotte Horlyck covers the critical and revolutionary period that stretches from Korean artists' first encounters with oil paintings in the late nineteenth century to the varied and vibrant creative outputs of the twenty-first. She explores artists' interpretations of new and traditional art forms ranging from oil and ink paintings to video art, multi-media installations, ready-mades, and performance art, showing how artists at every turn have questioned the role of art and artists within society. Opening up this fascinating world to general audiences, this book will appeal to anyone wanting to explore this rich and fascinating era in Korea's cultural history.**

**The Politics Of Vision**

*Nineteenth-century Theories of Art*

*Vanishing Acts*

*Danish Painting in the Nineteenth Century*

*The Nineteenth-Century Novel: Identities*

*Music and Painting in the Nineteenth Century*

*The Arts Entwined*

*In this volume, emerging and established scholars bring ethical and political concerns for the environment, nonhuman animals and social justice to the study of nineteenth-century visual culture. They draw their theoretical inspiration from the vitality of emerging critical discourses, such as new materialism, ecofeminism, critical animal studies, food studies, object-oriented ontology and affect theory. This timely volume looks back at the early decades of the Anthropocene to query the agency of visual culture to critique, create and maintain more resilient and biologically diverse local and global ecologies.*

*Travel, Collecting, and Museums of Asian Art in Nineteenth-Century Paris examines a history of contact between modern Europe and East Asia through three collectors: Henri Cernuschi, Emile Guimet, and Edmond de Goncourt. Drawing on a wealth of material including European travelogues of the East and Asian reports of the West, Ting Chang explores the politics of mobility and cross-cultural encounter in the nineteenth century. This book takes a new approach to museum studies and institutional critique by highlighting what is missing from the existing scholarship -- the foreign labors, social relations, and somatic experiences of travel that are constitutive of museums yet left out of their histories. The author explores how global trade and monetary theory shaped Cernuschi's collection of archaic Chinese bronze. Exchange systems, both material and immaterial, determined Guimet's museum of religious objects and Goncourt's private collection of Asian art. Bronze, porcelain, and prints articulated the shifting relations and frameworks of understanding between France, Japan, and China in a time of profound transformation. Travel, Collecting, and Museums of Asian Art in Nineteenth-Century Paris thus looks at what Asian art was imagined to do for Europe. This book will be of interest to scholars and students interested in art history, travel imagery, museum studies, cross-cultural encounters, and modern transnational histories.*

*In this richly illustrated study of the relationship of art, drama, and fiction in the nineteenth century, Martin Meisel illuminates the collaboration between storytelling and picturemaking that informed narrative painting, pictorial dramaturgy, and serial illustrated fiction. Originally published in 1984. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.*

*Alexander Gardner is best known for his innovative photographic history of the Civil War. What is less known is the extent to which he was involved in the international workers' rights movement. Tying Gardner's photographic storytelling to his transatlantic reform activities, this book expands our understanding of Gardner's career and the work of his studio in Washington, DC, by situating his photographic production within the era's discourse on social and political reform. Drawing on previously unknown primary sources and original close readings, Makeda Best reveals how Gardner's activism in Scotland and photography in the United States shared an ideological foundation. She reads his Photographic Sketch Book of the War as a politically motivated project, rooted in Gardner's Chartist and Owenite beliefs, and illuminates how its treatment of slavery is primarily concerned with the harm that the institution posed to the United States' reputation as a model democracy. Best shows how, in his portraiture, Gardner celebrated Northern labor communities and elevated white immigrant workers, despite the industrialization that degraded them. She concludes with a discussion of Gardner's promotion of an American national infrastructure in which photographers and photography played an integral role. Original and compelling, this reconsideration of Gardner's work expands the contribution of Civil War photography beyond the immediate narrative of the war to comprehend its relation to the vigorous international debates about democracy, industrialization, and the rights of citizens. Scholars working at the intersection of photography, cultural history, and social reform in the nineteenth century on both sides of the Atlantic will find Best's work invaluable to their own research.*

*A Forest of Symbols*

*Woman in the Nineteenth Century*

*Riots, Strikes, and Upheaval in Nineteenth-Century American Art*

*Gender, Public Space, and Visual Culture in Nineteenth-century Paris*

*Art and Embodiment in Nineteenth-century Berlin*

*A Critical History*

*Essays On Nineteenth-century Art And Society*

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: Gericault 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.

Adolf Menzel was one of the most important German artists of the 19th century, yet he is scarcely known outside his native land. In this study a leading art historian argues that Menzel deserves to be recognized not only as one of the greatest painters and draftsmen of his century but also as a master realist whose work engages profoundly with an extraordinary range of issues - artistic, scientific, philosophical and socio-political. Michael Fried explores Menzel's large and fascinating oeuvre, and in so doing seeks to make the artist's achievement accessible to a wide audience.

"The revised and expanded edition of Nineteenth Century Art: A Critical History embraces many aspects of the so-called 'new' art history - attention to issues of class and gender, reception and spectatorship, racism and Eurocentrism - while at the same time recovering the remarkable vitality, salience and subversiveness of the era's best art. Indeed, the authors insist that there is a profound sympathy between these new perspectives and the art under examination. For it was nineteenth-century artists who first addressed the issues that preoccupy audiences and scholars today: the relation between popular and elite culture, the legacy of the Enlightenment, the question of the canon, and the representation of workers, women and non-whites."--BOOK JACKET.

Photography, both in the form of contemporary practice and that of historical material, now occupies a significant place in the citadels of Western art culture. It has an institutional network of its own, embedded within the broader art world, with its own specialists including academics, critics, curators, collectors, dealers and conservators. All of this cultural activity consolidates an artistic practice and critical discourse of photography that distinguishes what is increasingly termed 'art photography' from its commercial, scientific and amateur guises. But this long-awaited recognition of photography as high art brings new challenges. How will photography's newly privileged place in the art world affect how the history of creative photography is written? Modernist claims for the medium as having an aesthetic often turned on precedents from painting. Postmodernism challenged a cultural hierarchy organized around painting. Nineteenth-century photographs move between the symbolic spaces of the gallery wall and the archive: de-contextualised for art and re-contextualised for history. But what of the contemporary writings, images, and practices that negotiated an aesthetic status for 'the photographic'? Photography and the Arts revisits practices both celebrated and elided by the modernist and postmodernist grand narratives of art and photographic history in order to open up new critical spaces. Written by leading scholars in the fields of photography, art and literature, the essays examine the metaphorical as well as the material exchanges between photography and the fine, graphic, reproductive and sculptural arts.

The Whole World in a Book

Alexander Gardner, Photography, and Democracy in Nineteenth-Century America

"Travel, Collecting, and Museums of Asian Art in Nineteenth-Century Paris "

Race, Society, and Identity in Nineteenth-Century Art

African American Rights and Visual Culture in the Nineteenth Century

Realizations

Edinburgh Critical History of Nineteenth-Century Philosophy

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 to further situate artworks. Text boxes 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 color images. Margin notes and glossary definitions. Online resources at [www.routledge.com/textbooks/facos](http://www.routledge.com/textbooks/facos) with access to a wealth of information, including original documents pertaining to artworks discussed in the textbook, contemporary criticism, timelines and maps to enrich your understanding of the period and allow for further comparison and

exploration. Chapters take a thematic approach combined within an overarching chronology and more detailed discussions of individual works are always put in the context of the broader social picture, thus providing students with a sense of art history as a controversial and alive arena of study. Michelle Facos teaches art history at Indiana University, Bloomington. Her research explores the changing relationship between artists and society since the Enlightenment and issues of identity. Prior publications include *Nationalism and the Nordic Imagination: Swedish Painting of the 1890s* (1998), *Art, Culture and National Identity in Fin-de-Si è cle Europe*, co-edited with Sharon Hirsh (2003), and *Symbolist Art in Context* (2009).

*Rendering Violence* explores the problems and possibilities that the subject of political violence presented to American painters working between 1830 and 1890, a turbulent period during which common citizens frequently abandoned orderly forms of democratic expression to riot, strike, and protest violently. Examining a range of critical texts, this book shows for the first time that nineteenth-century American aesthetic theory defined painting as a privileged vehicle for the representation of political order and the stabilization of liberal-democratic life. Analyzing seven paintings by Thomas Cole, John Quidor, Nathaniel Jocelyn, George Henry Hall, Thomas Nast, Martin Leisser, and Robert Koehler, Ross Barrett reconstructs the strategies that American artists developed to explore the symbolic power of violence in a medium aligned ideologically with lawful democracy. He argues that American paintings of upheaval "render" their subjects in divergent ways. By exploring the inner conflicts that structure these painterly projects, Barrett sheds new light on the politicized pressures that shaped visual representation in the nineteenth century and on the anxieties and ambivalences that have long defined American responses to political turmoil.

Nineteenth-century readers had an appetite for books so big they seemed to contain the whole world: immense novels, series of novels, encyclopaedias. Especially in Eurasia and North America, especially among the middle and upper classes, people had the space, time, and energy for very long books. More than other multi-volume nineteenth-century collections, the dictionaries, or their descendants of the same name, remain with us in the twenty-first century. Online or on paper, people still consult Oxford for British English, Webster for American, Grimm for German, Littr é for French, Dahl for Russian. Even in spaces whose literary languages already had long philological and lexicographic traditions-Chinese, Japanese, Arabic, Persian, Greek, Latin-the burgeoning imperialisms and nationalisms of the nineteenth century generated new dictionaries. *The Whole World in a Book* explores a period in which globalization, industrialization, and social mobility were changing language in unimaginable ways. Newly automated technologies and systems of communication expanded the international reach of dictionaries, while rising literacy rates, book consumption, and advertising led to their unprecedented popularization. Dictionaries in the nineteenth century became more than dictionaries: they were battlefields between prestige languages and lower-status dialects; national icons celebrating the language and literature of the nation-state; and sites of innovative authorship where middle and lower classes, volunteers, women, colonial subjects, the deaf, and missionaries joined the ranks of educated white men in defining how people communicated and understood the world around them. In this volume, eighteen of the world's leading scholars investigate these lexicographers asking how the world within which they lived supported their projects? What did language itself mean for them? What goals did they try to accomplish in their dictionaries?

This volume begins with the rise of German Idealism and Romanticism, traces the developments of naturalism, positivism, and materialism and of later-century attempts to combine idealist and naturalist modes of thought. Written by a team of leading international scholars this crucial period of philosophy is examined from the novel perspective of themes and lines of thought which cut across authors, disciplines, and national boundaries. This fresh approach will open up new ways for specialists and students to conceptualise the history of 19th-century thought within philosophy, politics, religious studies and literature.

*Crucial Interventions: An Illustrated Treatise on the Principles & Practice of Nineteenth-Century Surgery*

*In Another Light*

*An Introduction to Nineteenth Century Art*

*Data-Driven Histories of Nineteenth-Century Art*

*Rendering Violence*

*19th-century Art*

*Nineteenth-century European Art*

Jonathan Crary's *Techniques of the Observer* provides a dramatically new perspective on the visual culture of the nineteenth century, reassessing problems of both visual modernism and social modernity. This analysis of the historical formation of the observer is a compelling account of the prehistory of the society of the spectacle. In *Techniques of the Observer* Jonathan Crary provides a dramatically new perspective on the visual culture of the nineteenth century, reassessing problems of both visual modernism and social modernity. Inverting conventional approaches, Crary considers the problem of visibility not through the study of art works and images, but by analyzing the historical construction of the observer. He insists that the problems of vision are inseparable from the operation of social power and examines how, beginning in the 1820s, the observer became the site of new discourses and practices that situated vision within the body as a physiological event.

Alongside the sudden appearance of physiological optics, Crary points out, theories and models of "subjective vision" were developed that gave the observer a new autonomy and productivity while simultaneously allowing new forms of control and standardization of vision. Crary examines a range of diverse work in philosophy, in the empirical sciences, and in the elements of an emerging mass visual culture. He discusses at length the significance of optical apparatuses such as the stereoscope and of precinematic devices, detailing how they were the product of new physiological knowledge. He

also shows how these forms of mass culture, usually labeled as "realist," were in fact based on abstract models of vision, and he suggests that mimetic or perspectival notions of vision and representation were initially abandoned in the first half of the nineteenth century within a variety of powerful institutions and discourses, well before the modernist painting of the 1870s and 1880s.

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 relations 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 homosociality 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 historicizing survey of the male bonds that underpinned nineteenth-century art and a thought-provoking reflection on its theoretical and methodological implications.

Transfiguration explores the work of John Ruskin, Robert Browning, Dante Gabriel Rossetti, and Walter Pater, treating the ways in which they engaged with the Christian content of their subject, and, in Pater's case, how the art of Christianity was contrasted with classical sculpture. Stephen Cheeke examines two related phenomena: idolatry and the poetics of transfiguration. Central to the book is the question of the 'translation' of religion into art and aesthetics, a process which supposedly undergirds the advent of the museum age and makes possible the idea of a 'religion of art' as a phenomenon of late century Aestheticism. Such a phenomenon is prepared for, however, through the engagement with Christian painting and classical sculpture in the work of these four writers. All four thought carefully about the ways in which a particular mimetic impulse of 'making-live' in artworks could be connected to religious experience. They all wrote about the great power of artworks to transfigure the objects of their attention. In each case, there emerges the possibility of a secret sexual knowledge hiding within, or lying on the other side of the sensuous knowledge of aesthesis. And all four wondered whether this was inherently hostile to Christianity, or whether it may, finally, be an accommodation within it.

Between 1790 and 1910, Danish painters developed a national school of art that matched the artistic centres of France, Germany and Britain. The range of outstanding works created by Nicolai Abildgaard, Jens Juel, Christoffer Wilhelm Eckersberg, Christen Købke, P. S. Krøyer and Vilhelm Hammershøi reflect and refract the great stylistic tendencies of European art of the 19th century, including Classicism, Romanticism, Impressionism and Symbolism. Illustrated with over two hundred key works of art drawn from the leading Danish collections, this is the only book available in English that surveys Danish painting across the 19th century. Written by a major scholar in the field, and featuring all the icons of the Danish Golden Age, this is an essential addition to all art libraries.

Essays on 19th Century Practices and Debates

Women Reviewing Women in Nineteenth-Century Britain

Visualizing Equality

Painting by Numbers

Art in 19th-century Iran

Women Art Critics in Nineteenth-Century France

Art, Science, and Truth in the Long Nineteenth Century

In this fascinating look at the creative power of institutions, Jonah Siegel explores the rise of the modern idea of the artist in the nineteenth century, a period that also witnessed the emergence of the museum and the professional critic. Treating these developments as interrelated, he analyzes both visual material and literary texts to portray a culture in which art came to be thought of in powerful new ways. Ultimately, Siegel shows that artistic controversies commonly associated with the self-consciously radical movements of modernism and postmodernism have their roots in a dynamic era unfairly characterized as staid, self-satisfied, and stable. The nineteenth century has been called the Age of the Museum, and yet critics, art theorists, and poets during this period grappled with the question of whether the proliferation of museums might lead to the death of Art itself. Did the assembly and display of works of art help the viewer to understand them or did it numb the senses? How was the contemporary artist to respond to the vast storehouses of art from disparate nations and periods that came to proliferate in this era? Siegel presents a lively discussion of the shock experienced by neoclassical artists troubled by remains of antiquity that were trivial or even obscene, as well as the anxious aesthetic reveries of nineteenth-century art lovers overwhelmed by the quantity of objects quickly crowding museums and exhibition halls. In so doing, he illuminates the fruitful crises provoked when the longing for admired art is suddenly satisfied. Drawing upon neoclassical art and theory, biographies of early nineteenth-century writers including Keats and Scott, and the writings of art critics such as Hazlitt, Ruskin, and Wilde, this book reproduces a cultural matrix that brings to life the artistic passions and anxieties of an entire era.

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 cultural 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.

Nineteenth Century Art: A Critical History, hailed as one of the most engrossing and stimulating art history texts to come along for years by The Times Higher Education Supplement, embraces many aspects of the so-called new art history attention to issues of class and gender, reception and spectatorship, racism and Eurocentrism, popular and élite culture while at the same time recovering the remarkable vitality, salience and subversiveness of the eras best art. This new fourth edition includes four revised chapters together with a substantially expanded chapter on Photography, Modernity and Art. With 245 illustrations now in colour, including over a dozen brand new images, this rich and diverse volume will interest students, specialists and anyone fascinated by this dynamic period.

A leading critic and historian of nineteenth-century art and society explores in nine essays the interaction of art, society, ideas, and politics.

Mexican Costumbrismo

Korean Art from the 19th Century to the Present

On Vision and Modernity in the Nineteenth Century

Impressionism: A Feminist Reading

The Nineteenth-century Culture of Art

Dictionaries in the Nineteenth Century

Male Bonds in Nineteenth-Century Art

**The fight for racial equality in the nineteenth century played out not only in marches and political conventions but also in the print and visual culture created and disseminated throughout the United States by African Americans. Advances in visual technologies--daguerreotypes, lithographs, cartes de visite, and steam printing presses--enabled people to see and participate in social reform movements in new ways. African American activists seized these opportunities and produced images that advanced campaigns for black rights. In this book, Aston Gonzalez charts the changing roles of African American visual artists as they helped build the world they envisioned. Understudied artists such as Robert Douglass Jr., Patrick Henry Reason, James Presley Ball, and Augustus Washington produced images to persuade viewers of the necessity for racial equality, black political leadership, and freedom from slavery. Moreover, these activist artists' networks of transatlantic patronage and travels to Europe, the Caribbean, and Africa reveal their extensive involvement in the most pressing concerns for black people in the Atlantic world. Their work demonstrates how images became central to the ways that people developed ideas about race, citizenship, and politics during the nineteenth century. This unique and extraordinarily rich collection of writings offers a thematic approach to understanding the various theories of art that illumined the direction of nineteenth-century artists as diverse as Tommaso Minardi and Georges Seurat. It is significant that during the nineteenth century most artists felt compelled to found their artistic practice on a consciously established premise.**

**Introduction -- The politics of loyalty -- Negotiating freedom -- Responsibility on trial -- Selling scandal : The Mysteries of the Inquisition -- The business of nation building -- Workers of thought -- Criminalizing the printing press -- Conclusion.**

**This book is the first sustained study of a corpus of writings by women art critics active in nineteenth-century France that have all but “vanished” from the historical record. Written by scholars in art history and in literature, the essays employ a variety of interdisciplinary approaches and methodologies to study the women’s reception of specific artworks and aesthetic movements in the nineteenth century, the intersections of aesthetics and politics in their essays, and their rhetorical strategies and literary styles.**

**Art and the Academy in the Nineteenth Century**

**Transfiguration**

**Van Gogh's Progress**

**The Critical Reception of Jane Austen, Charlotte Brontë and George Eliot**

**Photography and the Arts**

**The Gendering Of Art, Science, And Nature In The Nineteenth Century**

**The Arts of the Prima Donna in the Long Nineteenth Century**

This collection of essays revisits gender and urban modernity in nineteenth-century Paris in the wake of changes to the fabric of the city and social life. In rethinking the figure of the flâneur, the contributors apply the most current thinking in literature and urban studies to an examination of visual culture of the period, including painting, caricature, illustrated magazines, and posters. Using a variety of approaches, the collection re-examines the long-held belief that life in Paris was divided according to strict gender norms, with men free to roam in public space while women were restricted to the privacy of the domestic sphere.

The Arts of the Prima Donna assembles a star-studded yet well-balanced cast of contributors, whose essays combine theoretical approaches to text and narrative, and current theory on gender, performativity, and the commodification of the female body, with the growing understanding of the lives, careers, and performances of the female opera singer.

A beautifully illustrated look at the evolution of surgery, as revealed through rare technical illustrations, sketches, and oil paintings The nineteenth century saw major advances in the practice of surgery. In 1750, the anatomist John Hunter described it as “ a humiliating spectacle of the futility of science ” ; yet, over the next 150 years the feared, practical men of medicine benefited from a revolution in scientific progress and the increased availability of instructional textbooks. Anesthesia and antisepsis were introduced. Newly established medical schools improved surgeons ’ understanding of the human body. For the first time, surgical techniques were refined, illustrated in color, and disseminated on the printed page. Crucial Interventions follows this evolution, drawing from magnificent examples of rare surgical textbooks from the mid-nineteenth century. Graphic and sometimes unnerving yet beautifully rendered, these fascinating illustrations, acquired from the Wellcome Collection ’ s extensive archives, include step-by-step surgical techniques paired with depictions of medical instruments and depictions of operations in progress. Arranged for the layman (from head to toe) Crucial Interventions is a captivating look at the early history of one of the world ’ s most mysterious and macabre professions.

Utopia, Modernity, and Late-Nineteenth-Century Art