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KEY=UNDER - WALLS BROOKLYNN

The Second Empire, 1852-1870

Art in France Under Napoleon III

Museum "**Presents the entire range of artistic production of the period: architectural drawings, decorative arts, sculpture, paintings, drawings, and photography.**"--Page 9.

“The” Second Empire 1852-1870

Art in France Under Napoleon III.

The Second Empire, 1852 to 1870

Art in France Under Napoleon III

The Second Empire, 1852-1870

Art in France Under Napoleon III :
[catalogue of an Exhibition Held At]
Philadelphia Museum of Art,
October 1-November 26, 1978, the
Detroit Institute of Arts, January 15-
March 18, 1979 [and] Grand Palais,
Paris, April 24-July 2, 1979

The Second Empire, 1852-1870

Art in France Under Napoleon III : a
Guide to the Exhibition, the Detroit
Institute of Arts, January 18-March
18, 1979

The Second Empire, 1852-1870. Art
in France Under Napoleon III.
Philadelphia Museum of Art, Oct. 1 -
Nov. 26, 1978, The Detroit Inst. of

Arts, Jan. 15 - March 18, 1979,
Grand Palais, Paris, April 24-July 2,
1979

The Second Empire 1852-1870

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Al.], October 1 1978 - July 2, 1979

The Second Empire

1852-1870 : Art in France Under
Napoleon 3. : Philadelphia Museum
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The Second Empire, 1852-1870

Art in France Under Napoleon
III; [catalogue of Exhibition Held

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The Second Empire

1852 - 1870 ; Art in France Under
 Napoleon III ; Philadelphia Museum
 of Art, October 1 - November 26,
 1978 ; The Detroit Institute of Arts,
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~Theœ Second Empire, 1852 - 1870
 Art in France Under Napoleon III ;
 Philadelphia Museum of Art,
 October 1 - November 26, 1978;

The Detroit Institute of Arts, January
14 - March 18, 1979; Grand Palais,
Paris, April 24 - July 2, 1979

The second Empire, 1852-1870

Paper Soldiers of French Second
Empire

In the Art of Jean-Benoît Pfeiffer

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!!

The Rise and Fall of the Second
Empire, 1852-1871

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 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 which 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 modernisation of French society was nonetheless a fitful and irregular process, and the role of the imperial government in that process of modernisation equally uncertain. The paradox of a dictatorship that liberalised itself was not the least perplexing phenomenon of an age in which stagnation and innovation were constantly juxtaposed.

Spectaculaire Second empire

1852-1870

Beaux Arts éditions

Dividing Paris

Urban Renewal and Social Inequality, 1852-1870

Princeton University Press "**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 of 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"--

Parisian Views

MIT Press 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.

Intervale

New and Selected Poems

LSU Press With a penetrating eye and a deep and spiritual intelligence, Betty Adcock writes poems that range from elegy to dark humor as they confront both loss and possibility. *Intervale*, selections from her first four books plus a new collection, traces the continuity of her vision and shows that lyric intensity can bring light to even the most obdurate darkness. Moving from the original loss of a world at her mother's death during the poet's sixth year to the world's loss of the arboreal leopards of Cambodia and Vietnam; from vanishing farmland to the endangered Sacred Harp music that once flourished in backwoods churches; from the difficult history of a little-known rural place to the weighted ruins of Greece -- these poems frame lessenings, divestations, and devastations in the midst of plenty. A wilderness disappears into cozy myth, farming into industry, tiger and elephant into zoos; the very ground underfoot, with its attendant necessities and contingencies, can seem to fade into fabrications we take for reality. The seam where such themes touch Adcock's personal history is the path these poems travel toward a harsh but luminous transcendence.

A Bibliography of Salon Criticism in Second Empire Paris

Cambridge University Press This 1986 bibliography provides a source for reviews of the state-sponsored Parisian exhibitions of painting and sculpture (salons) held during the Second Empire, 1852-70. It includes an extensive list of references each presented in a standard format, with titles, dates and ordering codes based on the holdings of the Bibliothèque Nationale in Paris. It is indexed by authors and by periodicals. The catalogued essays and articles are of fundamental importance in establishing a picture of contemporary reactions to art in mid-eighteenth-century France. Tourneux's standard work *Salons et expositions d'art ...*

Paris 1801-70 has long been out of print. By incorporating and correcting the relevant material from Tourneux, and adding many new references from unpublished and newspaper sources, the compilers have achieved a substantial increase in the amount and range of criticism available for analysis by cultural and literary historians.

The French Second Empire

An Anatomy of Political Power

Cambridge University Press **This book is about a major historical figure, Napoleon III, and a political regime. It examines how Louis-Napoleon Bonaparte (nephew of the first Napoleon) was able to secure election as President of the Republic and subsequently to launch a coup d'état to establish a Second Empire. It then considers the ways in which power was exercised by the new imperial regime. Later, apparent stability led Napoleon III to engage in a difficult process of transition towards a more liberal regime; but at the point of success the decision was taken to go to war against Prussia which resulted in a catastrophic defeat and the destruction of his regime. This is a most thoroughly researched book on the Second Empire, which makes a contribution to our knowledge of a vitally important period of French history following the 1848 revolution and the intense mid-century crisis.**

City of Light

The Rebuilding of Paris

Head of Zeus Ltd **A sparkling account of the nineteenth-century rebuilding of Paris as the most beautiful city in the world. 'This really is an impressive book' Sebastian Faulks. 'Brisk, vivid and unexpectedly stirring ... No one writes as evocatively and entertainingly about Paris as Christiansen does' Mail on Sunday. 'Every page is a pleasure, every building, every gas lamp brought shimmering to life ... Don't board the Eurostar without a copy' The Times. 'A wonderful book, amazingly vivid ... But also a truly original work of scholarship' Theodore Zeldin. In 1853 the French emperor Louis Napoleon inaugurated a vast and ambitious programme of public works, directed by Georges-Eugène Haussmann, the prefect of the Seine. Haussmann's renovation of Paris would transform the old medieval city of squalid slums and disease-ridden alleyways into a 'City of Light' - characterised by wide boulevards, apartment blocks, parks, squares and public monuments, new railway stations and department stores and a new system of public sanitation. City of Light charts a fifteen-year project of urban renewal which - despite the interruptions of war, revolution, corruption and bankruptcy - would set a template for nineteenth and early**

twentieth-century urban planning and create the enduring and globally familiar layout of modern Paris.

Changing France

Literature and Material Culture in the Second Empire

Anthem Press **The French Second Empire (1852-70) was a time of exceptionally rapid social, industrial and technological change. French literature also underwent fundamental changes during this period as writers embraced 'modernity' and incorporated new technologies, fashions and inventions into their work. Focusing on cultural areas such as exhibitions, transport, food, dress and photography, 'Changing France' shows how apparently trivial aspects of modern life provided Second Empire writers with a versatile means of thinking about deeper issues. This volume brings literature and material culture together to reveal how writing itself changed as writers recognised the extraordinarily rich possibilities of expression opened up to them by the changing material world.**

France and Its Empire Since 1870

Oxford University Press, USA **Providing an up-to-date synthesis of the history of an extraordinary nation--one that has been shrouded in myths, many of its own making--France and Its Empire Since 1870 seeks both to understand these myths and to uncover the complicated and often contradictory realities that underpin them. It situates modern French history in transnational and global contexts and also integrates the themes of imperialism and immigration into the traditional narrative. Authors Alice L. Conklin, Sarah Fishman, and Robert Zaretsky begin with the premise that while France and the U.S. are sister republics, they also exhibit profound differences that are as compelling as their apparent similarities. The authors frame the book around the contested emergence of the French Republic--a form of government that finally appears to have a permanent status in France--but whose birth pangs were much more protracted than those of the American Republic. Presenting a lively and coherent narrative of the major developments in France's tumultuous history since 1870, the authors organize the chapters around the country's many turning points and confrontations. They also offer detailed analyses of politics, society, and culture, considering the diverse viewpoints of men and women from every background including the working class and the bourgeoisie, immigrants, Catholics, Jews and Muslims, Bretons and Algerians, rebellious youth, and gays and lesbians.**

Crowns and colonies

European monarchies and overseas empires

Manchester University Press **Queen Victoria, who also bore the title of Empress of India, had a real and abiding interest in the British Empire, but other European monarchs also ruled over possessions 'beyond the seas'. This collection of original essays explores the connections between monarchy and colonialism, from the old regime empires down to the Commonwealth of today. With case studies drawn from Britain, France, the Netherlands, Germany and Italy, the chapters analyse constitutional questions about the role of the crown in overseas empires, the pomp and pageantry of the monarchy as it transferred to the colonies, and the fate of indigenous sovereigns under European colonial control. The volume, with chapters on North America, Asia, Africa and Australasia, provides new perspectives on colonial history, the governance of empire, and the transnational history of monarchies in modern Europe.**

A History of French Passions: Volume 1: Ambition, Love, and Politics

Clarendon Press **This is a history of the French which tries to explain their idiosyncrasies, enthusiasms and prejudices. It goes beyond the recital of events to investigate their attitudes and behaviour over an unusually wide range of activities. Volume I scrutinizes the peculiar way of thinking and of talking adopted by the French, their powerful sense of national identity, their ambivalent feelings about foreigners. It shows what it meant to be a Breton or a Provençal, an Alsatian or an Auvergnat. Volume II analyses French taste and the role of the artist. It enquires into the quality of life, the French view of happiness, friendship and comfort, humour, reactions to scientific progress, compromises with corruption and superstition. This major reinterpretation of France's achievement as a nation and of the individual experience of the French has taken its place as one of the great works of scholarship on modern France, and now re-appears in two paperback volumes.**

Les Chasses Du Second Empire, 1852-1870 (Ed.1882)

Hachette Livre - Bnf **Les chasses du second Empire, 1852-1870 / par A. de La Rue,...****Date de l'edition originale : 1882****Sujet de l'ouvrage : Chasse -- France -- 19e siecle****Ce livre est la reproduction fidele d'une oeuvre publiee avant 1920 et fait partie d'une collection de livres reimprimees a la demande editee par Hachette Livre, dans le cadre d'un partenariat avec la Bibliotheque nationale de France, offrant l'opportunit e d'acceder a des ouvrages anciens et souvent rares issus des fonds patrimoniaux de la BnF. Les oeuvres faisant partie de cette collection ont ete numerisees par la BnF et sont presentes sur Gallica, sa bibliotheque numerique. En entreprenant de redonner vie a ces ouvrages au travers d'une collection de livres reimprimees a la demande, nous leur donnons la possibilite de rencontrer un public elargi et participons a la transmission de connaissances et de savoirs parfois difficilement accessibles. Nous avons cherche a concilier la reproduction fidele d'un livre ancien a partir de sa version numerisee avec le souci d'un confort de lecture optimal. Nous esperons que les ouvrages de cette nouvelle collection vous apporteront entiere satisfaction. Pour plus d'informations, rendez-vous sur www.hachettebnf.fr<http://gallica.bnf.fr/ark:/12148/bpt6k28860c>**

À Bonaparte. [A satire in verse. By -
de Coetloury.]

Cavaliers and Cardinals

Nineteenth-century French

Anecdotal Paintings

University of Pennsylvania Press **Copy 1**

European Sculpture, 1400-1900, in
the Metropolitan Museum of Art

Metropolitan Museum of Art **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.

Impressionist and Post- impressionist Works from a British Collection

"Foreign Artists and Communities in Modern Paris, 1870-1914 "

Strangers in Paradise

Routledge **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.

Encyclopedia of Interior Design

Routledge First published in 1997. Routledge is an imprint of Taylor & Francis, an informa company.

The Complete Rougon-Macquart Cycle (All 20 Unabridged Novels in one volume)

e-artnow sro This carefully crafted ebook: "The Complete Rougon-Macquart Cycle (All 20 Unabridged Novels in one volume)" is formatted for your eReader with a functional and detailed table of contents. Les Rougon-Macquart is the collective title given to a cycle of twenty novels by French writer Émile Zola. Subtitled *Histoire naturelle et sociale d'une famille sous le Second Empire* (Natural and social history of a family under the Second Empire), it follows the life of a fictional family living during the Second French Empire (1852-1870) and is an example of French naturalism. Table of Contents: 1. La Fortune des Rougon (1871) 2. La Curée (1871-2) 3. Le Ventre de Paris (1873) 4. La Conquête de Plassans (1874) 5. La Faute de l'Abbé Mouret (1875) 6. Son Excellence Eugène Rougon (1876) 7. L'Assommoir (1877) 8. Une Page d'amour (1878) 9. Nana (1880) 10. Pot-Bouille (1882) 11. Au Bonheur des Dames (1883) 12. La Joie de vivre (1884) 13. Germinal (1885) 14. L'Œuvre (1886) 15. La Terre (1887) 16. Le Rêve (1888) 17. La Bête humaine (1890) 18. L'Argent (1891) 19. La Débâcle (1892) 20. Le Docteur Pascal (1893) The series began with *La Fortune des Rougon* (The Fortune of the Rougons), which introduces the Rougons and the Macquarts. Zola examines the impact of environment by varying the social, economic, and professional milieu in which each novel takes place. *La Curée* (The Kill) explores the land speculation and financial dealings that accompanied the renovation of Paris during the Second Empire. *Le Ventre de Paris* (Savage Paris; also translated as *The Fat and the Thin*) examines the structure of the Halles, the vast central marketplace of Paris. *Son Excellence Eugène Rougon* (His Excellency Eugène Rougon) traces the machinations and maneuverings of cabinet officials in Napoleon III's government. *L'Assommoir* (Drunkard) shows the effects of alcoholism in a working-class neighbourhood by focusing on the rise and decline of a laundress, Gervaise Macquart. *Nana* follows the life of Gervaise's daughter as her economic circumstances and hereditary penchants lead her to a

career as an actress, then a courtesan. *Au Bonheur des dames* (Ladies' Delight) depicts the mechanisms of a new economic entity, the department store, and its impact on smaller merchants. *Germinal* depicts life in a mining community by highlighting relations between the bourgeoisie and the working class. A quite different work, *L'Oeuvre* (The Masterpiece), explores the milieu of the art world and the relationships among the arts through an examination of the friendship between an Impressionist painter, Claude Lantier, and a naturalist novelist, Pierre Sandoz. In *La Terre* (Earth) Zola depicts what he considered to be the sordid lust for land among the French peasantry. In *La Bête humaine* (The Human Beast) he analyzes the hereditary urge to kill that haunts the Lantier branch of the family. *La Débâcle* (The Debacle) traces both the defeat of the French army by the Germans at the Battle of Sedan in 1870 and the anarchist uprising of the Paris Commune. Finally, in *Le Docteur Pascal* (Doctor Pascal) he uses the main character, the doctor Pascal Rougon, armed with a genealogical tree of the Rougon-Macquart family published with the novel, to expound the theories of heredity underlying the entire series. Émile Zola (1840 - 1902), French novelist, critic, and political activist who was the most prominent French novelist of the late 19th century. He was noted for his theories of naturalism, which underlie his monumental 20-novel series *Les Rougon-Macquart*, and for his intervention in the Dreyfus Affair through his famous open letter, "J'accuse."

Fictions of Emancipation: Carpeaux's *Why Born Enslaved!* Reconsidered

[Metropolitan Museum of Art](#) **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.**

Empire of Landscape

Space and Ideology in French Colonial Algeria

Penn State Press "Explores visual culture and the social history of art through an analysis of French images of nineteenth-century Algeria"-- Provided by publisher.

Nadar

Metropolitan Museum of Art Nadar, whose real name was Felix Tournachon (1820-1910), was a conspicuous, even astonishing presence in nineteenth-century France. Engaging and quick-witted, he invented himself over and over as a bohemian writer, a journalist, a romantic utopian, a caricaturist, a portrait photographer, a balloonist, an entrepreneur, a prophet of aeronautics. The name "Nadar" was on everyone's lips. Today, it is Nadar's photography that is remembered. His sitters, who were often his friends, included the great men and women of his time: Dumas, Rossini, Baudelaire, Sarah Bernhardt, Daumier, Berlioz, George Sand, Delacroix. Nadar's legendary name has been attached not only to his original photographs but to reprints, copies and a great deal of studio work. For that reason, this volume exactingly reproduces some one hundred photographs from the years 1854-60, the period of his earliest and finest photography, allowing viewers to become familiar with the subtle light and balanced, velvety tones that distinguish Nadar's original work. Accompanying the photographs are essays that shed new light on the many facets of Nadar.

"Sculptors and Design Reform in France, 1848 to 1895 "

Sculpture and the Decorative Arts

Routledge 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.

Cézanne's Early Imagery

Univ of California Press Examines Cezanne's use of imagery in his earliest works, the years before he turned to impressionism

Four French Symbolists

A Sourcebook on Pierre Puvis de Chavannes, Gustave Moreau, Odilon Redon, and Maurice Denis

Greenwood Publishing Group 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.

The Student's France

A History of France from the Earliest Times to the Establishment of the Second Empire in 1852