

The Artist In American Society The Formative Years 1790 1860

Whispering the Secrets of Language: An Psychological Quest through **The Artist In American Society The Formative Years 1790 1860**

In a digitally-driven earth where displays reign supreme and quick connection drowns out the subtleties of language, the profound secrets and emotional nuances concealed within words usually get unheard. However, set within the pages of **The Artist In American Society The Formative Years 1790 1860** a interesting fictional treasure blinking with natural feelings, lies an extraordinary quest waiting to be undertaken. Penned by an experienced wordsmith, that wonderful opus encourages readers on an introspective journey, gently unraveling the veiled truths and profound influence resonating within ab muscles cloth of each word. Within the emotional depths with this poignant evaluation, we can embark upon a heartfelt exploration of the book is core themes, dissect its interesting writing type, and succumb to the strong resonance it evokes serious within the recesses of readers hearts.

Narrating the Landscape Matthew N. Johnston 2016-04-14 The American nineteenth century saw a largely rural nation confined to the Eastern Seaboard conquer a continent and spawn increasingly dense commercial metropolises. This time of unprecedented territorial and economic growth has long been thought to find its most sweeping visual equivalent in the period's landscape paintings. But, as Matthew N. Johnston shows, the age's defining features were just as clearly captured in, and motivated by, visual material mass-produced through innovations in printing technology. Illustrated railroad and steamboat guidebooks, tourist literature, reports of geological surveys, ethnographic studies: all of these new print vehicles brought new meanings to the interplay of time, space, and place as American continental expansion peaked. Instrumental to that project of national and industrial growth, these commercial and scientific publications introduced readers, travelers, and citizens to a changing North American landscape made more accessible by new travel routes blazed between 1825 and 1875. More fundamentally, as Johnston shows in his nuanced analysis, by simulating new temporal frameworks through their presentation of landscape, these print materials established new models of consumption and new kinds of knowledge critical to expansion. Johnston relates these sources to traditional art historical subjects—the landscapes of the Hudson River school, luminist paintings by John Kensett and William Trost Richards, Native portraits painted by George Catlin, and photographs by Timothy O'Sullivan—to show how key discourses associated with expansion shifted away from picturesque strategies pairing imagery and narrative toward entirely new forms that gave temporal structure to viewers' experience of an emerging modernity. Revealing the crucial role of print and visual culture in shaping the nineteenth-century United States, *Narrating the Landscape* offers fresh insight into the landscapes Americans beheld and imagined in this formative era.

Remembering War the American Way G. Kurt Piehler 2004-05-17 Wars do not fully end when the shooting stops. As G. Kurt Piehler reveals in this book, after every conflict from the Revolution to the Persian Gulf War, Americans have argued about how and for what deeds and heroes wars should be remembered. Drawing on sources ranging from government documents to *Embalmer's Monthly*, Piehler recounts efforts to commemorate wars by erecting monuments, designating holidays, forming veterans' organizations, and establishing national cemeteries. The federal government, he contends, initially sidestepped funding for memorials, thereby leaving the determination of how and whom to honor in the hands of those with ready money—and those who responded to them. In one instance, monuments to “Yankee heroes” erected by the Daughters of the American Revolution were countered by immigrant groups, who added such figures as Casimir Pulaski and Thaddeus Kosciuszko to the record of the war. Piehler argues that the conflict between these groups is emblematic of the ongoing reinterpretation of wars by majority and minority groups, and by successive generations. Demonstrating that the battles over the Vietnam Veterans Memorial are not unique in American history, *Remembering War the American Way* reveals that the memory of war is intrinsically bound to the pluralistic definition of national identity.

Civilizing the Machine John F. Kasson 1999-05-17 A major theme in American history has been the desire to achieve a genuinely republican way of life that values liberty, order, and virtue. This work shows us how new technologies affected this drive for a republican civilization - a question as vital now as ever.

American Genre Painting Elizabeth Johns 1991-01-01 American genre painting flourished in the thirty years before the Civil War, a period of rapid social change that followed the election of President Andrew Jackson. It has long been assumed that these paintings--of farmers,

western boatmen and trappers, blacks both slave and free, middle-class women, urban urchins, and other everyday folk--served as records of an innocent age, reflecting a Jacksonian optimism and faith in the common man. In this enlightening book Elizabeth Johns presents a different interpretation--arguing that genre paintings had a social function that related in a more significant and less idealistic way to the political and cultural life of the time. Analyzing works by William Sidney Mount, George Caleb Bingham, David Gilmore Blythe, Lilly Martin Spencer, and others, Johns reveals the humor and cynicism in the paintings and places them in the context of stories about the American character that appeared in sources ranging from almanacs and newspapers to joke books and political caricature. She compares the productions of American painters with those of earlier Dutch, English, and French genre artists, showing the distinctive interests of American viewers. Arguing that art is socially constructed to meet the interests of its patrons and viewers, she demonstrates that the audience for American genre paintings consisted of New Yorkers with a highly developed ambition for political and social leadership, who enjoyed setting up citizens of the new democracy as targets of satire or condescension to satisfy their need for superiority. It was this network of social hierarchies and prejudices--and not a blissful celebration of American democracy--that informed the look and the richly ambiguous content of genre painting.

The Artist in American Society Neil Harris 1966 What was the place of the artist in a new society? How would he thrive where monarchy, aristocracy, and an established church--those traditional patrons of painting, sculpture, and architecture--were repudiated so vigorously? Neil Harris examines the relationships between American cultural values and American society during the formative years of American art and explores how conceptions of the artist's social role changed during those years.

Regionalism and Reform Wendy Jean Katz 2002 "Before the Civil War, Cincinnati, Ohio, was considered the most important art center of what was then regarded as the U.S. West. In this book, Wendy Jean Katz explores the role of artists and art associations in moral and social reform in antebellum Cincinnati. Its leaders claimed for it the status of the future geographic and economic center of the nation, and supported art as part of their effort to forge a regional vision of morals and manners attractive enough to persuade their adoption nationally."--BOOK JACKET.Title Summary field provided by Blackwell North America, Inc. All Rights Reserved

The A to Z of the Jacksonian Era and Manifest Destiny Terry Corps 2009-07-27 The brief period from 1829 to 1849 was one of the most important in American history. During just two decades, the American government was strengthened, the political system consolidated, and the economy diversified. All the while literature and the arts, the press and philanthropy, urbanization, and religious revivalism sparked other changes. The belief in Manifest Destiny simultaneously caused expansion across the continent and the wretched treatment of the Native Americans, while arguments over slavery slowly tore a rift in the country as sectional divisions grew and a national crisis became almost inevitable.

British Models of Art Collecting and the American Response Dr Inge Reist 2014-10-28 This collection of fourteen essays by distinguished art and cultural historians examine points of similarity and difference in British and American art collecting. Half the essays examine the trends that dominated the British art collecting scene of the nineteenth century. Others focus on American collectors, using biographical sketches and case studies to demonstrate how collectors in the United States embellished the British model to develop their own, often philanthropic approach to art collecting.

Art and the Empire City Metropolitan Museum of Art (New York, N.Y.)

2000 Presented in conjunction with the September 2000 exhibition at the Metropolitan Museum, this volume presents the complex story of the proliferation of the arts in New York and the evolution of an increasingly discerning audience for those arts during the antebellum period.

Thirteen essays by noted specialists bring new research and insights to bear on a broad range of subjects that offer both historical and cultural contexts and explore the city's development as a nexus for the marketing and display of art, as well as private collecting; landscape painting viewed against the background of tourism; new departures in sculpture, architecture, and printmaking; the birth of photography; New York as a fashion center; shopping for home decorations; changing styles in furniture; and the evolution of the ceramics, glass, and silver industries. The 300-plus works in the exhibition and comparative material are extensively illustrated in color and bandw. Oversize: 9.25x12.25".

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Communities of Journalism David Paul Nord 2001 Widely acknowledged as one of our most insightful commentators on the history of journalism in the United State, David Paul Nord offers a lively and wide-ranging discussion of journalism as a vital component of community. In settings ranging from the religion-infused towns of colonial America to the rapidly expanding urban metropolises of the late nineteenth century, Nord explores the cultural work of the press.

19th-century America: Paintings and Sculpture Metropolitan Museum of Art (New York, N.Y.) 1970 Chiefly illustrated catalog of an exhibition held in celebration of the hundredth anniversary of the Metropolitan Museum of Art, held at the Metropolitan Museum of Art from April 16 through September 7, 1970.

Curators and Culture Joel J. Orosz 2002-06-28 The author researched ten museums founded prior to 1870, using primary sources. Those chosen comprised a geographically diverse sample of pre-1870 American museums and covered a range of disciplines, among them art, history, and natural science.

Arranging Grief Dana Luciano 2007-11-01 2008 Winner, MLA First Book Prize Charting the proliferation of forms of mourning and memorial across a century increasingly concerned with their historical and temporal significance, *Arranging Grief* offers an innovative new view of the aesthetic, social, and political implications of emotion. Dana Luciano argues that the cultural plotting of grief provides a distinctive insight into the nineteenth-century American temporal imaginary, since grief both underwrote the social arrangements that supported the nation's standard chronologies and sponsored other ways of advancing history. Nineteenth-century appeals to grief, as Luciano demonstrates, diffused modes of "sacred time" across both religious and ostensibly secular frameworks, at once authorizing and unsettling established schemes of connection to the past and the future. Examining mourning manuals, sermons, memorial tracts, poetry, and fiction by Harriet Beecher Stowe, William Apess, James Fenimore Cooper, Catharine Maria Sedgwick, Susan Warner, Harriet E. Wilson, Herman Melville, Frances E. W. Harper, Frederick Douglass, Abraham Lincoln, Elizabeth Keckley, and Ralph Waldo Emerson, Luciano illustrates the ways that grief coupled the affective body to time. Drawing on formalist, Foucauldian, and psychoanalytic criticism, *Arranging Grief* shows how literary engagements with grief put forth ways of challenging deep-seated cultural assumptions about history, progress, bodies, and behaviors.

The Representation of the Struggling Artist in America, 1800-1865 Erika Schneider 2015-04-23 This book analyzes how American painters, sculptors, and writers, active between 1800 and 1865, depicted their response to a democratic society that failed to adequately support them financially and intellectually.

Victorian America and the Civil War Anne C. Rose 1994-09-30 Anne Rose examines the relationship between American Victorian culture and the Civil War, arguing that Romanticism was at the heart of Victorian culture.

The Grove Encyclopedia of American Art Joan M. Marter 2011 Arranged in alphabetical order, these 5 volumes encompass the history of the cultural development of America with over 2300 entries.

Protestants & Pictures David Morgan 1999 In exploring the rise of this culture, author David Morgan shows how Protestants used mass-produced images to dedicate religious revival, proselytism, mass education, and domestic nurture to the aim of national renewal."--BOOK JACKET.

Material Culture in America Helen Sheumaker 2007-11-07 The first encyclopedia to look at the study of material culture (objects, images, spaces technology, production, and consumption), and what it reveals about historical and contemporary life in the United States. Reaching

back 400 years, *Material Life in America: An Encyclopedia* is the first reference showing what the study of material culture reveals about American society—revelations not accessible through traditional sources and methods. In nearly 200 entries, the encyclopedia traces the history of artifacts, concepts and ideas, industries, peoples and cultures, cultural productions, historical forces, periods and styles, religious and secular rituals and traditions, and much more. Everyone from researchers and curators to students and general readers will find example after example of how the objects and environments created or altered by humans reveal as much about American life as diaries, documents, and texts.

Creating an American Culture, 1775-1800 Eve Kornfeld 2001-03-05 Amid the battle for American independence and the struggle to invent a federal government, American Revolutionary leaders and intellectuals sought also to create an American culture that would unify a territory of immense regional, ethnic, and religious diversity. In a sophisticated, yet accessible, interpretive narrative, Eve Kornfeld examines the efforts of Noah Webster, Benjamin Rush, George Washington, Judith Sargent Murray, David Ramsay, Mercy Otis Warren, and others to invent a national literature, narrate a story of nationhood, and educate a diverse people for virtuous republican citizenship. Among the 31 documents following the narrative are early attempts at American epic poetry, excerpts from the first narrative histories of the United States, and commentaries on the place of women and Indians in national life. Headnotes to the documents, reproductions of early paintings and portraits, a chronology, questions for consideration, a bibliography, and an index are also included.

Creating An American Culture: 1775-1800 NA NA 2016-09-27 Amid the battle for American independence and the struggle to invent a federal government, American Revolutionary leaders and intellectuals sought also to create a culture that would unify a territory of immense regional, ethnic, and religious diversity. In a sophisticated yet accessible interpretive narrative, Eve Kornfeld examines the efforts of Noah Webster, Benjamin Rush, George Washington, Judith Sargent Murray, David Ramsay, Mercy Otis Warren, and others to invent a national literature, narrate a story of nationhood, and educate a diverse people for virtuous Republican citizenship. Among the 31 documents following the narrative are early attempts at American epic poetry, excerpts from the first narrative histories of the United States, and commentaries on the place of women and Indians in national life. Headnotes to the documents, reproductions of early paintings and portraits, a chronology, questions for consideration, a bibliography, and an index are also included.

Things American Jeffrey Trask 2011-11-29 American art museums of the Gilded Age were established as civic institutions intended to provide civilizing influences to an urban public, but the parochial worldview of their founders limited their democratic potential. Instead, critics have derided nineteenth-century museums as temples of spiritual uplift far removed from the daily experiences and concerns of common people. But in the early twentieth century, a new generation of cultural leaders revolutionized ideas about art institutions by insisting that their collections and galleries serve the general public. *Things American: Art Museums and Civic Culture in the Progressive Era* tells the story of the civic reformers and arts professionals who brought museums from the realm of exclusivity into the progressive fold of libraries, schools, and settlement houses. Jeffrey Trask's history focuses on New York's Metropolitan Museum of Art, which stood at the center of this movement to preserve artifacts from the American past for social change and Americanization. Metropolitan trustee Robert de Forest and pioneering museum professional Henry Watson Kent influenced a wide network of fellow reformers and cultural institutions. Drawing on the teachings of John Dewey and close study of museum developments in Germany and Great Britain, they expanded audiences, changed access policies, and broadened the scope of what museums collect and display. They believed that tasteful urban and domestic environments contributed to good citizenship and recognized the economic advantages of improving American industrial production through design education. Trask follows the influence of these people and ideas through the 1920s and 1930s as the Met opened its innovative American Wing while simultaneously promoting modern industrial art. *Things American* is not only the first critical history of the Metropolitan Museum. The book also places museums in the context of the cultural politics of the progressive movement—illustrating the limits of progressive ideas of democratic reform as well as the boldness of vision about cultural capital promoted by museums and other cultural institutions.

Critical Issues In American Art Mary Ann Calo 2018-02-12 This anthology

of essays on different critical approaches and methodologies for the analysis and interpretation of American art and artists is designed for students and teachers in American art history and American studies programs. It contains twenty selections from academic journals on American art from colonial times to 1940. Mary Ann Calo provides an introduction to the anthology, explaining its purpose and organization, and each selection has a brief introduction about its main focus and scholarly approach. These case studies show the diversity of scholarly thinking about interpreting American works of art, which should be useful for teachers and comprehensible and interesting for students. This anthology contains twenty articles on American art from colonial times to 1940. The selections are mainly from academic journals and aim to provide the student and teacher with different critical approaches and methodologies for the analysis and interpretation of American art and artists. Mary Ann Calo's preface to the anthology explains its purpose and organization, and each article will have a brief introduction about its main focus and scholarly approach. This text meets the need in American art history studies for an anthology of essays on critical approaches and methodologies.

American Studies Jack Salzman 1986-08-29 This is an annotated bibliography of 20th century books through 1983, and is a reworking of *American Studies: An Annotated Bibliography of Works on the Civilization of the United States*, published in 1982. Seeking to provide foreign nationals with a comprehensive and authoritative list of sources of information concerning America, it focuses on books that have an important cultural framework, and does not include those which are primarily theoretical or methodological. It is organized in 11 sections: anthropology and folklore; art and architecture; history; literature; music; political science; popular culture; psychology; religion; science/technology/medicine; and sociology. Each section contains a preface introducing the reader to basic bibliographic resources in that discipline and paragraph-length, non-evaluative annotations. Includes author, title, and subject indexes. ISBN 0-521-32555-2 (set) : \$150.00.

Charles Willson Peale David C. Ward 2004-08-09 It links the artist's autobiography to his painting, illuminating the man, his art, and his times. Peale emerges for the first time as that particularly American phenomenon: the self-made man."

The Life of Jedidiah Morse Richard J. Moss 1995 As Richard Moss reveals in this compelling biography, Morse was caught in a personal dilemma that reflected the larger tensions within his society. On the one hand, he played the role of self-sacrificing minister - a role drawn from the expectations of his father and the Connecticut traditions in which he was reared. In this capacity, he adopted the language of Christian Republicanism and sought to defend the virtues of communitarian village life, austerity, and deference to the Federalist leadership. On the other hand, Morse recognized the opportunities offered by the emerging liberal, capitalist culture. As an author and speculator, he amassed a small fortune and became enmeshed in a web of financial gambles that ultimately ruined him.

The Worlds of Jacob Eichholtz Thomas R. Ryan 2003 *The Worlds of Jacob Eichholtz* explores the life and times of an oft-overlooked figure in early American art. Jacob Eichholtz (1776&-1842) began his career in the metal trades but with much practice, some encouragement from his friend Thomas Sully, and a few weeks instruction from America's preeminent portraitist, Gilbert Stuart, he transformed himself into one of the nation's most productive portrait painters. Eichholtz worked primarily in the Middle Atlantic region from his homes in Lancaster and Philadelphia. While Stuart and Sully concentrated on the elite of American society, Eichholtz captured the images of a rising middle class with its craftsmen, merchants, doctors, lawyers, and their families. From a lifetime that spanned the American Revolution to the Industrial Revolution, and a career that produced more than 800 paintings, Eichholtz offers a collective portrait of early American culture in the first half of the nineteenth century. *The Worlds of Jacob Eichholtz* begins with four insightful essays by Thomas Ryan, David Jaffee, Carol Faill, and Peter Seibert that examine Eichholtz's life and work. The second part of the book—a visual essay—brings together for the first time more than 100 color reproductions of Eichholtz's work. These images include over 60 oil-on-canvas portraits, more than 30 profiles on panel, and seven of the landscape, historical, or biblical paintings he produced. Also illustrated are artifacts associated with Eichholtz and his family, examples of the tinsmith's and coppersmith's trade, and the work of artists who influenced his career. *The Worlds of Jacob Eichholtz* promises to be the finest color catalog of Eichholtz's oeuvre for years to come. This book, made possible by the Richard C. von Hess

Foundation, accompanies a major three-part exhibition that will run concurrently at the Lancaster County Historical Society, the Heritage Center Museum of Lancaster County, and the Phillips Museum of Art at Franklin & Marshall College from April through December 2003.

Young America Edward L. Widmer 2000-09-15 This fascinating study examines the meteoric career of a vigorous intellectual movement rising out of the Age of Jackson. As Americans argued over their destiny in the decades preceding the Civil War, an outspoken new generation of "ultra-democratic" writers entered the fray, staking out positions on politics, literature, art, and any other territory they could annex. They called themselves Young America—and they proclaimed a "Manifest Destiny" to push back frontiers in every category of achievement. Their swagger found a natural home in New York City, already bursting at the seams and ready to take on the world. Young America's mouthpiece was the *Democratic Review*, a highly influential magazine funded by the Democratic Party and edited by the brash and charismatic John O'Sullivan. The Review offered a fresh voice in political journalism, and sponsored young writers like Hawthorne and Whitman early in their careers. Melville, too, was influenced by Young America, and provided a running commentary on its many excesses. Despite brilliant promise, the movement fell apart in the 1850s, leaving its original leaders troubled over the darker destiny they had ushered in. Their ambitious generation had failed to rewrite history as promised. Instead, their perpetual agitation helped set the stage for the Civil War. *Young America: The Flowering of Democracy in New York City* is without question the most complete examination of this captivating and original movement. It also provides the first published biography of its leader, John O'Sullivan, one of America's great rhetoricians. Edward L. Widmer enriches his unique volume by offering a new theory of Manifest Destiny as part of a broader movement of intellectual expansion in nineteenth-century America.

Developing Visual Arts Education in the United States Mary Ann Stankiewicz 2016-06-15 This book examines how Massachusetts Normal Art School became the alma mater par excellence for generations of art educators, designers, and artists. The founding myth of American art education is the story of Walter Smith, the school's first principal. This historical case study argues that Smith's students formed the professional network to disperse art education across the United States, establishing college art departments and supervising school art for industrial cities. As administrative progressives they created institutions and set norms for the growing field of art education. Nineteenth-century artists argued that anyone could learn to draw; by the 1920s, every child was an artist whose creativity waited to be awakened. Arguments for systematic art instruction under careful direction gave way to charismatic artist-teachers who sought to release artistic spirits. The task for art education had been redefined in terms of living the good life within a consumer culture of work and leisure.

A Concise History Of American Painting And Sculpture Matthew Baigell 2018-02-23 This clear, thorough, and reliable survey of American painting and sculpture from colonial times to the present day covers all the major artists and their works, outlines the social and cultural backgrounds of each period, and includes 409 illustrations integrated with the text. Although some determining factors in American art are considered, Matthew Baigell views the rich and diverse achievements of American art as the result of the efforts and talents of a pluralistic society rather than as fitting into a particular mold. This edition includes corrections and revisions to the text, an updated bibliography, and 13 new illustrations.

The Artist in American Society Neil Harris 1966

Nineteenth-century American Art Barbara S. Groseclose 2000 "Many well-known artists, including Thomas Eakins and Winslow Homer, and lesser-known artists like Harriet Hosmer are closely examined, as is the art world of the time. In addition to discussing the free movement of American visual culture between 'high' and 'low', Barbara Groseclose interweaves nineteenth-century art criticism with current art history, to create a fascinating insight into the changing interpretations of American art of this period."--BOOK JACKET.

After the Revolution: Profiles of Early American Culture Joseph J. Ellis 2002-03-17 Through portraits of four figures—Charles Willson Peale, Hugh Henry Brackenridge, William Dunlap, and Noah Webster—Joseph Ellis provides a unique perspective on the role of culture in post-Revolutionary America, both its high expectations and its frustrations. Each life is fascinating in its own right, and each is used to brightly illuminate the historical context.

The Roots of Democracy Robert E. Shalhope 2004 In *The Roots of Democracy* Robert E. Shalhope traces the dramatic shifts in attitudes

and behavior from before the Revolution, through the war itself, and then on to the confederation period, the creation of republican governments, the making of the Constitution and the conflicts of the 1790s.

The Art of the Woman Emily Fourmy Cutrer 2016-03-15 The Art of the Woman explores the life of German-born Elisabet Ney, a flamboyant sculptor who transfixed the philosopher Arthur Schopenhauer and left the court of the half-mad Ludwig of Bavaria to put down new roots in Texas. Born in 1833, Ney gained notoriety in Europe by sculpting the busts of such figures as Ludwig II, Schopenhauer, Garibaldi, and Bismarck. In 1871 she abruptly emigrated to America and became something of a recluse until resuming her sculpting career two decades later. In Texas, she was known for stormy relationships with officials, patrons, and women's organizations. Her works included sculptures of Sam Houston and Stephen F. Austin and are exhibited in the state and US capitols as well as the Smithsonian. Emily Fourmy Cutrer's biography of Ney makes extensive use of primary sources and was the first to appraise both Ney's legend and individual works of art. Cutrer argues that Ney was an accomplished sculptor coming out of a neglected German neoclassical tradition and that, whatever her failures and eccentricities, she was an important catalyst to cultural activity in Texas.

Civil War America, 1850 To 1875 Richard F. Selcer 2014-05-14 Features essays, statistical data, period photographs, maps, and documents.

Independence Hall in American Memory Charlene Mires 2015-11-04 Independence Hall is a place Americans think they know well. Within its walls the Continental Congress declared independence in 1776, and in 1787 the Founding Fathers drafted the U.S. Constitution there.

Painstakingly restored to evoke these momentous events, the building appears to have passed through time unscathed, from the heady days of the American Revolution to today. But Independence Hall is more than a symbol of the young nation. Beyond this, according to Charlene Mires, it has a long and varied history of changing uses in an urban environment, almost all of which have been forgotten. In Independence Hall, Mires rediscovers and chronicles the lost history of Independence Hall, in the process exploring the shifting perceptions of this most important building in America's popular imagination. According to Mires, the significance of Independence Hall cannot be fully appreciated without assessing the full range of political, cultural, and social history that has swirled about it for nearly three centuries. During its existence, it has functioned as a civic and cultural center, a political arena and courtroom, and a magnet for public celebrations and demonstrations. Artists such as Thomas Sully frequented Independence Square when Philadelphia served as the nation's capital during the 1790s, and portraitist Charles Willson Peale merged the arts, sciences, and public interest when he transformed a portion of the hall into a center for natural science in 1802. In the 1850s, hearings for accused fugitive slaves who faced the loss of freedom were held, ironically, in this famous birthplace of American independence. Over the years Philadelphians have used the old state house and its public square in a multitude of ways that have transformed it into an arena of conflict: labor grievances have echoed regularly in Independence Square since the 1830s, while civil rights protesters exercised their right to free speech in the turbulent 1960s. As much as the Founding Fathers, these people and events illuminate the building's significance as a cultural symbol.

Art Wars Rachel N. Klein 2020-07-17 A study of three controversies that illuminate the changing cultural role of art exhibition in the nineteenth century From the antebellum era through the Gilded Age, New York City's leading art institutions were lightning rods for conflict. In the decades before the Civil War, art promoters believed that aesthetic taste could foster national unity and assuage urban conflicts; by the 1880s such hopes had faded, and the taste for art assumed more personal connotations associated with consumption and domestic decoration. Art Wars chronicles three protracted public battles that marked this transformation. The first battle began in 1849 and resulted in the downfall of the American Art-Union, the most popular and influential art institution in North America at mid-century. The second erupted in 1880 over the Metropolitan Museum's massive collection of Cypriot antiquities, which had been plundered and sold to its trustees by the man who became the museum's first paid director. The third escalated in the mid-1880s and forced the Metropolitan Museum to open its doors on Sunday—the only day when working people were able to attend. In chronicling these disputes, Rachel N. Klein considers cultural fissures that ran much deeper than the specific complaints that landed protagonists in court. New York's major nineteenth-century art institutions came under intense scrutiny not only because Americans

invested them with moral and civic consequences but also because they were part and parcel of explosive processes associated with the rise of industrial capitalism. Elite New Yorkers spearheaded the creation of the Art-Union and the Metropolitan, but those institutions became enmeshed in popular struggles related to slavery, immigration, race, industrial production, and the rights of working people. Art Wars examines popular engagement with New York's art institutions and illuminates the changing cultural role of art exhibition over the course of the nineteenth century.

Empire of Liberty Gordon S. Wood 2009-10-28 The Oxford History of the United States is by far the most respected multi-volume history of our nation. The series includes three Pulitzer Prize winners, two New York Times bestsellers, and winners of the Bancroft and Parkman Prizes. Now, in the newest volume in the series, one of America's most esteemed historians, Gordon S. Wood, offers a brilliant account of the early American Republic, ranging from 1789 and the beginning of the national government to the end of the War of 1812. As Wood reveals, the period was marked by tumultuous change in all aspects of American life—in politics, society, economy, and culture. The men who founded the new government had high hopes for the future, but few of their hopes and dreams worked out quite as they expected. They hated political parties but parties nonetheless emerged. Some wanted the United States to become a great fiscal-military state like those of Britain and France; others wanted the country to remain a rural agricultural state very different from the European states. Instead, by 1815 the United States became something neither group anticipated. Many leaders expected American culture to flourish and surpass that of Europe; instead it became popularized and vulgarized. The leaders also hope to see the end of slavery; instead, despite the release of many slaves and the end of slavery in the North, slavery was stronger in 1815 than it had been in 1789. Many wanted to avoid entanglements with Europe, but instead the country became involved in Europe's wars and ended up waging another war with the former mother country. Still, with a new generation emerging by 1815, most Americans were confident and optimistic about the future of their country. Named a New York Times Notable Book, Empire of Liberty offers a marvelous account of this pivotal era when America took its first unsteady steps as a new and rapidly expanding nation.

A Brief History of American Culture Robert M. Crunden 2015-04-15 "The discussion of each period is wide-ranging, analyzing movements and spotlighting major figures in politics and philosophy, law and literature, economics and education, jazz and journalism, science and civil rights. A readable, insightful overview of the underlying patterns that give shape to U.S. cultural history. Nonacademic readers will find Crunden's selective bibliographical essay helpful". -- Booklist

The Americans: The Democratic Experience Daniel J. Boorstin 2010-11-03 Winner of the Pulitzer Prize. A study of the last 100 years of American history.

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