

Victorian Nude Sexuality Morality And Art

Nights Out Judith Walkowitz 2012-05-15 London's Soho district underwent a spectacular transformation between the late Victorian era and the end of the Second World War: its old buildings and dark streets infamous for sex, crime, political disloyalty, and ethnic diversity became a center of culinary and cultural tourism servicing patrons of nearby shops and theaters. Indulgences for the privileged and the upwardly mobile edged a dangerous, transgressive space imagined to be "outside" the nation. Treating Soho as exceptional, but also representative of London's urban transformation, Judith Walkowitz shows how the area's foreignness and porousness were key to the explosion of culture and development of modernity in the first half of the twentieth century. She draws on a vast and unusual range of sources to stitch together a rich patchwork quilt of vivid stories and unforgettable characters, revealing how Soho became a showcase for a new cosmopolitan identity.

The Pre-Raphaelite Body J. B. Bullen 1998 Pre-Raphaelitism was the first avant-garde movement in Britain. It shocked its first audience, and as it modulated into Aestheticism it continued to disturb the British public. In this fresh and original study, Professor Bullen traces the sources of that shock to the representation of the human body. By examining the discourses which were developed to denounce or to explain the new art forms he shows that the distorted, maimed, or eroticized body formed the principal focus of anxiety in nineteenth-century criticism. Using a truly interdisciplinary method he relates the painting of Millais and other early Pre-Raphaelites to fears about cholera and Catholicism; he demonstrates how the body of the sexualized female became an object of obsessive fascination in the painting and poetry of Dante Gabriel Rossetti and William Morris; he locates the writing of Swinburne and Prater in the context of the debate over the 'Woman Question', and he shows how the responses to the 'Aesthetic' painting of Burne-Jones were conditioned by the sexual psychopathology of mid nineteenth-century mental science.

The Flâneur Abroad Richard Wrigley 2014-10-17 This volume offers new perspectives on a crucial figure of nineteenth-century cultural history - the flâneur. Recent writing on the flâneur has given little sustained attention to the widespread adaptation of the flâneur outside Paris, let alone outside France and indeed Europe, whether in the form of historic antecedents, modern sequels, or contemporary echoes. Yet it is clear that the allure of the flâneur's persona has led to its translation and adoption far beyond Parisian boulevards and passages, and this in different media and literary genres. This volume maps some of the flâneur's travels and transpositions. How far the flâneur is dependent on Paris as a milieu is opened up for questioning: for all the international dispersal of this idea and model, in some sense Paris is always present, if only as a reference to kick against or replace. When modern flâneurs step out in foreign cities, how much of a Parisian ethos clings to them, however they might claim independence? Cities which provide counterpoints to Paris discussed here are Amsterdam, Brussels, Dublin, Le Havre, London, Madrid, New York, Prague, and St Petersburg. This internationalised view also reconsiders the nature of the flâneur, and revises stereotypes based on Walter Benjamin's account of Baudelaire. Another key feature is the chapters which analyse the flâneur in terms of visual representations, whether graphic illustration, streetscapes, urban design, cinema, or album covers (related to musical examples from the 1950s to the present).

After the Pre-Raphaelites Elizabeth Prettejohn 1999 What happened in Victorian painting and sculpture after the pre-Raphaelites? Aestheticism has been called the next avant-garde movement but attention has centred on literary figures such as Algernon Charles Swinburn, Walter Peter and Oscar Wilde. This volume overviews parallel trends in the visual arts, including the work of Dante Gabriel Rossetti, James McNeil Whistler, Edward Burne-Jones, Simeon Solomon and Albert Moore among others.

"The Concept of the 'Master' in Art Education in Britain and Ireland, 1770 to the Present " Matthew C. Potter 2017-07-05 A novel

investigation into art pedagogy and constructions of national identities in Britain and Ireland, this collection explores the student-master relationship in case studies ranging chronologically from 1770 to 2013, and geographically over the national art schools of England, Ireland, Scotland and Wales. Essays explore the manner in which the Old Masters were deployed in education; fuelled the individual creativity of art teachers and students; were used as a rhetorical tool for promoting cultural projects in the core and periphery of the British Isles; and united as well as divided opinions in response to changing expectations in discourse on art and education. Case studies examined in this book include the sophisticated tradition of 'academic' inquiry of establishment figures, like Joshua Reynolds and Frederic Leighton, as well as examples of radical reform undertaken by key individuals in the history of art education, such as Edward Poynter and William Coldstream. The role of 'Modern Masters' (like William Orpen, Augustus John, Gwen John and Jeff Wall) is also discussed along with the need for students and teachers to master the realm of art theory in their studio-based learning environments, and the ultimate pedagogical repercussions of postmodern assaults on the academic bastions of the Old Masters.

Grand Designs Lara Kriegel 2007-12-12 With this richly illustrated history of industrial design reform in nineteenth-century Britain, Lara Kriegel demonstrates that preoccupations with trade, labor, and manufacture lay at the heart of debates about cultural institutions during the Victorian era. Through aesthetic reform, Victorians sought to redress the inferiority of British crafts in comparison to those made on the continent and in the colonies. Declaring a crisis of design and workmanship among the British laboring classes, reformers pioneered schools of design, copyright protections, and spectacular displays of industrial and imperial wares, most notably the Great Exhibition of 1851. Their efforts culminated with the establishment of the South Kensington Museum, predecessor to the Victoria and Albert Museum, which stands today as home to the world's foremost collection of the decorative and applied arts. Kriegel's identification of the significant links between markets and museums, and between economics and aesthetics, amounts to a rethinking of Victorian cultural formation. Drawing on a wide range of sources, including museum guidebooks, design manuals, illustrated newspapers, pattern books, and government reports, Kriegel brings to life the many Victorians who claimed a stake in aesthetic reform during the middle years of the nineteenth century. The aspiring artists who attended the Government School of Design, the embattled provincial printers who sought a strengthened industrial copyright, the exhibition-going millions who visited the Crystal Palace, the lower-middle-class consumers who learned new principles of taste in metropolitan museums, and the working men of London who critiqued the city's art and design collections—all are cast by Kriegel as leading cultural actors of their day. *Grand Designs* shows how these Victorians vied to upend aesthetic hierarchies in an imperial age and, in the process, to refashion London's public culture.

Thomas Eakins and the Uses of History Akela Reason 2010-04-29 The first book-length study to explore the Philadelphia realist artist's lifelong fascination with historical themes, this examination of Eakins reveals that he envisioned his artistic legacy in terms different from those by which twentieth-century art historians have typically defined his art.

The Making of Women Artists in Victorian England Jo Devereux 2016-07-27 When women were admitted to the Royal Academy Schools in 1860, female art students gained a foothold in the most conservative art institution in England. The Royal Female College of Art, the South Kensington Schools and the Slade School of Fine Art also produced increasing numbers of women artists. Their entry into a male-dominated art world altered the perspective of other artists and the public. They came from disparate levels of society--Princess Louise, the fourth daughter of Queen Victoria, studied sculpture at the National Art Training School--yet they all shared ambition, talent and courage. Analyzing their education and careers, this book argues that the women who attended the art schools during the 1860s and 1870s--including Kate Greenaway, Elizabeth Butler, Helen Allingham, Evelyn De Morgan and Henrietta Rae--produced work that would accommodate yet subtly challenge the orthodoxies of the fine art

establishment. Without their contributions, Victorian art would be not simply the poorer but hardly recognizable to us today.

Modern Art Pam Meecham 2013-11-26 Revised and restructured, this second edition of *Modern Art* traces the historical and contemporary contexts for understanding modern art movements, and the theories that influenced and attempted to explain them. Its radical approach foregoes the chronological approach to art movements in favour of looking at the ways in which art has been understood. The editors investigate the main developments in art interpretation and draw examples from a wide range of genres including painting, sculpture, photography, installation and performance art. This second edition has been fully updated to include many more examples of recent art practice, as well as an expanded glossary and comprehensive marginal notes providing definitions of key terms. Extensively illustrated with a wide range of visual examples, *Modern Art* is the essential textbook for students of art history.

Lewis Carroll's Photography and Modern Childhood Diane Waggoner 2020-05-26 *Pictures and conversations : photographic meaning -- Liddell girls : Alice and her sisters -- Pretty boys and little men : becoming a boy -- Theatrical transformations : fancy dress -- In fairyland : partial dress and the nude.*

Critical Exchange Carol Adlam 2009 This collection examines the development of art criticism across Russia and Western Europe in the eighteenth and nineteenth centuries. Art criticism articulated local ideas about functions of art but, more importantly, it also became one of the most responsive fields in which a larger, transnational European exchange of ideas about the role of critical discourse could take place. Art criticism of this period was also rich in rhetorical strategies and textual diversity. International contributors to this volume, who include art historians, cultural historians, and specialists in critical and philosophical discourse, examine the emergence of art critical discourse in a variety of cultural and geo-political contexts.

The Victorians and the Visual Imagination Kate Flint 2000-08-28 Richly illustrated study drawing on art, literature and science to explore Victorian attitudes towards sight.

Evelyn Pickering De Morgan and the Allegorical Body Elise Lawton Smith 2002 "This study of her work confirms that the idea of progress toward the afterlife is a recurrent motif, arising from a personal involvement in the movement of Spiritualism and paralleling the automatic writing passages in *The Result of an Experiment* (1909), anonymously published by Evelyn and her husband William De Morgan."

The World in Paint David Peters Corbett 2004 Familiar narratives about the nature of English modernism, &"tradition,&" and &"periodization,&" together with the &"literary&" character of English art from the mid-nineteenth to the early twentieth centuries, are abandoned in this innovative and important book. In their stead, David Peters Corbett proposes a new way of looking at this painting from the Pre-Raphaelites to the Vorticists. Arguing that art history has been too reluctant to confront the fundamental question of how and what the consistency and application of paint signifies, Corbett investigates the work of English artists&—among them Rossetti, Burne-Jones, Leighton, Watts, Whistler, Sickert, and the modernists of 1914 &—through a historical examination of the meanings of the visual in English culture. By revealing that for many artists and thinkers the visual promised to deliver a more profound understanding of the world than language, the book offers a new reading of the art of the period between 1848 and the First World War.

The Victorian Nude Alison Smith 1996 Smith reveals how images of the nude were used at all levels of Victorian culture, from prestigious high-art paintings through to photographs and popular entertainments; and discusses the many views as to whether these were legitimate forms of representation or, in fact, pornography and an incitement to unregulated sexual activity.

Dictionary of Artists' Models Jill Berk Jiminez 2013-10-15 First Published in 2001. Routledge is an imprint of Taylor & Francis, an informa company.

Frederic Leighton KerenRosa Hammerschlag 2017-07-05 Keren Rosa Hammerschlag's *Frederic Leighton: Death, Mortality, Resurrection* offers a timely reexamination of the art of the late Victorian period's most institutionally powerful artist, Frederic Lord Leighton (1830-1896). As President of the Royal Academy from 1878 to 1896, Leighton was committed to the pursuit of beauty in art through the depiction of classical subjects, executed according to an academic working-method. But as this book reveals, Leighton's art and discourse were beset by the realisation that academic art would likely die with him. Rather than achieving classical perfection, Hammerschlag argues, Leighton's figures hover in transitional states between realism and idealism, flesh and marble, life and death, as gothic distortions of the classical ideal. The author undertakes close readings of key paintings, sculptures, frescos and drawings in Leighton's oeuvre, and situates them in the context of contemporaneous debates about death and resurrection in theology, archaeology and medicine. The outcome is a pleasurable macabre counter-biography that reconfigures what it meant to be not just a late-Victorian neoclassicist and royal academician, but President of the Victorian Royal Academy.

Man Made Martin A. Berger 2000 "Berger's original readings provide altogether new and compelling ways to understand some of Eakins's most well-known paintings."--Alexander Nemerov, Stanford University "This book is most interesting. Berger rereads a number of Eakins's paintings and makes use of recent investigations about the meaning of manhood in the nineteenth century. *Man Made* casts much of Eakins's life and work into new light."--Elizabeth Johns, author of *Thomas Eakins: The Heroism of Modern Life* "During the last decade, Martin Berger has been the most perceptive and sophisticated critic of masculinity in nineteenth-century American art. With this book he consolidates that analysis triumphantly--and extends its implications, first into a consideration of all of Eakins's oeuvre, and then into related discourses of sexuality, domesticity, and race. *Man Made* has useful things to say to scholars in all fields of American culture. In addition, it now becomes the most interesting book on Eakins since Elizabeth Johns's groundbreaking work, *Thomas Eakins: The Heroism of Modern Life*, first published nearly twenty years ago."--Bruce Robertson, University of California, Santa Barbara

The Literate Eye Rachel Teukolsky 2009-07-30 In Victorian Britain, authors produced a luminous and influential body of writings about the visual arts. From John Ruskin's five-volume celebration of J. M.W. Turner to Walter Pater's essays on the Italian Renaissance, Victorian writers disseminated a new idea in the nineteenth century, that art spectatorship could provide one of the most intense and meaningful forms of human experience. In *The Literate Eye*, Rachel Teukolsky analyzes the vivid archive of Victorian art writing to reveal the key role played by nineteenth-century authors in the rise of modernist aesthetics. Though traditional accounts locate a break between Victorian values and the experimental styles of the twentieth century, Teukolsky traces how certain art writers promoted a formalism that would come to dominate canons of twentieth-century art. Well-known texts by Ruskin, Pater, and Wilde appear alongside lesser-known texts drawn from the rich field of Victorian print culture, including gallery reviews, scientific treatises, satirical cartoons, and tracts on early photography. Spanning the years 1840 to 1910, her argument lends a new understanding to the transition from Victorianism to modernism, a period of especially lively exchange between artists and intellectuals, here narrated with careful attention to the historical particularities and real events that informed British aesthetic values. Lavishly illustrated and marked by meticulous research, *The Literate Eye* offers an eloquent argument for the influence of Victorian art culture on the museum worlds of modernism, in a revisionary account that ultimately relocates the notion of "the modern" to the heart of the nineteenth century.

English Art, 1860-1914 David Peters Corbett 2000 How modern is the art made in England between 1860 and 1914? England in the period was a highly modernized society, but the art it produced is not modernist in the sense that the word has been used to describe advanced French art of the 19th and 20th centuries. This book breaks the association of modern art in England with French models and to describe anew the relationship between English art, England's artists and their modern culture.

The Naked Christ Dan Le 2012-08-22 The cross of Christ is undeniably central to the Christian faith. But, how can the cruelty and brutality of a two-thousand-year-old Roman cross touch base with a hedonistic world that has been so desensitized towards violence? Within the postmodern setting of a body-obsessed culture, Christianity urgently requires an innovative and stimulating way of understanding the cross and its atoning significance. At the heart of this book is the Naked Christ--an emblem through which the author draws on the rich resources of the Christian tradition in its portrayal of the cross. He explores how the metaphors of nakedness and clothing can encapsulate aspects of atonement and enable them to be understood within a variety of contemporary contexts. The Naked Christ is a useful resource for anyone seeking fresh ways to express what the cross of Christ means to contemporary culture.

Alfred Gilbert's Aestheticism Jason Edwards 2017-07-05 Alfred Gilbert's Aestheticism presents the first sustained re-evaluation of the life and work of one of the most acclaimed sculptors of the late-Victorian period. Drawing on important new archival sources, this ground-breaking study challenges the customary assumption that Aestheticism was primarily a literary, painterly or architectural phenomena. Jason Edwards reveals both the diverse ways in which Gilbert's sculptures operated within the context of Aestheticism and also how these works provided a unique and provocative commentary on the history of masculine friendship and eroticism in the period leading up to and beyond the Wilde trials in 1895. Detailed readings are offered of the relationship of Gilbert's work to essays by Pater and Swinburne, poems, plays, and novels by Wilde and W. S. Gilbert, and paintings by Burne-Jones, Leighton, Rossetti, Solomon, Whistler, and Watts. With over 90 illustrations, including key contemporary photographs showing Gilbert's works in their original contexts, this book makes a major contribution to the field of Victorian sculpture studies.

The Bourgeois Franco Moretti 2013-06-04 "The bourgeois ... Not so long ago, this notion seemed indispensable to social analysis; these days, one might go years without hearing it mentioned. Capitalism is more powerful than ever, but its human embodiment seems to have vanished. 'I am a member of the bourgeois class, feel myself to be such, and have been brought up on its opinions and ideals,' wrote Max Weber, in 1895. Who could repeat these words today? Bourgeois 'opinions and ideals'-what are they?" Thus begins Franco Moretti's study of the bourgeois in modern European literature--a major new analysis of the once-dominant culture and its literary decline and fall. Moretti's gallery of individual portraits is entwined with the analysis of specific keywords--"useful" and "earnest," "efficiency," "influence," "comfort," "roba"--and of the formal mutations of the medium of prose. From the "working master" of the opening chapter, through the seriousness of nineteenth-century novels, the conservative hegemony of Victorian Britain, the "national malformations" of the Southern and Eastern periphery, and the radical self-critique of Ibsen's twelve-play cycle, the book charts the vicissitudes of bourgeois culture, exploring the causes for its historical weakness, and for its current irrelevance.

The Exotic Woman in Nineteenth-century British Fiction and Culture Piya Pal-Lapinski 2005 A fresh and provocative approach to representations of exotic women in Victorian Britain.

Encyclopedia of Nineteenth-Century Photography John Hannavy 2013-12-16 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 truly comprehensive publication. The Encyclopedia presents new and ground-breaking 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.

Networks of Influence and Power Robert Lee 2023-12-01 During the nineteenth century Liverpool became the heart of an international maritime network. As the 'second city' of Empire, its merchants and shipowners operated within a transnational commercial and financial system, while its trading connections stimulated the development of new markets and their integration within an increasingly global economy. This ground-breaking volume brings together ten original contributions that reflect upon the development of the city's business community from the early-nineteenth century to the outbreak of the First World War with an emphasis on the period from 1851 to 1912. It offers the first detailed analysis of Liverpool's merchant community within a conceptual and historiographical framework which focuses on the economic, social and cultural role of business elites in the nineteenth century. It explores the extent to which business success was predicated on the maintenance of networks of trust; analyses the importance of business culture in structuring commercial operations; and discusses the role of ethics, trust and reputation within the changing framework of the business environment. Particular attention is paid to the role of women and the important contribution of the family to commercial success and the maintenance of social networks. Changes in business practice and social networks are also examined within a spatial context in order to assess the impact of the development of a distinct commercial centre and the clustering of commercial activity on interaction, reputation and trust, while particular attention is paid to the effect of suburbanization on existing associational networks, the social cohesiveness of business culture, and the cultural identity of the merchant community as a whole.

Depicting Dante in Anglo-Italian Literary and Visual Arts Christoph Lehner 2017-05-11 In the course of 750 years, Dante Alighieri has been made into a universally important icon deeply engrained in the world's cultural memory. This book examines key stages of Dante's appropriation in Western cultural history by exploring the intermedial relationship between Dante's *Divina Commedia*, the tradition of his iconography, and selected historical, literary and artistic responses from British artists in the 19th and 20th centuries. The images and iconographies created out of Dantean appropriations almost always centre around the triad of allegory, authority and authenticity. These three important aspects of revisiting Dante are found in the Dantean image fostered in Florence in the 14th and 15th centuries and feature prominently in the works of Dante Gabriel Rossetti, T. S. Eliot and Tom Phillips. Their appropriation of Dante represents landmarks in the productive reception of the Florentine, and is invariably linked to a tradition of Dante studies established in Britain during the middle of the 19th century. For Dante Gabriel Rossetti the Florentine provides a model for Victorian Dantean self-fashioning and becomes an allegory of authenticity and morality. For T. S. Eliot, Dante represents the voice of literary authority in Modernist poetry and serves as the allegory of a visionary European author. For Tom Phillips, the engagement with Dante and his text represents an intertextual and intermedial endeavour, which provides him with a rich cultural tapestry of art, thought and ideas on the Western world. The main focus of this study, therefore, is on how Dante's image was fixed in the first 200 years of his appropriation in Florence, how fruitfully the Dantean images and his text have been taken up and used for creative and intellectual production in Britain over the course of the past centuries, and what moral, literary, or political messages they continue to convey.

The Warm South Robert Holland 2018-10-02 An evocative exploration of the impact of the Mediterranean on British culture, ranging from the mid-eighteenth century to today Ever since the age of the Grand Tour in the eighteenth century, the Mediterranean has had a significant pull for Britons—including many painters and poets—who sought from it the inspiration, beauty, and fulfillment that evaded them at home. Referred to as "Magick Land" by one traveler, dreams about the Mediterranean, and responses to it, went on to shape the culture of a nation. Written by one of the world's leading historians of the Mediterranean, this book charts how a new sensibility arose from British engagement with the Mediterranean, ancient and modern. Ranging from Byron's poetry to Damien Hirst's installations, Robert Holland shows that while idealized visions and aspirations

often met with disillusionment and frustration, the Mediterranean also offered a notably insular society the chance to enrich itself through an imagined world of color, carnival, and sensual self-discovery.

Darwin and the Making of Sexual Selection Evelleen Richards 2017-04-27 Sexual selection, or the struggle for mates, was of considerable strategic importance to Darwin's theory of evolution as he first outlined it in the "Origin of Species," and later, in the "Descent of Man," it took on a much wider role. There, Darwin's exhaustive elaboration of sexual selection throughout the animal kingdom was directed to substantiating his view that human racial and sexual differences, not just physical differences but certain mental and moral differences, had evolved primarily through the action of sexual selection. It was the culmination of a lifetime of intellectual effort and commitment. Yet even though he argued its validity with a great array of critics, sexual selection went into abeyance with Darwin's death, not to be revived until late in the twentieth century, and even today it remains a controversial theory. In unfurling the history of sexual selection, Evelleen Richards brings to vivid life Darwin the man, not the myth, and the social and intellectual roots of his theory building."

"Painted Men in Britain, 1868-1918" JongwooJeremy Kim 2017-07-05 An original and overdue exploration of the representation of masculinity in British academic art in the late nineteenth and early twentieth centuries, *Painted Men in Britain, 1868-1918* analyzes transgressions of gender and sexuality as represented in paintings by Leighton, Sargent, Tuke, and their contemporaries in the Royal Academy. This volume treats paintings as eloquent objects, no narratives of which are too elusive to be traced, and challenges conventional binaries of masculine versus feminine or heterosexual versus homosexual. Consulting not only the paintings themselves but also newspapers, journals, criticism, novels, and poetry of the day, *Painted Men* argues against the misconception of British academic art as merely reactionary and even blind to the dynamism of its own time. Instead, this art is shown to engage with broader social attitudes and contemporary sexual debates. As the book reveals the complexities of specific paintings, it illuminates different and competing attitudes toward masculinity and modernity in British art of the period.

The Routledge History of Sex and the Body Sarah Toulalan 2013-03-20 The *Routledge History of Sex and the Body* provides an overview of the main themes surrounding the history of sexuality from 1500 to the present day. The history of sex and the body is an expanding field in which vibrant debate on, for instance, the history of homosexuality, is developing. This book examines the current scholarship and looks towards future directions across the field. The volume is divided into fourteen thematic chapters, which are split into two chronological sections 1500 - 1750 and 1750 to present day. Focusing on the history of sexuality and the body in the West but also interactions with a broader globe, these thematic chapters survey the major areas of debate and discussion. Covering themes such as science, identity, the gaze, courtship, reproduction, sexual violence and the importance of race, the volume offers a comprehensive view of the history of sex and the body. The book concludes with an afterword in which the reader is invited to consider some of the 'tensions, problems and areas deserving further scrutiny'. Including contributors renowned in their field of expertise, this ground-breaking collection is essential reading for all those interested in the history of sexuality and the body.

Hawthorne's Visual Artists and the Pursuit of a Transatlantic Aesthetics Kumiko Mukai 2008 Among Hawthorne's primary themes, the visual arts have usually been regarded as an afterthought and have only been examined to elucidate his own personal philosophy. Hawthorne's own contemporaries derided him for his 'mediocre' aesthetics and that view has been taken as received wisdom up to the present day. This study reexamines Hawthorne's aesthetics, and suggests that he was much more familiar with the art and artists of the time than has previously been acknowledged by critics. He developed his own eclectic and transatlantic view of art, a view which incorporated decorative arts like embroidery, while maintaining a modest estimation of his own talents. This book examines the full range of visual artists whom Hawthorne portrays. It argues that these portrayals illuminate the artist's dilemma of being fettered by New England Puritanism while at the same time being attracted to the richness

and depth of both Victorian aesthetics and the artistic sense of Old World Catholicism. The ambiguous destinies of his artist-characters include misunderstandings and disputes, while at the same time they suggest a reconciliation of the conflicting sentiments and transatlantic perspectives of the writer himself.

Greece and Rome at the Crystal Palace Kate Nichols 2015 Kate Nichols examines the debates that arose around the presentation of classical plaster casts to a mass audience at the Sydenham Crystal Palace, in nineteenth and early twentieth-century Britain. It uncovers the social, political, and aesthetic role of ancient Greek and Roman sculpture in Victorian and Edwardian culture, assessing how classical art and architecture figured in debates over design reform, taste, beauty and morality, race and imperialism.

Beyond the Frame Deborah Cherry 2012-11-12 *Beyond the Frame* rewrites the history of Victorian art to explore the relationships between feminism and visual culture in a period of heady excitement and political struggle. Artists were caught up in campaigns for women's enfranchisement, education and paid work, and many were drawn into controversies about sexuality. This richly documented and compelling study considers painting, sculpture, prints, photography, embroidery and comic drawings as well as major styles such as Pre-Raphaelitism, Neo-Classicism and Orientalism. Drawing on critical theory and post-colonial studies to analyse the links between visual media, modernity and imperialism, Deborah Cherry argues that visual culture and feminism were intimately connected to the relations of power.

Living with the Royal Academy Professor John Barrell 2013-12-16 *Living with the Royal Academy* directs attention to the textures of artists' relationships with the Royal Academy in late-eighteenth- and early-nineteenth-century Britain. This essay collection considers the Academy as a lived organism, one whose most effective role was as a reference point around which artists operated in their relationships with each other and with artistic practice itself.

Exposed Tate Britain (Gallery) 2001 *The apogee of High Culture, or an assault on public morality?* The representation of the nude figure was one of the most controversial issues in Victorian art. This publication surveys the full range of Victorian representations of the nude, both male and female concentrating on painting, sculpture and drawing, but also exploring the artistic depiction of the naked body in other media, both high and low, including photography, popular illustration, advertising imagery and caricature, foregrounding issues of morality, sexuality and desire that remain relevant in the 21st century.

The Victorian Nude 2002 The Victorians were obsessed by the nude in art. For many nineteenth century painters and sculptors the naked body, both male and female, was central to exotic historical fantasies and elaborate allegories of imperial power. In such contexts the classical nude could be seen as a moral and spiritual ideal. Yet inevitably the nude was also associated with sensuous indulgence and base passions.

Spaces of Connoisseurship Alison Clarke 2022-07-18 *Spaces of Connoisseurship* explores the 'who', 'where' and 'how' of judging Old Master paintings in the nineteenth-century British art trade, via a comparison of family art dealers Thomas Agnew & Sons ("Agnew's) and London's National Gallery.

The Modern Girl Jane Nicholas 2015-01-01 Using a wide range of visual and textual evidence, Nicholas illuminates both the frequent public debates about female appearance and the realities of feminine self-presentation in 1920s Canada.

Pre-Raphaelite Masculinities Serena Trowbridge 2017-07-05 Drawing on recent theoretical developments in gender and men's studies, *Pre-Raphaelite Masculinities* shows how the ideas and models of masculinity were constructed in the work of artists and writers associated with the Pre-Raphaelite movement. Paying particular attention to the representation of non-normative or alternative masculinities, the contributors take up the multiple versions of masculinity in Dante Gabriel Rossetti's paintings and poetry, masculine violence in William Morris's late romances, nineteenth-

century masculinity and the medical narrative in Ford Madox Brown's *Cromwell on His Farm*, accusations of 'perversion' directed at Edward Burne-Jones's work, performative masculinity and William Bell Scott's frescoes, the representations of masculinity in Pre-Raphaelite illustration, aspects of male chastity in poetry and art, Tannah's model for Victorian manhood, and masculinity and British imperialism in Holman Hunt's *The Light of the World*. Taken together, these essays demonstrate the far-reaching effects of the plurality of masculinities that pervade the art and literature of the Pre-Raphaelite Brotherhood.

Victorian Nude Sexuality Morality And Art

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