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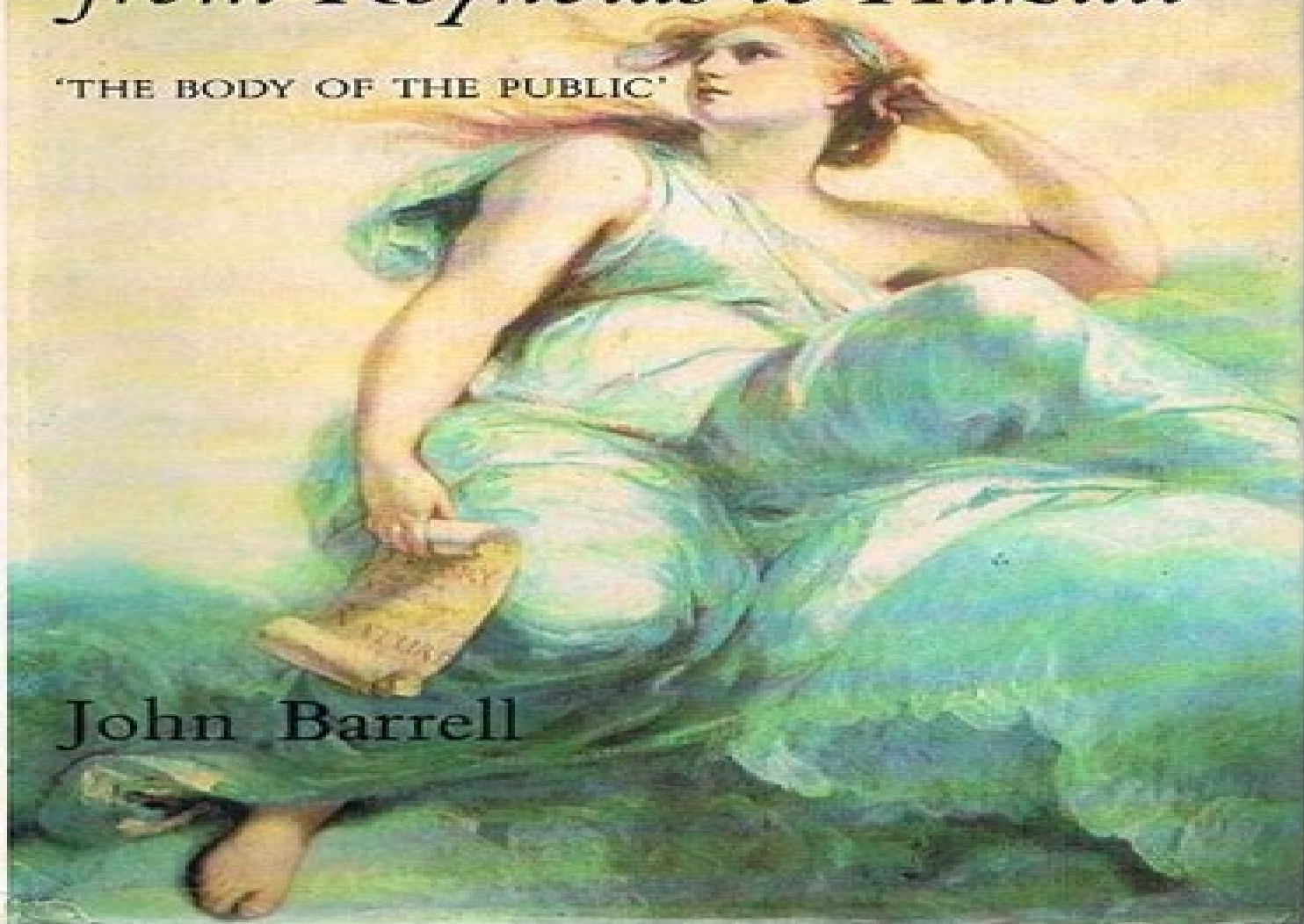
THE POLITICAL THEORY OF PAINTING
FROM REYNOLDS TO HAZLITT

Yale

The Political Theory of Painting from Reynolds to Hazlitt

'THE BODY OF THE PUBLIC'

John Barrell



The Political Theory Of Painting From Reynolds To Hazlitt The Body Of The Public

Didier Musso



The Political Theory Of Painting From Reynolds To Hazlitt The Body Of The Public:

The Political Theory of Painting from Reynolds to Hazlitt John Barrell, 1995-01-01 What is the function of painting in a commercial society This text describes how British artists of the late 18th and early 19th centuries attempted to answer this question

The Majesty of the People Georgina Green, 2014-02 Links emerging Romantic ideas about the role of the writer to the ambivalence of the concept of popular sovereignty connecting theories about the role of the intellectual or the writer to the developing contestation of the concept of the majesty of the people during the 1790s *Book Illustration in the Long Eighteenth Century* Christina Ionescu, Renata Schellenberg, 2015-01-12 Hitherto relegated to the closets of art history and literary studies book illustration has entered mainstream scholarship The chapters of this collection offer only a glimpse of where a complete reconfiguration of the visual periphery of eighteenth century texts might ultimately take us The use of the gerund of the verb to reconfigure in the subtitle of this collection instead of the corresponding noun underlines the work in progress character of this interdisciplinary endeavour which aims above all to discern new vistas while charting or revisiting landmarks in the rich field of eighteenth century book illustration The specific interpretive lenses through which contributors to this collection re evaluate the visual periphery of the text cover an array of disciplines and areas of interest among these the most prominent are book history and print culture art history and image theory material and visual culture word and image interaction feminist theory and gender studies history of medicine and technology This spectrum could have been even less restrictive and more colourful if it were not for pragmatic and editorial considerations Nonetheless its plurality of vision provides a framework for an inclusive and multifaceted approach to eighteenth century book illustration Perhaps these essays are most valuable in the practical models they provide on how to tackle the interdisciplinary challenge that is the study of the eighteenth century illustrated book The collection as such is the first formal step in an effort to rethink or reconfigure the visual periphery of eighteenth century texts It has become clear that the study of the illustrated book of the Age of Enlightenment has the potential of yielding multiple findings perspectives and discourses about a society immersed in visual culture skilled in visual communication and reflected in the visual legacy it left behind

Performing the "everyday" Alden Cavanaugh, 2007-07 This interdisciplinary anthology explores the representation of everyday life across several disciplines in a century known for its interest in individual experience of the mundane as well as the heroic Comprised of essays by established and emerging scholars of literature art and music history the volume explores not merely the range of performances under the banner of the everyday but also the meanings inherent in these attempts to create art out of the experience of the real In this collection the authors attempt to provide a wide ranging picture of the many ways in which the notion of the everyday is a valuable conceptual frame through which the eighteenth century may be apprehended as this critical term allows for issues of gender race and class to come into focus Alden Cavanaugh is Associate Professor of Art History at Indiana State University *"The Writings of James Barry and the Genre of History Painting, 1775?809 "* Liam

Lenihan,2017-07-05 Examining the literary career of the eighteenth century Irish painter James Barry 1741 1806 through an interdisciplinary methodology *The Writings of James Barry and the Genre of History Painting 1775 1809* is the first full length study of the artist s writings Liam Lenihan critically assesses the artist s own aesthetic philosophy about painting and printmaking and reveals the extent to which Barry wrestles with the significant stylistic transformations of the pre eminent artistic genre of his age history painting Lenihan s book delves into the connections between Barry s writings and art and the cultural and political issues that dominated the public sphere in London during the American and French Revolutions Barry s writings are read within the context of the political and aesthetic thought of his distinguished friends and contemporaries such as Edmund Burke his first patron Joshua Reynolds his sometime friend and rival Mary Wollstonecraft and William Godwin with whom he was later friends and his students and adversaries William Blake and Henry Fuseli Ultimately Lenihan s interdisciplinary reading shows the extent to which Barry s faith in the classical tradition in general and the genre of history painting in particular is permeated by the hermeneutics of suspicion This study explores and contextualizes Barry s attempt to rethink and remake the preeminent art form of his era

Gender and the Formation of Taste in Eighteenth-Century Britain Robert W. Jones,1998-07-02 Beauty is one of the most important and intriguing ideas in eighteenth century culture In *Gender and the Formation of Taste in Eighteenth Century Britain* Robert Jones provides a fresh understanding of how emergent critical discourses negotiated with earlier accounts of taste and beauty in order to redefine culture in line with the polite virtues of the urban middle classes Crucially the ability to form opinions on questions of beauty and the capacity to enter into debates on its nature was thought to characterise those able to participate in cultural discourse Furthermore the term beauty was frequently invoked in various and contradictory ways to determine acceptable behaviour for women In his book Jones discusses a wide range of material including philosophical texts by William Hogarth and Edmund Burke and Joshua Reynolds novels by Charlotte Lennox and Sarah Scott and the many representations of the celebrated beauty Elizabeth Gunning

Women and the Shaping of the Nation's Young Mary Hilton,2017-03-02 Researchers have neglected the cultural history of education and as a result women s educational works have been disparaged as narrowly didactic and redundant to the history of ideas Mary Hilton s book serves as a corrective to these biases by culturally contextualising the popular educational writings of leading women moralists and activists including Sarah Fielding Hester Mulso Chapone Catherine Macaulay Mary Wollstonecraft Hannah More Sarah Trimmer Catharine Cappe Priscilla Wakefield Maria Edgeworth Jane Marcet Elizabeth Hamilton Mary Carpenter and Bertha von Marenholtz Bulow Over a hundred year period from the rise of print culture in the mid eighteenth century to the advent of the kindergarten movement in Britain in the mid nineteenth a variety of women intellectuals from strikingly different ideological and theological milieux supported embellished critiqued and challenged contemporary public doctrines by positioning themselves as educators of the nation s young citizens Of particular interest are their varying constructions of childhood expressed in a wide variety of published

texts including tales treatises explanatory handbooks and collections of letters By explicitly and consistently connecting the worlds of the schoolroom the family and the local parish to wider social religious scientific and political issues these women s educational texts were far more influential in the public realm than has been previously represented Written deliberately to change the public mind these texts spurred their many readers to action and reform *Art of Death* Nigel

Llewellyn,2013-06-01 How did our ancestors die Whereas in our own day the subject of death is usually avoided in pre Industrial England the rituals and processes of death were present and immediate People not only surrounded themselves with memento mori they also sought to keep alive memories of those who had gone before This continual confrontation with death was enhanced by a rich culture of visual artifacts In *The Art of Death* Nigel Llewellyn explores the meanings behind an astonishing range of these artifacts and describes the attitudes and practices which lay behind their production and use Illustrated and explained in this book are an array of little known objects and images such as death s head spoons jewels and swords mourning rings and fans wax effigies church monuments Dance of Death prints funeral invitations and ephemera as well as works by well known artists including Holbein Hogarth and Blake **Art Wars** Rachel N. Klein,2020-06-19 A study

of three controversies that illuminate the changing cultural role of art exhibition in the nineteenth century From the antebellum era through the Gilded Age New York City s leading art institutions were lightning rods for conflict In the decades before the Civil War art promoters believed that aesthetic taste could foster national unity and assuage urban conflicts by the 1880s such hopes had faded and the taste for art assumed more personal connotations associated with consumption and domestic decoration *Art Wars* chronicles three protracted public battles that marked this transformation The first battle began in 1849 and resulted in the downfall of the American Art Union the most popular and influential art institution in North America at mid century The second erupted in 1880 over the Metropolitan Museum s massive collection of Cypriot antiquities which had been plundered and sold to its trustees by the man who became the museum s first paid director The third escalated in the mid 1880s and forced the Metropolitan Museum to open its doors on Sunday the only day when working people were able to attend In chronicling these disputes Rachel N Klein considers cultural fissures that ran much deeper than the specific complaints that landed protagonists in court New York s major nineteenth century art institutions came under intense scrutiny not only because Americans invested them with moral and civic consequences but also because they were part and parcel of explosive processes associated with the rise of industrial capitalism Elite New Yorkers spearheaded the creation of the Art Union and the Metropolitan but those institutions became enmeshed in popular struggles related to slavery immigration race industrial production and the rights of working people *Art Wars* examines popular engagement with New York s art institutions and illuminates the changing cultural role of art exhibition over the course of the nineteenth century Rubens and the Eloquence of Drawing Catherine H. Lusheck,2017-08-07 *Rubens and the Eloquence of Drawing* re examines the early graphic practice of the preeminent northern Baroque painter Peter Paul

Rubens Flemish 1577 1640 in light of early modern traditions of eloquence particularly as promoted in the late sixteenth and early seventeenth century Flemish Neostoic circles of philologist Justus Lipsius 1547 1606 Focusing on the roles that rhetorical and pedagogical considerations played in the artist's approach to disegno during and following his formative Roman period 1600 08 this volume highlights Rubens's high ambitions for the intimate medium of drawing as a primary site for generating meaningful and original ideas for his larger artistic enterprise As in the Lipsian realm of writing personal letters the humanist activity then described as a cognate activity to the practice of drawing a Senecan approach to eclecticism a commitment to emulation and an Aristotelian concern for joining form to content all played important roles Two chapter long studies of individual drawings serve to demonstrate the relevance of these interdisciplinary rhetorical concerns to Rubens's early practice of drawing Focusing on Rubens's *Medea Fleeing with Her Dead Children* Los Angeles Getty Museum and *Kneeling Man* Rotterdam Museum Boijmans Van Beuningen these close looking case studies demonstrate Rubens's commitments to creating new models of eloquent drawing and to highlighting his own status as an inimitable maker Demonstrating the force and quality of Rubens's intellect in the medium then most associated with the closest ideas of the artist such designs were arguably created as more robust pedagogical and preparatory models that could help strengthen art itself for a new and often troubled age

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