

CONTENTS

INTRODUCTION: CRITICAL ART AND HISTORY 11

The First Modern Century 11

Art and Emancipation, Art and Reaction 13

The Nineteenth-Century Origins of Critical Art History 16

A Critical Survey of Nineteenth-Century Art 18

CLASSICISM AND ROMANTICISM

1 THOMAS CROW PATRIOTISM AND VIRTUE: DAVID TO THE YOUNG INGRES 22

The Cult of Civic Virtue 22

A Call to Order 23

The Enterprise of Women 26

The Circle of Men 30

A Violent Patrimony 33

Tragedy and the Republic of Equals 34

Figures of Revolutionary Virtue 37

Figures of Revolutionary Death 39

Leaving Terror Behind 42

The Sublime of Authoritarianism 52

Dreams Beyond History 56

2 THOMAS CROW CLASSICISM IN CRISIS: GROS TO DELACROIX 59

Force of Arms 59

An Imperial Antiquity 61

The Artist Hero in the Face of Empire 68

Return from the Wreckage 70

Punishments of the Damned 75

Suicide of the Despot 80

3 THE TENSIONS OF ENLIGHTENMENT: GOYA 86

Reason and Madness: Conflicts of the Age 86

The Image of the *Pueblo*: The Later Art of Goya 94

4 BRIAN LUKACHER VISIONARY HISTORY PAINTING:

BLAKE AND HIS CONTEMPORARIES 106

Blake's Revolution 106

Body Politics and Religious Mysticism 107

Blake's Public Art 111

Blake and Contemporary English Art of the Sublime 114

Prophecy and Prehistory 118

5 BRIAN LUKACHER NATURE AND HISTORY IN ENGLISH

ROMANTIC LANDSCAPE PAINTING 123

Landscape Instincts and the Picturesque 123

Ruins and Cities 126

Constable's Rustic Naturalism 130

Constable and the Ruin of England 131

Visionary Landscapes of Palmer and Martin 135

Turner's Meaningful Obscurity 139

Turner's Later Work 140

6 BRIAN LUKACHER LANDSCAPE ART AND ROMANTIC NATIONALISM
IN GERMANY AND AMERICA 146

Runge's New Age 146

A Soulful Past: Lukasbund 150

Friedrich and the Mediation of Landscape 154

Progress and its Discontents: Thomas Cole and the American Landscape 155

To Silence or to Reveal Nature's Allegory 160

7 BRIAN LUKACHER ARCHITECTURE UNSHACKLED, 1790–1851 164

A Modern Enlightenment 164

The New Architecture of Social Institutions 167

Architecture and the Gothic Imagination 171

Changing Urban Landscapes 174

Faith or Technology 178

NEW WORLD FRONTIERS

8 FRANCES K. POHL OLD WORLD, NEW WORLD: THE ENCOUNTER OF CULTURES
ON THE AMERICAN FRONTIER 184

The Buckskin Jacket and the Parker Pen 184

The Myth of the Frontier 185

The Stain on a Painter's Palette: Charles Bird King and George Catlin 190

Alternative Representations: Photography and Ledger Art 197

9 FRANCES K. POHL BLACK AND WHITE IN AMERICA 205

America as an African Invention 205

African Americans and the Civil War 211

Images of Reconstruction: *Prisoners From the Front* and *A Visit From the Old Mistress* 218

The African American Artist at Home and Abroad: Edmonia Lewis and Henry Osawa Tanner 222

REALISM AND NATURALISM

10 THE GENERATION OF 1830 AND THE CRISIS
IN THE PUBLIC SPHERE 232

Romanticism and the Burden of Truth 232

The July Monarchy and the Art of the *Juste Milieu* 235

The Paradox of Patriotism: David d'Angers's Pantheon Pediment 240

Classicism and the Woman Question: Thomas Couture 246

11 THE RHETORIC OF REALISM: COURBET AND THE ORIGINS
OF THE AVANT-GARDE 250

Rhetorics of Realist Art and Politics 250

Courbet's Trilogy of 1849–50 260

Courbet's *The Studio of the Painter* 267

12 DAVID LLEWELLYN PHILLIPS PHOTOGRAPHY, MODERNITY, AND ART 273

Natural Magic 273

Commercial Portraiture and the Industrialization of Photography 281

Photography, Art, and the Debate over Focus 290

Amateurs and Artists 300

13 THE DECLINE OF HISTORY PAINTING:
GERMANY, ITALY, FRANCE, AND RUSSIA 309
 The Rise of Naturalism in Germany 309
 The Italian Macchiaioli 312
 Individualism and Naturalism in French Salon Art 316
 Challenges to Academic Painting in Russia 323

MODERN ART AND LIFE

14 ARCHITECTURE AND DESIGN IN THE AGE OF INDUSTRY 326
 Handcraft and Machine Production 326
 Opposition to Mechanization 330
 William Morris 331
 Arts and Crafts Architecture and Town Planning 335
 Reconciliation with the Machine 340
 The Architecture of World's Fairs and Capitalist Commerce 344

15 MANET AND THE IMPRESSIONISTS 350
 Edouard Manet and Haussmannization 350
 Manet's *Olympia* 354
 Impressionism and the Commodity 357

16 LINDA NOCHLIN ISSUES OF GENDER IN CASSATT AND EAKINS 369
 Gender and Difference 369
 The Portrait 375
 Cassatt and the Gaze 377
 Eakins and the American Hero 378
 Women and Children 380
 Cassatt, Eakins, and the Modern Allegory 383

17 MASS CULTURE AND UTOPIA: SEURAT AND NEOIMPRESSIONISM 388
 The Antinomies of Georges Seurat 388
 Seurat's Drawings and their Dispersion of Meaning 388
 A "Manifesto Painting": *A Sunday Afternoon on the Island of the Grande Jatte* 391
 Mass Culture and the Paradox of Pleasure: *Chahut* 397

18 THE APPEAL OF MODERN ART: TOULOUSE-LAUTREC 402

Novelty and Desire 402

The Crowd 402

Toulouse-Lautrec and Urban Art 403

Modern Form, Popular Content 406

Poster Art 407

The Metropolitan Fetish 408

19 ABSTRACTION AND POPULISM: VAN GOGH 410

Seurat and Van Gogh Compared 410

Two Myths about Van Gogh 411

Van Gogh's First Statements of Purpose 413

Early Art in The Hague and Neunen: *The Potato Eaters* 413

Academic Training and Avant-Garde Education in Antwerp and Paris 417

Van Gogh in Arles 421

Starry Night and Critical Modernism 424

20 SYMBOLISM AND THE DIALECTICS OF RETREAT 426

Modernism versus Symbolism 426

The Rhetoric of Symbolism 428

Gauguin and Symbolism in Brittany 429

Ensor and Populism 432

Symbolist Landscape Painting: Munch, Redon, Monet, and Hodler 439

The Vienna Secession 450

Gauguin and Symbolism in Tahiti 451

21 THE FAILURE AND SUCCESS OF CÉZANNE 460

Symbolism *in Extremis* 460

Cézanne: The Cultural Revolutionary 460

Cézanne's Development: The Quest for Totality 462

Cézanne's Artistic Maturity 466

Cézanne and the End of Nineteenth-Century Art 470

Chronology 474

Glossary 485

Select Bibliography 489

List of Illustrations 493

Index 499