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Henri Labrousse is one of the few nineteenth-century architects consistently lionized as a precursor of modern architecture throughout the twentieth century and into our own time. The two magisterial glass-and-iron reading rooms he built in Paris gave form to the idea of the modern library as a collective civic space. His influence was both immediate and long-lasting, not only on the development of the modern library but also on the exploration of new paradigms of space, materials and luminosity in places of great public assembly. Published to accompany the first exhibition devoted to Labrousse in the United States--and the first anywhere in the world in nearly 40 years--this publication presents nearly 225 works in all media, including drawings, watercolors, vintage and modern photographs, film stills and architectural models. Essays by a range of international architecture scholars explore Labrousse's work and legacy through a variety of approaches. This new hardcover annual offers a unique scholarly format, an interdisciplinary dialogue that, it is hoped, will foster the development of a sound, useful methodology for applying psychoanalytic insight to art and artists. The series provides a medium for those who study art, those who interpret it, and occasionally those who create it, formally to explore the meaning of an artistic work as the direct reflection of the inner world of its creator. Within each volume, individual topics are addressed by either an art historian or a psychoanalyst, with a response frequently tendered by an expert from the other field. Reviews of important books of cross-disciplinary interest are treated in a similar manner, and include rebuttals by the authors themselves. It is precisely this exchange of ideas among scholars with difference perspectives on the meaning of a work of art that sets PPA apart from the standard art history publication. Its depth of scholarship, coupled with its innovative format, make it a fascinating addition to the burgeoning field of psychoanalytic studies of art history. This work offers buyers, sellers, and collectors an easy-to-use, one-volume source of information for these bird and quadruped prints of John James Audubon. It contains obscure references, where the author, Bill Steiner, has surveyed the contemporary market-place. Addressing one of the more complex aspects of print collection, the text clarifies the task of distinguishing the octavo prints of the successive editions of Audubon's *Birds of America* (1840-1871) and *Quadrupeds of North America* (1849-1870). It describes the publication histories of each edition since the first, offers information about printers, engravers, and subscribers, and provides practical information on price histories, accessibility, and preservation. Here approximately two hundred works by French and Spanish artists chart the development of this cultural influence and map a fascinating shift in the paradigm of painting, from Idealism to Realism, from Italy to Spain, from Renaissance to Baroque. Above all, these images demonstrate how direct contact with Spanish

painting fired the imagination of nineteenth-century French artists and brought about the triumph of Realism in the 1860s, and with it a foundation for modern art."--BOOK JACKET. The Second Empire lasted longer than any French regime since 1789, yet most historical accounts of the government of Napoleon III have been overshadowed by the knowledge of its disastrous and tragic end. As Professor Plessis shows in this detailed thematic study, such an approach ignores the major social, economic, and political developments of a period that witnessed the gradual acceptance of universal suffrage, the establishment of large-scale industrial capitalism, a massive improvement in communications, and the birth of impressionism in art. The soldiers of Napoleon III 1852-1870 The formidable war machine which Napoleon III's army had become had already been through several campaigns just to the last disaster of French-Prussian war and the defeat of Sedan. The men and the uniforms of Cent-Gardes, Guides, Cuirassiers, Hussars, Zouaves etc- in the art of Jean-Benoît Pfeiffer!! This beautiful book features masterpieces of sculpture in the collection of the Metropolitan Museum dating from the Renaissance through the nineteenth century. Celebrated works by the great European sculptors - including Luca and Andrea della Robbia, Juan Martínez Montañés, Gianlorenzo Bernini, Jean-Antoine Houdon, Bertel Thorvaldsen, Antoine-Louis Barye, Jean-Baptiste Carpeaux, Edgar Degas, and Auguste Rodin- are joined by striking new additions to the collection, notably Franz Xaver Messerschmidt's remarkable bust of a troubled and introspective man. The ninety-two selected examples are diverse in media (marble, bronze, wood, terracotta, and ivory) and size - ranging from a tiny oil lamp fantastically conceived and decorated by the Renaissance bronze sculptor Riccio to Antonio Canova's eight-foot-high Perseus with the Head of Medusa, executed in the heroic Neoclassical style. Incorporating information from the latest scholarly research and recent conservation studies, sculpture specialist Ian Wardropper discusses the history and significance of the highlighted works, each of which is reproduced with glorious new photography. Édouard Manet's paintings have long been recognized for being visually compelling and uniquely recalcitrant. While critics have noted the presence of family members and intimates in paintings such as *Le Déjeuner sur l'herbe*, Nancy Locke takes an unprecedented look at the significance of the artist's family relationships for his art. Locke argues that a kind of mythology of the family, or Freudian family romance, frequently structures Manet's compositional decisions and choice of models. By looking at the representation of the family as a volatile mechanism for the development of sexuality and of repression, conflict, and desire, Locke brings powerful new interpretations to some of Manet's most complex works. Locke considers, for example, the impact of a father-son drama rooted in a closely guarded family secret: the adultery of Manet père and the status of Léon Leenhoff. Her nuanced exploration of the implications of this story--that Manet in fact married his father's mistress--makes us look afresh at even well-known paintings such as *Olympia*. This book sheds new light on Manet's infamous interest in gypsies, street musicians, and itinerants as Locke analyzes the activities of Manet's father as a civil judge. She also reexamines the close friendship between Manet and the Impressionist painter Berthe Morisot, who married Manet's brother. Morisot becomes the subject of a series of meditations on the elusiveness of the self, the transience of identity, and conflicting concerns with appearances and respectability. *Manet and the Family Romance* offers an entirely new set of arguments about the cultural forces that shaped these alluring paintings. Each of the book's essays is in itself a "Parisian view." The fragmented, layered quality of the text allows the author to avoid making a linear narrative out of a subject that is enriched by multiple perspectives. Yet all of the essays revolve around a central theme: the creation of modern urban space, in both two and three dimensions, and the impact of this space on the lives of those who walked the streets of Paris of the nineteenth century. "Presents the entire range of artistic production of the period: architectural drawings, decorative arts, sculpture, paintings, drawings, and photography."--Page 9. Om portrætter af den franske maler Jean Auguste Dominique Ingres (1780-1867) 'Art is a Tyrant recounts [Bonheur's] life with no little brio.' Michael Prodger, *The Times Books of the Year 2020* '[A] diligently researched, beautifully produced and

insistently sympathetic biography.' Kathryn Hughes, *Guardian* A new biography of the wildly unconventional 19th-century animal painter and gender equality pioneer Rosa Bonheur, from the author of the acclaimed *Mistress of Paris* and *Renoir's Dancer*. Rosa Bonheur was the very antithesis of the feminine ideal of 19th-century society. She was educated, she shunned traditional 'womanly' pursuits, she rejected marriage - and she wore trousers. But the society whose rules she spurned accepted her as one of their own, because of her genius for painting animals. She shared an intimate relationship with the eccentric, self-styled inventor Nathalie Micas, who nurtured the artist like a wife. Together Rosa, Nathalie and Nathalie's mother bought a chateau and with Rosa's menagerie of animals the trio became one of the most extraordinary households of the day. Catherine Hewitt's compelling new biography is an inspiring evocation of a life lived against the rules. Drawing on newspapers, archival sources, and memoirs, *Spectacular Politics* shows how, as President of the Second Republic and then as Emperor Napoleon III, Louis-Napoleon Bonaparte used public speech and spectacle to dazzle and seduce the French population, helping to pioneer the modern techniques of image politics and the manipulation of a mass electorate. Elected President of the Second Republic in 1848, the year of the inception of universal male suffrage, this nephew of Napoleon I overthrew that Republic in 1851 to establish himself as Emperor Napoleon III, a title he kept for almost twenty years. During this period, Louis-Napoleon used events as diverse as the annual national holiday on the birthday of Napoleon I, the glitzy inaugurations of Paris's new streets, the universal expositions, and the many military reviews of the time to stage elaborate public celebrations. Author Matthew Truesdell shows how these events were more than just festive amusements, but were in fact some of Louis-Napoleon's key tools in the projection before a mass audience of powerful images that allowed him to present himself as the incarnation of the national will and the ideal leader for the age. His ability to package his ideas in short, appealing verbal slogans made him one of the most successful political orators in French history. He had a knack for coming up with the felicitous phrase, the emotionally engaging slogan that summed up his policy in simple terms and was infinitely repeated in newspapers, speeches, songs, and poems, in the "soundbite" style that dominates politics today. But this study also goes beyond the story of Louis-Napoleon's attempts to manipulate public opinion to examine how his political opponents--especially the republicans--used similar techniques in their ultimately successful effort to supplant his regime. *Spectacular Politics* makes a significant contribution to the larger history of the discovery of image and spectacle as tools of political manipulation. It will be of interest to scholars of modern French history, modern Europe, and the history of politics. A critical reexamination of Jean-Baptiste Carpeaux's bust *Why Born Enslaved!*, this book unpacks the sculpture's engagement with—and defiance of—an antislavery discourse. In this clear-eyed look at the Black figure in nineteenth-century sculpture, noted art historians and writers discuss how emerging categories of racial difference propagated by the scientific field of ethnography grew in popularity alongside a crescendo in cultural production in France during the Second Empire. By comparing Carpeaux's bust *Why Born Enslaved!* to works by his contemporaries on both sides of the Atlantic, as well as to objects by twenty-first-century artists Kara Walker and Kehinde Wiley, the authors touch on such key themes as the portrayal of Black enslavement and emancipation; the commodification of images of Black figures; the role of sculpture in generating the sympathies of its audiences; and the relevance of Carpeaux's sculpture to legacies of empire in the postcolonial present. The book also provides a chronology of events central to the histories of transatlantic slavery, abolition, colonialism, and empire.

"*Dividing Paris: Urban Renewal and Social Inequality, 1852-1870* offers a new look at the ambitious urban changes that transformed the city of Paris during the Second Empire, when Paris became a template for urban renewal in many large cities in Europe, North, and South America. Esther da Costa Meyer looks at the social and historical context of these urban changes--what Napoleon III, his prefect Georges-Eugene Haussman, and their team of engineers planned, as well as how the diverse and deeply stratified public responded to them. Along with broad streets and boulevards intended to enable crowds and merchandise to circulate and, also, impede the chances of popular insurgency, Haussman's project of urban renewal called for ample water supply, sewerage, and public parks and gardens. These changes radically altered the old, tightly-knit weave of the medieval city, serving the needs of the industrial bourgeoisie while forcing the urban poor to the outskirts.

Dividing Paris is the first architectural history of the city that takes into account the larger part of the urban territory annexed in 1860, a ring of settlements and villages which became increasingly class-specific. Instead of relating the story of Haussmanization as a top-down administrative effort, as Haussman's critics and admirers have both tended to do, it draws on primary sources, especially newspapers and memoirs, to investigate the degree to which Parisians' experiences of modernity were class and gender-specific and to ask what strategies working class men and women in particular used to cope with and in some cases resist the changing world around them. At the same time, da Costa Meyer resists the familiar narrative of Paris as "capital of the 19th century" that has endured, at least since Walter Benjamin's famous essay, as euro-centric and misleading insofar as it fails to situate Paris's urban developments in a broader global context or to acknowledge the extent to which Haussmanization was itself implicated in the broader imperial project on which France was embarked at the time"-- A Companion to Modern Art presents a series of original essays by international and interdisciplinary authors who offer a comprehensive overview of the origins and evolution of artistic works, movements, approaches, influences, and legacies of Modern Art. Presents a contemporary debate and dialogue rather than a seamless consensus on Modern Art Aims for reader accessibility by highlighting a plurality of approaches and voices in the field Presents Modern Art's foundational philosophic ideas and practices, as well as the complexities of key artists such as Cezanne and Picasso, and those who straddled the modern and contemporary Looks at the historical reception of Modern Art, in addition to the latest insights of art historians, curators, and critics to artists, educators, and more The premise of Anna Green's timely and original book, is that nineteenth-century representations of childhood and adolescence-in paintings, but also in other forms of visual culture and in diverse written discourses of the period-are critical for understanding modernity. Whilst such well-worn signifiers for modernity as the city, the dandy and the prostitute have been well mined, childhood and adolescence have not. Paintings of the young produced in France from 1848 to 1886, Green contends, inform not only our understanding of modern life but also our perception of modernist or avant-garde painting. Figuring largely are Manet and the Impressionists, as well as a gamut of more traditional painters of children who are crucial in providing context for the avant garde. Because modernity is an essentially urban phenomenon, Green's focus is primarily on the city, usually Parisian, child. The painted youth of her study are organized initially by class and gender. Then the chapters are structured according to themes (parent-child relations, modes of discipline, work, education, and play, the spectacle, sexuality) that straddle the congruences among the book's triple trajectory: the young, their modernist representations, and the experience of modernity. Green's interdisciplinary approach ensures that this book will be of interest not only to art historians but to all those concerned with the cultural and social history of childhood. *Foreign Artists and Communities in Modern Paris, 1870-1914* examines Paris as a center of international culture that attracted artists from Western and Eastern Europe, Asia and the Americas during a period of burgeoning global immigration. Sixteen essays by a group of emerging and established international scholars - including several whose work has not been previously published in English - address the experiences of foreign exiles, immigrants, students and expatriates. They explore the formal and informal structures that permitted foreign artists to forge connections within and across national communities and in some cases fashion new, transnational identities in the City of Light. Considering Paris from an innovative global perspective, the book situates both important modern artists - such as Edvard Munch, Sonia Delaunay-Terk, Marc Chagall and Gino Severini - and lesser-known American, Czech, Italian, Polish, Welsh, Russian, Japanese, Catalan, and Hungarian painters, sculptors, writers, dancers, and illustrators within the larger trends of international mobility and cultural exchange. Broadly appealing to historians of modern art and history, the essays in this volume characterize Paris as a thriving transnational arts community in which the interactions between diverse cultures, peoples and traditions contributed to the development of a hybrid and multivalent modern art. In her meticulous and wide-ranging study, Nora M. Heimann follows the metamorphosis of Joan of Arc's posthumous representation during the years in which her image ascended from relative obscurity as a minor provincial figure in the middle ages through her treatment as a figure of political satire in the eighteenth century to her ultimate emergence as an image of piety and sanctity in the mid-nineteenth century. Offering the first scholarly art historical and cultural analysis of the origins of the

modern Joan of Arc cult, she takes on the challenge of charting, as no previous critic has, why and how the Maid of Orléans has been all things to such a diverse public through the ages, particularly during the rapid shifts in political regimes that came in the wake of the French Revolution. Joan of Arc's image has shown a protean capacity to embody a vast and often contradictory range of qualities, from martial ascendancy to vulnerable piety, from maidenly purity to transgressive androgyny, from the power of the people to the divine right of kings. Heimann makes a persuasive case for this enduringly resonant woman as the only figure in French culture to be warmly embraced simultaneously by republicans, monarchists, feminists, and neo-fascists alike. In its recounting of the iconographic fortunes of this remarkable woman during her transformation from an image of satire to one of sanctity, *Joan of Arc in French Art and Culture (1700-1855)* offers an illustrated, interdisciplinary depiction of the relationship between art and politics that will appeal not only to art historians but also to those working in literature, women's studies, cultural studies, intellectual history, and religious history. A groundbreaking work of scholarship that sheds critical new light on the urban renewal of Paris under Napoleon III In the mid-nineteenth century, Napoleon III and his prefect, Georges-Eugène Haussmann, adapted Paris to the requirements of industrial capitalism, endowing the old city with elegant boulevards, an enhanced water supply, modern sewers, and public greenery. Esther da Costa Meyer provides a major reassessment of this ambitious project, which resulted in widespread destruction in the historic center, displacing thousands of poor residents and polarizing the urban fabric. Drawing on newspapers, memoirs, and other archival materials, da Costa Meyer explores how people from different social strata—both women and men—experienced the urban reforms implemented by the Second Empire. As hundreds of tenements were destroyed to make way for upscale apartment buildings, thousands of impoverished residents were forced to the periphery, which lacked the services enjoyed by wealthier parts of the city. Challenging the idea of Paris as the capital of modernity, da Costa Meyer shows how the city was the hub of a sprawling colonial empire extending from the Caribbean to Asia, and exposes the underlying violence that enriched it at the expense of overseas territories. This marvelously illustrated book brings to light the contributions of those who actually built and maintained the impressive infrastructure of Paris, and reveals the consequences of colonial practices for the city's cultural, economic, and political life. *A Companion to Impressionism* Presenting an expansive view of the study of Impressionism, this pioneering volume breaks new thematic ground while also reconsidering questions concerning the definition, chronology, and membership of the impressionist movement. In 34 original essays from established and emerging scholars, this collection offers a diverse range of developing topics and new critical approaches to the interpretation of impressionist art. Focusing on the 1860s to 1890s, *A Companion to Impressionism* explores artists who are well-represented in impressionist studies, including Monet, Renoir, Degas, and Cassatt, as well as Morisot, Caillebotte, Bazille, and other significant yet lesser-known artists. The essays cover a wide variety of methodologies in addressing such topics as Impressionism's global predominance at the turn of the 20th century, the relationship between Impressionism and the emergence of new media, the materials and techniques of the Impressionists, as well as the movement's exhibition and reception history. This innovative volume also includes new discussions of modern identity in Impressionism in the contexts of race, nationality, gender, and sexuality and through its explorations of the international reach and influence of Impressionism. Part of the acclaimed Wiley Blackwell Companions to Art History series, this important addition to scholarship in this field stands as the 21st century's first major and large-scale academic reassessment of Impressionism. Featuring essays by academics, curators, and conservators from around the world, including those from France, Germany, the United States, the United Kingdom, Japan, Turkey, and Argentina, this is an invaluable text for students and scholars studying Impressionism and late 19th-century European art, Post-Impressionism, modern art, and modern French cultural history. Explores the shift in the locus of modernity in fin-de-siècle France from technological monument to private interior. The text examines the political, economic, social, intellectual and artistic factors specific to the French fin-de-siècle that interacted The late Albert Elsen

was the first American scholar to study seriously the work of the French sculptor Auguste Rodin, and the person most responsible for a revival of interest in the artist as a modern innovator—after years during which the sculpture had been dismissed as so much Victorian bathos. After a fortuitous meeting with the financier, philanthropist, and art collector B. Gerald Cantor, Elsen helped Cantor to build up a major collection of Rodin's work. A large part of this collection, consisting of more than 200 pieces, was donated to the Stanford Museum by Mr. Cantor, who died recently. In size it is surpassed only by the Musée Rodin in Paris and rivaled only by the collection in Philadelphia. In scope the collection is unique in having been carefully selected to present a balanced view of Rodin's work throughout his life. Rodin's Art encompasses a lifetime's thoughts on Rodin's career, surveying the artist's accomplishments through the detailed discussion of each object in the collection. It will begin with essays on the formation of the collection, the reception of Rodin's work, and his casting techniques. The entries that follow are arranged topically and include extensive discussions of Rodin's major projects. Copy 1 The first comprehensive, scholarly sourcebook/research guide/bibliography on the major French Symbolist painters, this work includes nearly 3,000 entries covering a variety of materials. Each artist receives a primary and secondary bibliography with many annotated entries. Art works, personal names, and subject indexes facilitate easy access. The volume is designed for art historians, art students, museum and gallery curators, and others interested in this major art style of the last half of the 19th century and the first quarter of the 20th century. Art museums and art libraries in both the United States and abroad were gleaned for sources. This is a unique and substantial research tool. Symbolism is one of the most difficult art movements to define. Its primary meaning is the representation of things by symbols, by the imaginative suggestion of dreams and the subconscious through symbolic allusion and luxuriant decoration. The writings of Charles Baudelaire on the arts powerfully influenced the aesthetic theories of Symbolist artists and critics from 1860-1900, much as Baudelaire's poetics were the root of Symbolist literature. The Symbolist work, be it painting or poem, is above all personal and revelatory, precious not commonplace, reflecting and evoking a journey of the imagination. French Symbolist artists explored this style, attitude, and atmosphere from the 1880s to the early twentieth century. This sourcebook organizes biographical, historical, and critical information on four major French Symbolist artists: Pierre Puvis de Chavannes (1824-98), Gustave Moreau (1826-98), Odilon Redon (1840-1916), and Maurice Denis (1870-1943). The first three artists are recognized as originators of the movement. Denis is regarded as Symbolist's foremost theorist and profoundly religious practitioner. Although all four artists have been the focus of major retrospective exhibitions since 1990, no comprehensive sourcebook/bibliography exists. This book, the first to chronicle the life and career of this important artist, brings his work once more before the public. Challenging distinctions between fine and decorative art, this book begins with a critique of the Rodin scholarship, to establish how the selective study of his oeuvre has limited our understanding of French nineteenth-century sculpture. The book's central argument is that we need to include the decorative in the study of sculpture, in order to present a more accurate and comprehensive account of the practice and profession of sculpture in this period. Drawing on new archival sources, sculptors and objects, this is the first sustained study of how and why French sculptors collaborated with state and private luxury goods manufacturers between 1848 and 1895. Organised chronologically, the book identifies three historically-situated frameworks, through which sculptors attempted to validate themselves and their work in relation to industry: industrial art, decorative art and objet d'art. Detailed readings are offered of sculptors who operated within and outside the Salon, including S?n, Ch?t, Carrier-Belleuse and Rodin; and of diverse objects and materials, from S?es vases, to pewter plates by Desbois, and furniture by Barbedienne and Carabin. By contesting the false separation of art from industry, Claire Jones's study restores the importance of the sculptor-manufacturer relationship, and of the decorative, to the history of sculpture. The exhibitions of the Victorian and Edwardian eras are the lens through which this book examines the economic, cultural, and social forces that helped define Britain and the Empire. It focuses on exhibitions in England, Australia, and India from the Great Exhibition to the Festival of Empire.