

Nineteenth Century Theories Of Art California Studies In The History Of Art

During the mid-nineteenth century a debate arose over the form and functions of the public art museum in Britain. Various occurrences caused new debates in Parliament and in the press about the purposes of the public museum which checked the relative complacency with which London's national collections had hitherto been run. This book examines these debates and their influence on the development of professionalism within the museum, trends in collecting and tendencies in museum architecture and decoration. In so doing it accounts for the general development of the London museums between 1850 and 1880, with particular reference to the National Gallery. This involves analysis of art display and its relations with art historiography, alongside institutional and architectural developments at the British Museum, the South Kensington Museum and the National Gallery. It is argued that the underpinning factor in all of these developments was a reformulation of the public museum's mission, which was in turn related to the electoral reform movement. In a potential situation of mass enfranchisement, the 'masses' should be well educated; the museum was openly identified as a useful institution in this sense. This consideration also influenced approaches to collecting and arranging artworks and to configuring their architectural setting within the museum, allowing for displays to be instructive in specific ways.

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Dissatisfaction with the British Museum and National Gallery buildings and their locations led to proposals to move the national collections, possibly merging and redefining them. Again the socio-political usefulness of the museum was key in determining where the national collections should be housed and in what form of building. This rich debate is analysed with full references to the various forums in and out of Parliament. Part one covers these issues in a thematic structure, examining all of the national collections, their interrelationships and their gradual development of discrete (yet sometimes arbitrary) museological territories. Part two focuses on the individual case of the National Gallery, observing how museological debate was brought to bear on the development of a specific institution. Every architectural development and redisplay is closely analysed in order to gauge the extent to which the products of debate were carried through into practice, and to comprehend the reasons why no museological grand project emerged in London.

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

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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.

Compelling and troubling, colorful and dark, black figures served as the quintessential image of difference in nineteenth-century European art; the essays in this volume further the investigation of constructions of blackness during this period. This collection marks a phase in the scholarship on images of blacks that moves beyond undifferentiated binaries like ?negative? and ?positive? that fail to reveal complexities, contradictions, and ambiguities. Essays that cover the late eighteenth through the early twentieth century explore the visuality of blackness in anti-slavery imagery, black

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women in Orientalist art, race and beauty in fin-de-si?e photography, the French brand of blackface minstrelsy, and a set of little-known images of an African model by Edvard Munch. In spite of the difficulty of resurrecting black lives in nineteenth-century Europe, one essay chronicles the rare instance of an American artist of color in mid-nineteenth-century Europe. With analyses of works ranging from G?cault's Raft of the Medusa, to portraits of the American actor Ira Aldridge, this volume provides new interpretations of nineteenth-century representations of blacks.

"I was in high spirits all through my unwise teens, considerably puffed up, after my drawings began to sell, with that pride of independence which was a new thing to daughters of that period."—The Reminiscences of Mary Hallock Foote Mary Hallock made what seems like an audacious move for a nineteenth-century young woman. She became an artist. She was not alone. Forced to become self-supporting by financial panics and civil war, thousands of young women moved to New York City between 1850 and 1880 to pursue careers as professional artists. Many of them trained with masters at the Cooper Union School of Design for Women, where they were imbued with the Unity of Art ideal, an aesthetic ideology that made no distinction between fine and applied arts or male and female abilities. These women became painters, designers, illustrators, engravers, colorists, and art teachers. They were encouraged by some of the era's best-known figures, among them Tribune editor Horace Greeley and mechanic/philanthropist Peter Cooper, who blamed the poverty and dependence of

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both women and workers on the separation of mental and manual labor in industrial society. The most acclaimed artists among them owed their success to New York's conspicuously egalitarian art institutions and the rise of the illustrated press. Yet within a generation their names, accomplishments, and the aesthetic ideal that guided them virtually disappeared from the history of American art. *Art Work: Women Artists and Democracy in Mid-Nineteenth-Century New York* recaptures the unfamiliar cultural landscape in which spirited young women, daring social reformers, and radical artisans succeeded in reuniting art and industry. In this interdisciplinary study, April F. Masten situates the aspirations and experience of these forgotten women artists, and the value of art work itself, at the heart of the capitalist transformation of American society. 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

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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.

This book provides, from a critical perspective, a first contact with the key debates and authors who, over the last 2,500 years, have tried to define, study and evaluate the arts in the west, as well as tell their stories so as to highlight Europe's outstanding achievements and supposed civilizational mission. It shows and deconstructs how the western theories and stories on different media – theatre, sculpture, literature, painting, photography, performance art, contemporary art, etc. – repeat and vary certain fixed

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ideas in diverse disciplines – from philosophy to media studies – so as to deal with and often repress arts' power. By drawing on texts from recent picture and image theory, as well as on present-day Amerindian authors, anthropologists and philosophers, this introductory panoramic survey argues for the need to question the power structure inherent in Eurocentric art discourses and to decolonise art studies, using Brazil's arts, its theory and history as a case study to do so.

Aesthetic Transcendentalism is a philosophy endorsing the qualitative and creative aspects of nature. Theoretically it argues for a metaphysical dimension of nature that is aesthetically real, pluralistic, and prolific. It directs our attention to the rich complexity of immediate experience, the possibility of discovering new aesthetic features about the world, and the transformative potential of art as an organic expression. This book presents the philosophy in its relationship to its historical roots in the philosophic and artistic traditions of nineteenth-century North America. In this multidisciplinary study, Nicholas L. Guardiano brings together a philosophic and literary figure in Ralph Waldo Emerson, the scientifically minded philosopher Charles S. Peirce, and the plastic arts in the form of American landscape painting. Guardiano evaluates this constellation of philosophers and artists in global perspective as it relates to other historical theories of metaphysics and aesthetics, while simultaneously performing a cultural analysis that identifies an essential feature of the American mind. Aesthetic Transcendentalism thus possesses abiding significance for our vital interactions with nature, daily experiences,

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and contemplations of great works of art. Aesthetic Transcendentalism in Emerson, Peirce, and Nineteenth-Century American Landscape Painting will be of interest to scholars of American philosophy and American art history, especially specialists of Charles S. Peirce, Ralph Waldo Emerson, and the Hudson River School painters. It will also appeal to philosophers working on systematic metaphysical theories of nature. Includes selections from major writers on various approaches to art theory, for example Freud, Jung, Marx, Heidegger.

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. The Symbolist art movement of the late nineteenth century forms an important bridge between Impressionism and Modernism. But because Symbolism, more than the two movements it links, emphasizes ideas over objects and events, it has suffered from vague and conflicting definitions. In *Symbolist Art in Context*,

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Michelle Facos offers a clearly written, comprehensive, and accessible description of this challenging subject. Reaching back into Romanticism for Symbolism's origins, Facos argues that Symbolism enabled artists (including Munch and Gauguin) to confront an increasingly uncertain and complex world—one to which pessimists responded with themes of decadence and degeneration and optimists with idealism and reform.

For forty years, this widely acclaimed classic has remained unsurpassed as an introduction to art in the Western world, boasting the matchless credibility of the Janson name. This newest update features a more contemporary, more colorful design and vast array of extraordinarily produced illustrations that have become the Janson hallmark. A narrative voice makes this book a truly enjoyable read, and carefully reviewed and revised updates to this edition offer the utmost clarity in contributions based on recent scholarship. Extensive captions for the book's incredible art program offer profound insight through the eyes of twentieth-century art historians speaking about specific pieces of art featured throughout. Significantly changed in this edition is the chapter on "The Late Renaissance," in which Janson offers a new perspective on the subject, tracing in detail the religious art tied to the Catholic Reform movement, whose early history is little known to many readers of art history. Janson has also rearranged early

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Renaissance art according to genres instead of time sequence, and he has followed the reinterpretation of Etruscan art begun in recent years by German and English art historians. With a truly humanist approach, this book gives written and visual meaning to the captivating story of what artists have tried to express—and why—for more than 30,000 years.

Key Writers on Art: From Antiquity to the Nineteenth Century offers a unique and authoritative guide to theories of art from Ancient Greece to the end of the Victorian era, written by an international panel of expert contributors. Arranged chronologically to provide an historical framework, the 43 entries analyze the ideas of key philosophers, historians, art historians, art critics, artists and social scientists, including Plato, Aquinas, Alberti, Michelangelo, de Piles, Burke, Schiller, Winckelmann, Kant, Hegel, Burckhardt, Marx, Tolstoy, Taine, Baudelaire, Nietzsche, Ruskin, Pater, Wölfflin and Riegl. Each entry includes: * a critical essay * a short biography * a bibliography listing both primary and secondary texts Unique in its range and accessibly written, this book, together with its companion volume Key Writers on Art: The Twentieth Century, provides an invaluable guide for students as well as general readers with an interest in art history, aesthetics and visual culture.

In this volume, the third in his classic series of texts surveying the history of art

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theory, Moshe Barasch traces the hidden patterns and interlocking themes in the study of art, from Impressionism to Abstract Art. Barasch details the immense social changes in the creation, presentation, and reception of art which have set the history of art theory on a vertiginous new course: the decreased relevance of workshops and art schools; the replacement of the treatise by the critical review; and the interrelation of new modes of scientific inquiry with artistic theory and praxis. The consequent changes in the ways in which critics as well as artists conceptualized paintings and sculptures were radical, marked by an obsession with intense, immediate sensory experiences, psychological reflection on the effects of art, and a magnetic pull to the exotic and alien, making for the most exciting and fertile period in the history of art criticism.

A study of the reflexive relationship between music and language in the nineteenth century, this book maintains a discrete historical focus while drawing upon an aesthetic going back to problems of epic delivery in ancient Greece. Reading Romantic reactions to music together with linguistic and economic conflicts brought about by the rise of journalism, the book pursues the tension around performativity that both connects and separates music and writing. Franz Liszt is the organizing figure in this detailed study of music in Heine and Baudelaire. The acclaimed virtuoso functions both as a metaphor for a musical

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mode of enunciation and as a historical referent. This dual status dramatizes the struggle at the heart of nineteenth-century aesthetics between poetic self-reference and realism's efforts to report the world accurately. Debates surrounding Liszt pinpoint the conflict between the view that locates sense in the process of its production and the contrary judgment privileging a stable meaning over the exteriority of its execution. This dualism also articulates the problematic relationship of the individual to general social and linguistic structures. The book's analyses of nineteenth-century theories of correspondence, along with the thematization of the "other arts," point to the limitations of analogy, the impossibility of a general theory of art, and a crisis of identity—that is, a shared non-identity—that can be the only common property among different discourses, genres, and media. *Virtuosity of the Nineteenth Century* offers a fresh reading of relatively marginal texts by canonical figures, addressing questions about the relation between the arts, the possibility of critical description, and the function of performativity.

Offering an examination of the *paragone*, meaning artistic rivalry, in nineteenth-century France and England, this book considers how artists were impacted by prevailing aesthetic theories, or institutional and cultural paradigms, to compete in the art world. The *paragone* has been considered primarily in the context of Renaissance art history,

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but in this book readers will see how the legacy of this humanistic competitive model survived into the late nineteenth century.

The mid-nineteenth century saw the introduction of publicly funded art education as an alternative to the established private institutions. Quinn explores the ways in which members of parliament applied Bentham's utilitarian philosophy to questions of public taste.

This book examines the sub-genre of prehistoric-themed paintings and how it captured the imagination of French academic painters from the 1880s to early 1900s. Its primary focus is the oeuvre of Fernand Cormon (1845–1924), one of the foremost history painters during the final quarter of the nineteenth century.

Without question, the tache (blot, patch, stain) is a central and recurring motif in nineteenth-century modernist painting. Manet's and the Impressionists' rejection of academic finish produced a surface where the strokes of paint were presented directly, as patches or blots, then indirectly as legible signs. C?nne, Seurat, and Signac painted exclusively with patches or dots. Through a series of close readings, this book looks at the tache as one of the most important features in nineteenth-century modernism. The tache is a potential meeting point between text and image and a pure trace of the artist's body. Even though each manifestation of tacheism generates its own specific cultural effects, this book represents the first time a scholar has looked at tacheism as a hidden continuum within modern art. With a methodological framework drawn from the

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semiotics of text and image, the author introduces a much-needed fine-tuning to the classic terms index, symbol, and icon. The concept of the tache as a ?crossing? of sign-types enables finer distinctions and observations than have been available thus far within the Peircean tradition. The ?sign-crossing? theory opens onto the whole terrain of interaction between visual art, art criticism, literature, philosophy, and psychology. The nineteenth century was a period of science and imagery: when scientific theories and discoveries challenged longstanding boundaries between animal, plant, and human, and when art and visual culture produced new notions about the place of the human in the natural world. Just as scientists relied on graphic representation to conceptualize their ideas, artists moved seamlessly between scientific debate and creative expression to support or contradict popular scientific theories--such as Darwin's theory of evolution and sexual selection--deliberately drawing on concepts in ways that allowed them to refute popular claims or disrupt conventional knowledges. Focusing on the close kinship between the arts and sciences during the Victorian period, the art historians contributing to this volume reveal the unique ways in which nineteenth-century British and American visual culture participated in making science, and in which science informed art at a crucial moment in the history of the development of the modern world. Together, they explore topics in geology, meteorology, medicine, anatomy, evolution, and zoology, as well as a range of media from photography to oil painting. They remind us that science and art are not tightly compartmentalized,

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separate influences. Rather, these are fields that share forms, manifest as waves, layers, lines, or geometries; that invest in the idea of the evolution of form; and that generate surprisingly kindred responses, such as pain, pleasure, empathy, and sympathy.

A transnational survey of the economic development of Europe, exploring why some regions advanced and some stayed behind.

Key Writers on Art: The Twentieth Century offers a unique and authoritative guide to modern responses to art. Featuring 48 essays on the most important twentieth century writers and thinkers and written by an international panel of expert contributors, it introduces readers to key approaches and analytical tools used in the study of contemporary art. It discusses writers such as Adorno, Barthes, Benjamin, Freud, Greenberg, Heuser, Kristeva, Merleau-Ponty, Pollock, Read and Sontag.

Discusses theories of form, the community of artists, naturalism, art and society, visionary art, and creativity as formulated by artists and critics of the period

The Encyclopedia of Nineteenth-Century Photography is the first comprehensive encyclopedia of world photography up to the beginning of the twentieth century. It sets out to be the standard, definitive reference work on the subject for years to come. Its coverage is global – an important ‘first’ in that authorities from all over the world have contributed their expertise and scholarship towards making this a

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truly comprehensive publication. The Encyclopedia presents new and groundbreaking research alongside accounts of the major established figures in the nineteenth century arena. Coverage includes all the key people, processes, equipment, movements, styles, debates and groupings which helped photography develop from being 'a solution in search of a problem' when first invented, to the essential communication tool, creative medium, and recorder of everyday life which it had become by the dawn of the twentieth century. The sheer breadth of coverage in the 1200 essays makes the Encyclopedia of Nineteenth-Century Photography an essential reference source for academics, students, researchers and libraries worldwide.

This is volume one in a four-volume edition of primary source materials that document the histories of design across the long nineteenth century. Each volume is arranged by appropriate sub-themes and it is the first set of primary sources to be gathered together in this comprehensive and accessible format. Design refers to more than simply products and personalities or even cultural ideas, it involves consideration of ways of design thinking and applications as well as the philosophies and the other disciplines that impinge upon it. Here, the first volume discusses the theories and discourses that underpinned nineteenth-century design, ranging from design reform to aesthetics, and from the question

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of ornament to design education. The volumes will be of interest to a range of scholars and students, including those in art and design history, visual culture, and nineteenth-century material culture. They will also be of interest to a broad range of scholars working in areas including aesthetics, gender, politics and philosophy.

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

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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.

Nineteenth-Century Theories of Art Univ of California Press

Places the work of Faraday, Kelvin, and other nineteenth-century physicists into historical context, and describes how discoveries in electromagnetism, thermodynamics, energy, atomic structure, the kinetic theory, and other topics relate to the Industrial Revolution and European nationalism

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Design refers to more than simply products and personalities or even cultural ideas, it involves consideration of ways of design thinking and applications as well as the philosophies and the other disciplines that impinge upon it. Here, the third volume considers the issues of design production and practices including debates about the role of machine and craft, the impact of new materials and technologies as well as issues of marketing and mediation. The volumes will be of interest to a range of scholars and students, including those in art and design history, visual culture, and nineteenth-century material culture. They will also be of interest to a broad range of scholars working in areas including aesthetics, gender, politics and philosophy.

This volume examines the work of Venetsianov, Bryullov, Ivanov, Fedotov and Perov, setting them within a Russian context and considering the relationship between Russian and European art as a whole.

The complex and coherent development of Japanese art during the course of the nineteenth century was inadvertently disrupted by a political event: the Meiji Restoration of 1868. Scholars of both the preceding Edo (1615-1868) and the succeeding Meiji (1868-1912) eras have shunned the decades bordering this arbitrary divide, thus creating an art-historical void that the former view as a period of waning technical and creative inventiveness and the latter as one

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threatened by Meiji reforms and indiscriminate westernization and modernization. *Challenging Past and Present*, to the contrary, demonstrates that the period 1840-1890, as seen progressively rather than retrospectively, experienced a dramatic transformation in the visual arts, which in turn made possible the creative achievements of the twentieth century

"Though comparatively short, it is no once-over-lightly chronicle full of insignificant names and dates. It brilliantly achieves its principal aim: to provide readers with a compact but broad and well rounded conception of the progress of the fine arts in America from ca. 1670 to the present day. . . . It is a fascinating book, full of new vistas; it has all the earmarks of an instant classic."—*American Artist* "[Taylor] describes changing definitions of art as much as he describes art itself, and he shows how the shifting forms of patronage affected the forms of art. He analyzes artists' associations . . . and he shows how museums and schools have expanded the audience for art. In short, he places artists and their work in cultural context. This treatment of the social history of art is the most original and intriguing aspect of Taylor's sketch."—*Journal of American History* "This is a brilliantly subtle book. It builds with one insight after another, and suddenly the reader finds that a whole new way of looking at American art is being proposed. . . . After decades of thinking and looking and teaching, Dr. Taylor has written it all

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down. This work will become a classic interpretation almost overnight."—Peter Marzio, director, Corcoran Gallery of Art "Interest in American art is unlikely to abate. . . . Mr. Taylor's short book is an invaluable guide through this activity and to its traditions."—Neil Harris, Wall Street Journal

First published in 2001. Routledge is an imprint of Taylor & Francis, an informa company.

Representations of music were employed to create a wider 'Orient' on the pages, stages and walls of nineteenth-century Britain. This book explores issues of orientalism, otherness, gender and sexuality that arise in artistic British representations of non-European musicians during this time, by utilizing recent theories of orientalism, and the subsidiary (particularly aesthetic and literary) theories both on which these theories were based and on which they have been influential. The author uses this theoretical framework of orientalism as a form of othering in order to analyse primary source materials, and in conjunction with musicological, literary and art theories, thus explores ways in which ideas of the Other were transformed over time and between different genres and artists. Part I, The Musical Stage, discusses elements of the libretti of popular musical stage works in this period, and the occasionally contradictory ways in which 'racial' Others was represented through text and music; a particular focus is the

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depiction of 'Oriental' women and ideas of sexuality. Through examination of this collection of libretti, the ways in which the writers of these works filter and romanticize the changing intellectual ideas of this era are explored. Part II, Works of Fiction, is a close study of the works of Sir Henry Rider Haggard, using other examples of popular fiction by his contemporary writers as contextualizing material, with the primary concern being to investigate how music is utilized in popular fiction to represent Other non-Europeans and in the creation of orientalized gender constructions. Part III, Visual Culture, is an analysis of images of music and the 'Orient' in examples of British 'high art', illustration and photography, investigating how the musical Other was visualized.

Art in Theory 1815-1900 provides the most wide-ranging and comprehensive collection of documents ever assembled on nineteenth-century theories of art.

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