



Constantin Guys

CRIMEAN WAR DRAWINGS 1854-1856

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**Karen W. Smith, Cleveland Museum of
Art**



Constantin Guys Crimean War Drawings 1854-1856:

Constantin Guys Karen W. Smith, 1978 *Constantin Guys* Karen W. Smith, Cleveland Museum of Art, 1978

Constantin Guys Karen W. Smith, 1978 **Constantin Guys, Crimean War Drawings 1854- 1856** , 1978

Constantin Guys Karen Woodbridge Smith, 1978 The Crimean War and Cultural Memory Sima Godfrey, 2023-08-31

The Crimean War 1854-56 is widely considered the first modern war with its tactical use of railways, telegraphs and battleships, its long range rifles and its notorious trenches, precursors of the Great War. It is also the first media war: the first to know the impact of a correspondent on the field of battle and the first to be documented in photographs. No one, however, including the French themselves, seems to remember that France was there fighting in Crimea, losing 95,000 soldiers and leading the Allied campaign to victory. It would seem that the Crimean War has no place in the canon of culturally retained historical events that define modern French identity. Looking at literature, art, theatre, material objects and medical reports, *The Crimean War and Cultural Memory* considers how the Crimean War was and was not represented in French cultural history in the second half of the nineteenth century. Ultimately, the book illuminates the forgotten traces that the Crimean War left on the French cultural landscape. Constantin Guys Karen W. Smith, Cleveland Museum of Art, 1978 **Framing the Victorians** Jennifer Green-Lewis, 1996. A wide ranging exploration of the complex and often conflicting discourse on photography in the nineteenth century, *Framing the Victorians* traces various descriptions of photography as art, science, magic, testimony, proof, document, record, illusion and diagnosis. Victorian photography argues Jennifer Green-Lewis inspired such universal fascination that even two so self-consciously opposed schools as positivist realism and metaphysical romance claimed it as their own. Photography thus became at once the symbol of the inadequacy of nineteenth-century empiricism and the proof of its totalizing vision. Green-Lewis juxtaposes textual descriptions with pictorial representations of a diverse array of cultural activities from war and law enforcement to novel writing and psychiatry. She compares, for example, the exhibition of Roger Fenton's Crimean War photographs, 1855, with W. H. Russell's written accounts of the war published in the *Times* of London, 1884 and 1886. Nineteenth-century photography, she maintains, must be reread in the context of Victorian written texts, from and against which it developed. Green-Lewis also draws on works by Thomas Hardy, Nathaniel Hawthorne and Henry James as well as published writing by Victorian photographers in support of her view that photography provides an invaluable model for understanding the act of writing itself. We cannot talk about realism in the nineteenth century without talking about visuality, claims Green-Lewis, and *Framing the Victorians* explores the connections. Master Drawings from the Yale University Art Gallery Yale University (New Haven, Conn.). Art Gallery, Suzanne Boorsch, John Marciari, Nicole Bensoussan, Yale University. Art Gallery, Margaret E. Hadley, Elisabeth Hodermarsky, Rena Hoisington, Jan Leja, Edgar Munhall, 2006-01-01. This beautiful and important book highlights the collection of European drawings at the Yale University Art Gallery, one of America's premier university museums. From intimate studies to exquisite finished compositions, this

selection of works documents the history of European drawing practices beginning with late medieval model books and progressing to the verge of the modern period The accompanying text written by a team of scholars offers a unique introduction to various critical and technical aspects of the study of master drawings brought to life through drawings from a range of national schools and in a variety of media Among the drawings examined in this handsomely produced volume are an animated pen and ink sketch by Giulio Romano a pastoral landscape by Claude Lorrain a forceful and humorous caricature by Guercino a scene from the epic poem Orlando Furioso by Jean Honor Fragonard and a delicate portrait by Edgar Degas

Baudelaire and Caricature: From the Comic to an Art of Modernity , Baudelaire s essays on caricature offered the first sustained defense of the value of caricature as a serious art worthy of study in its own right This book argues for the crucial importance of the essays for his conception of modernity so fundamental to the subsequent history of modernism From the theory of the comic formulated in *De l essence du rire* to his discussions of Daumier Goya Hogarth Cruikshank Bruegel Grandville Gavarni Charlet and many others Baudelaire develops not only an aesthetic of caricature but also a caricatural aesthetic dual and contradictory grotesque ironic violent farcical fantastic and fleeting that defines an art of modern life In particular Baudelaire s insistence on the dualism and ambiguity of laughter has radical implications for such emblems of modernity as the city and the fl neur who roams the streets The modern city is the space of the comic a kind of caricature presenting the fl neur with an image of dualism one s position as subject and object implicated in the same urban experiences one seems to control The theory of the comic invests the idea of modernity with reciprocity one s status as laughter and object of laughter thus preventing the subjective construction and appropriation of the world that has so often been linked with the project of modernism Comic art reflects what Walter Benjamin later defined as Baudelairean allegory at once representing and revealing the alienation of modern experience But Baudelaire also transforms the dualism of the comic into a peculiarly modern unity the doubling of the comic artist enacted for the benefit of the audience the self generating and self reflexive experience of the fl neur in a communion with the crowd This study examines his views in the context of the history of comic theory and contemporary accounts of the individual artists Complete with illustrations of the many works discussed it illuminates the history and theory of caricature the comic and the grotesque and adds to our understanding of modernism in literature and the visual arts **The Ultimate Spectacle** Ulrich Keller,2013-10-18

Chloroform telegraphy steamships and rifles were distinctly modern features of the Crimean War Covered by a large corps of reporters illustrators and cameramen it also became the first media war in history For the benefit of the ubiquitous artists and correspondents both the domestic events were carefully staged giving the Crimean War an aesthetically alluring even spectacular character With their exclusive focus on written sources historians have consistently overlooked this visual dimension of the Crimean War Photo historian Ulrich Keller challenges the traditional literary bias by drawing on a wealth of pictorial materials from scientific diagrams to photographs press illustration and academic painting The result is a new and

different historical account which emphasizes the careful aesthetic scripting of the war for popular mass consumption at home

A Short History of the Crimean War Trudi Tate, 2018-11-29 The Crimean War 1853-1856 was the first modern war. A vicious struggle between imperial Russia and an alliance of the British, French, and Ottoman Empires, it was the first conflict to be reported first hand in newspapers, painted by official war artists, recorded by telegraph, and photographed by camera. In her new short history, Trudi Tate discusses the ways in which this novel representation itself became part of the modern war machine. She tells forgotten stories about the war experience of individual soldiers and civilians, including journalists, nurses, doctors, war tourists, and other witnesses. At the same time, the war was a retrograde one, fought with the mentality and some of the equipment of Napoleonic times. Tate argues that the Crimean War was both modern and old-fashioned, looking backwards and forwards, and generating optimism and despair among those who lived through it. She explores this paradox while giving full coverage to the bloody battles of Alma, Balaklava, Inkerman, the siege of Sebastopol, the much derided strategies of the commanders, conditions in the field, and the cultural impact of the anti-Russian alliance.

In the Land of the Romanovs Anthony Cross, 2014-04-27 Over the course of more than three centuries of Romanov rule in Russia, foreign visitors and residents produced a vast corpus of literature conveying their experiences and impressions of the country. The product of years of painstaking research by one of the world's foremost authorities on Anglo-Russian relations, *In the Land of the Romanovs* is the realization of a major bibliographical project that records the details of over 1200 English-language accounts of the Russian Empire, ranging chronologically from the accession of Mikhail Fedorovich in 1613 to the abdication of Nicholas II in 1917. This is the most comprehensive bibliography of first-hand accounts of Russia ever to be published. Far more than an inventory of accounts by travellers and tourists, Anthony Cross's ambitious and wide-ranging work includes personal records of residence in or visits to Russia by writers ranging from diplomats to merchants, physicians to clergymen, gardeners to governesses, as well as by participants in the French invasion of 1812 and in the Crimean War of 1854-56. Providing full bibliographical details and concise but informative annotation for each entry, this substantial bibliography will be an invaluable tool for anyone with an interest in contacts between Russia and the West during the centuries of Romanov rule.

Crisis of the Ottoman Empire James J. Reid, 2000 This work focuses upon the military problems of the Ottoman Empire in the era 1839 to 1878. The author examines the Crimean War 1853 to 1856 from the perspective of the Ottoman army, using British and French sources as well as the few available Ottoman materials. Scholarship on the war has ignored this aspect, but the high quality of work about the British, French, and Russian involvement in the war has enabled the present study to advance its own work. The inability of the Ottoman high command to learn the lessons of the Crimean War led to serious defeats in the Russo-Turkish War of 1877-1878. Revolts occurring in this period also receive attention. While the book analyzes the nature of war in the Balkans and Anatolia, its primary objective is the study of the war's social and psychological influences. This perspective runs as a theme throughout the book, but the author focuses on the psychological aspects in the

final chapter using comparative perspectives **Formal Revolution in the Work of Baudelaire and Flaubert** Kathryn Oliver Mills, 2012-03-22 In *Formal Revolution in the Work of Baudelaire and Flaubert* Kathryn Oliver Mills argues that despite the enduring celebrity of Baudelaire and Flaubert their significance to modern art has been miscast and misunderstood To date literary criticism has paid insufficient attention to these authors literary form and their socio cultural context In addition critical literature has not always adequately integrated individual works to each author s broader oeuvre on the one hand critics do not often maintain rigorous distinctions among texts when discussing Baudelaire and Flaubert and on the other hand scholars of Baudelaire and Flaubert have not consistently considered the relationship of individual texts to either writer s corpus Furthermore critical focus has been on the modernity of *Les Fleurs du mal* *Madame Bovary* and *L Education Sentimentale* Addressing these lacunae in scholarship Mills puts forth the argument that Baudelaire s collection of prose poems *Le Spleen de Paris* and Flaubert s short poetic tales *Trois contes* best embody the modern aesthetic that Baudelaire develops in *Le Peintre de la vie moderne* and that Flaubert elaborates in his correspondence *Formal Revolution* places these relatively less well known but last published works in relationship with the artistic goals of their authors showing that Baudelaire and Flaubert were both acutely aware of the need to launch a new form of literature in order to literally come to terms with the dramatic changes transforming the nineteenth century into the Modern Age More specifically *Formal Revolution* demonstrates that for Baudelaire and Flaubert the formal project of fusing prose with poetry as poetic prose in the case of Flaubert as poetry in prose in the case of Baudelaire was crucial to their mission of painting modern life This work concludes that experimentation with literary form represents these two seminal writers major legacy to modernity suggests that the twentieth century might have gone too far down that road and speculates about the future direction of literature The modernity of Baudelaire and Flaubert still relevant today but often taken for granted needs to be reexamined in light of the cultural formal and contextual considerations that inform *Formal Revolution in the Work of Baudelaire and Flaubert*

The Great Lablache Clarissa Lablache Cheer, 2009-07-29 During the Golden Age of Italian opera Luigi Lablache triumphed as one of the most admired and accomplished international superstars Born in Naples in 1795 his unprecedented forty five year singing career dominated the glorious bel canto period when opera flourished as the principal form of entertainment Now his direct descendant Clarissa Lablache Cheer puts forth this remarkable and long overdue biography of Lablache the first ever to be written in English Page by page Lablache s extraordinary story unfolds as the author guides the reader through the hectic and glamorous era of Italian opera and European high society We follow Lablache as he conquers the dazzling nineteenth century opera world singing Rossini roles from Napoleon s time through the Romantic Age to become the special favorite of the Victorians in hundreds of Donizetti and Bellini s bel canto productions A vocal Hercules everything about him is larger than life his huge size powerful voice good looks dramatic flare and irresistible humor and charm The foremost bass of his time he rules the stage from London to Vienna from Paris to St Petersburg Notably Britain s Queen

Victoria singles out Lablache to be her beloved singing teacher for 20 years. Garnered from rare unpublished family memorabilia as well as primary source material across Europe and America, this fascinating family saga does not end with Lablache. Herein the author also recounts how Lablache's well-known descendants of opera singers and actors carve out their brilliant careers on the stages of Europe, New York, and Hollywood. A Poetics of Art Criticism Timothy Bell Raser, 1989. Raser questions criticism's predilection for a scientific discourse, arguing that aesthetic categories are better indicators of a text's literary qualities. Although aesthetics has claimed subjective pleasure as its sole criterion since the time of Kant, aesthetic judgments tend always to ground themselves in logic or reference. In art criticism, description serves as this ground and is no more productive than in Baudelaire's art criticism, where it leads to poetry. The Bulletin of the Cleveland Museum of Art Cleveland Museum of Art, 1979. **Picturing War in France, 1792-1856** Katie Hornstein, 2018-02-06. From the walls of the Salon to the pages of weekly newspapers, war imagery was immensely popular in postrevolutionary France. This fascinating book studies representations of contemporary conflict in the first half of the 19th century and explores how these pictures provided citizens with an imaginative stake in wars being waged in their name. As she traces the evolution of images of war from a visual form that had previously been intended for mostly elite audiences to one that was enjoyed by a much broader public over the course of the 19th century, Katie Hornstein carefully considers the influence of emergent technologies and popular media such as lithography, photography, and panoramas on both artistic style and public taste. With close readings and handsome reproductions in various media, from monumental battle paintings to popular prints, *Picturing War in France 1792-1856* draws on contemporary art criticism, war reporting, and the burgeoning illustrated press to reveal the crucial role such images played in shaping modern understandings of conflict. *British Artists and War* Peter Harrington, 1993. *British artists and war* examines in detail the artistic inspiration and response to wars throughout the eighteenth, nineteenth, and early twentieth centuries. The second part of *British artists and war* is a unique comprehensive catalogue of more than 800 surviving oil paintings depicting soldiers in battle and on campaign in public and private collections around the world, including exhibition and provenance details when known. Dust jacket flap.

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of the sons of god mingling with the daughters of adam the great biblical giants the fallen ones the rephaim the dead ones these descriptions are all applied to one group of characters found within the hebrew bible

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