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For most of the twentieth century, modernist viewers dismissed the architectural ornament of Louis H. Sullivan (1856-1924) and the majority of his theoretical writings as emotional outbursts of an outmoded romanticism. In this study, Lauren Weingarden reveals Sullivan's eloquent articulation of nineteenth-century romantic practices - literary, linguistic, aesthetic, spiritual, and nationalistic - and thus rescues Sullivan and his legacy from the narrow role imposed on him as a pioneer of twentieth-century modernism. Using three interpretive models, discourse theory, poststructural semiotic analysis, and a pragmatic concept of sign-functions, she restores the integrity of Sullivan's artistic choices and his historical position as a culminating figure within nineteenth-century romanticism. By giving equal weight to Louis Sullivan's writings and designs, Weingarden shows how he translated both Ruskin's tenets of Gothic naturalism and Whitman's poetry of the American landscape into elemental structural forms and organic ornamentation. Viewed as a site where various romantic discourses converged, Sullivan's oeuvre demands a cross-disciplinary exploration of each discursive practice, and its "rules of accumulation, exclusion, reactivation." The overarching theme of this study is the interrogation and restitution of those Foucauldian rules that enabled Sullivan to articulate architecture as a pictorial mode of landscape art, which he considered co-equal with the spiritual and didactic functions of landscape poetry. "A thoughtful, thorough, and updated account of this bio-region" from the author of *From Sail to Steam: Four Centuries of Texas Maritime History, 1500-1900* (Great Plains Research). Winner, Friends of the Dallas Public Library Award, Texas Institute of Letters, 2001

A complex mosaic of post oak and blackjack oak forests interspersed with prairies, the Cross Timbers cover large portions of southeastern Kansas, eastern Oklahoma, and north central Texas. Home to indigenous peoples over several thousand years, the Cross Timbers were considered a barrier to westward expansion in the nineteenth century, until roads and railroads opened up the region to farmers, ranchers, coal miners, and modern city developers, all of whom changed its character in far-reaching ways. This landmark book describes the natural environment of the Cross Timbers and interprets the role that people have played in transforming the region. Richard Francaviglia opens with a natural history that discusses the region's geography, geology, vegetation, and climate. He then traces the interaction of people and the landscape, from the earliest indigenous inhabitants and European explorers to the developers and residents of today's ever-expanding cities and suburbs. Many historical and contemporary maps and photographs illustrate the text. "This is the most important, original, and comprehensive regional study yet to appear of the amazing Cross Timbers region in North America . . . It will likely be the standard benchmark survey of the region for quite some time." —John Miller Morris, Assistant Professor of Geography, University of Texas at San Antonio

Overview of cast iron hitching posts designed and manufactured in the nineteenth century. Born near the Tuscan province of Lucca in 1815, Domenico Brucciani became the most important and prolific maker of plaster casts in nineteenth-century Britain. This first substantive study shows how he and his business used public exhibitions, emerging museum culture and the nationalisation of art education to monopolise the market for reproductions of classical

and contemporary sculpture. Based in Covent Garden in London, Brucciani built a network of fellow Italian émigré formatori and collaborated with other makers of facsimiles-including Elkington the electrotype manufacturers, Copeland the makers of Parian ware and Benjamin Cheverton with his sculpture reducing machine-to bring sculpture into the spaces of learning and leisure for as broad a public as possible. Brucciani's plaster casts survive in collections from North America to New Zealand, but the extraordinary breadth of his practice-making death masks of the famous and infamous, producing pioneering casts of anatomical, botanical and fossil specimens and decorating dance halls and theatres across Britain-is revealed here for the first time. By making unprecedented use of the nineteenth-century periodical press and dispersed archival sources, Domenico Brucciani and the Formatori of Nineteenth-Century Britain establishes the significance of Brucciani's sculptural practice to the visual and material cultures of Victorian Britain and beyond. Cast iron flourished during the 19th century in an amazing variety of forms, often of extreme richness of design. This volume surveys cast iron decoration worldwide in over 500 illustrations - specially taken photographs of surviving work supported by reproductions of pattern books and drawings. All national variations are covered, from Victorian Brighton to New Orleans, from Paris and Lisbon to the relics of colonial empire in South Africa, India, Tahiti and Mexico. The author details its relationship to architecture and its aesthetic contribution to buildings. Introduction to the influential cast-iron stoves manufactured in Albany and Troy in the nineteenth century From chatelaines to whale blubber, ice making machines to stained glass, this six-volume collection will be of interest to the scholar, student or general reader alike - anyone who has an urge to learn more about Victorian things. The set brings together a range of primary sources on Victorian material culture and discusses the most significant developments in material history from across the nineteenth century. The collection will demonstrate the significance of objects in the everyday lives of the Victorians and addresses important questions about how we classify and categorise nineteenth-century things. This volume on 'Victorian Arts' will include sources on painting sculpture, book illustration, photography and the much-neglected area of Victorian stained glass. This volume originates from an international conference held at Oxford University in 2007. Texts by classical archaeologists, art historians, students of the history of collecting, curators, conservators and artists address objects and themes from antiquity to the present day, ancient Egypt to 20th-century Mexico and contemporary Europe. They explore status, reception and functions of casts as well as hands-on issues, such as the making, trading, display and conservation of plaster casts. A handbook for students, academics, curators and collectors, the text will become a standard work on the role of plaster casts in the history of Western sculpture. Female characters assumed increasing prominence in the narratives of nineteenth- and early twentieth-century opera. And for contemporary audiences, many of these characters--and the celebrated women who played them--still define opera at its finest and most searingly affective, even if storylines leave them swooning and faded by the end of the drama. The presence and representation of women in opera has been addressed in a range of recent studies that offer valuable insights into the operatic stage as cultural space, focusing a critical lens at the text and the position and signification of female characters. Moving that lens onto the historical, *The Arts of the Prima Donna in the Long Nineteenth Century* sheds light on the singers who created and inhabited these roles, the flesh-and-blood women who embodied these fabled "doomed women" onstage before an audience. Editors Rachel Cowgill and Hilary Poriss lead a cast of renowned contributors in an impressive display of current approaches to the lives, careers, and performances of female opera singers. Essential theoretical perspectives reflect several broad themes woven through the volume--cultures of celebrity surrounding the female singer; the emergence of the quasi-mythical figure of the diva; explorations of the intricate and sundry arts associated with the prima donna, and with her representation in other media; and the diversity and complexity of contemporary responses to her. The prima donna influenced compositional practices, determined musical and dramatic interpretation, and affected management decisions about the running of the opera house, content of the season, and employment of other artists--a clear demonstration that her position as "first woman" extended well beyond the boards of the operatic stage itself. *The Arts of the Prima Donna in the Long Nineteenth*

Century is an important addition to the collections of students and researchers in opera studies, nineteenth-century music, performance and gender/sexuality studies, and cultural studies, as well as to the shelves of opera singers and enthusiasts. Films possess virtually unlimited power for crafting broad interpretations of American history. Nineteenth-century America has proven especially conducive to Hollywood imaginations, producing indelible images like the plight of Davy Crockett and the defenders of the Alamo, Pickett's doomed charge at Gettysburg, the proliferation and destruction of plantation slavery in the American South, Custer's fateful decision to divide his forces at Little Big Horn, and the onset of immigration and industrialization that saw Old World lifestyles and customs dissolve amid rapidly changing environments. Balancing historical nuance with passion for cinematic narratives, *Writing History with Lightning* confronts how movies about nineteenth-century America influence the ways in which mass audiences remember, understand, and envision the nation's past. In these twenty-six essays—divided by the editors into sections on topics like frontiers, slavery, the Civil War, the Lost Cause, and the West—notable historians engage with films and the historical events they ostensibly depict. Instead of just separating fact from fiction, the essays contemplate the extent to which movies generate and promulgate collective memories of American history. Along with new takes on familiar classics like *Young Mr. Lincoln* and *They Died with Their Boots On*, the volume covers several films released in recent years, including *The Revenant*, *12 Years a Slave*, *The Birth of a Nation*, *Free State of Jones*, and *The Hateful Eight*. The authors address Hollywood epics like *The Alamo* and *Amistad*, arguing that these movies flatten the historical record to promote nationalist visions. The contributors also examine overlooked films like *Hester Street* and *Daughters of the Dust*, considering their portraits of marginalized communities as transformative perspectives on American culture. By surveying films about nineteenth-century America, *Writing History with Lightning* analyzes how movies create popular understandings of American history and why those interpretations change over time. The volume's twelve essays, whose authors include some of the foremost scholars of contemporary literature and film, offer critical insights not only into the visions of the novelist and the filmmaker but also into contemporary cultural concerns."--BOOK JACKET.

The glasshouses of the nineteenth century represent a remarkable confluence of opposites in architecture and technology. The architecture was designed to create an artificial climate in which people could return to paradise, and yet the technical means employed were also basic to the century's developing industrial grime -the other side of paradise. Enriched by more than 700 illustrations, *Houses of Glass* chronicles these pristine structures as they evolved from hothouses into exhibition halls, ballrooms, and theaters. Georg Kohlmaier is an architect and Barna von Sartory a sculptor. They have collaborated on many books and articles on contemporary architecture. Through the 19th century, as archaeology started to emerge as a systematic discipline, plaster casting became a widely-adopted technique, newly applied by archaeologists to document and transmit discoveries from their expeditions. The Parthenon sculptures were some of the first to be cast. In the late 18th century and the first years of the 19th century, the French artist Fauvel and Lord Elgin's men conducted campaigns on the Athenian Acropolis. Both created casts of parts of the Parthenon sculptures that they did not remove and these were sent back to France and Britain where they were esteemed and displayed alongside other, original sections. Henceforth, casting was established as an essential archaeological tool and grew exponentially over the course of the century. Such casts are now not only fascinating historical objects but may also be considered time capsules, capturing the details of important ancient works when they were first moulded in centuries past. This book examines the role of 19th century casts as an archaeological resource and explores how their materiality and spread impacted the reception of the Parthenon sculptures and other Greek and Roman works. Investigation of their historical context is combined with analysis of new digital models of the Parthenon sculptures and their casts. Sensitive 3D imaging techniques allow investigation of the surface markings of the objects in exceptionally fine detail and enable quantitative comparative studies comparing the originals and the casts. The 19th century casts are found to be even more accurate, but also complex, than anticipated; through careful study of their multiple layers, we can retrieve surface information now lost from the originals through weathering and

vandalism. The most beloved American comedic actor of the nineteenth century, Joseph Jefferson made his name as Washington Irving's Rip Van Winkle. In this book, a compelling blend of biography and theatrical and cultural history, Benjamin McArthur chronicles Jefferson's remarkable career and offers a lively and original account of the heroic age of the American theatre. Joe Jefferson's entire life was spent on the stage, from the age of Jackson to the dawn of motion pictures. He extensively toured the United States as well as Australia and Great Britain. An ever-successful career (including acclaim as painter and memoirist) put him in the company of the great actors, artists, and writers of the day, including Edwin Forrest, Edwin Booth, John Singer Sargent, and William Dean Howells. This book rescues a brilliant figure and places him, appropriately enough, on center stage of a pivotal time for American theatre. McArthur explores the personalities of the period, the changing theatrical styles and their audiences, the touring life, and the wide and varied culture of theatre. Through the life of Jefferson, McArthur is able to illuminate an era. The crafts of the blacksmith, whitesmith, tinsmith, farrier, cutler, locksmith, gunsmith and others. During the middle of the nineteenth century, Americans voted in saloons in the most derelict sections of great cities, in hamlets swarming with Union soldiers, or in wooden cabins so isolated that even neighbors had difficulty finding them. Their votes have come down to us as election returns reporting tens of millions of officially sanctioned democratic acts. Neatly arrayed in columns by office, candidate, and party, these returns are routinely interpreted as reflections of the preferences of individual voters and thus seem to unambiguously document the existence of a robust democratic ethos. By carefully examining political activity in and around the polling place, this book suggests some important caveats which must attend this conclusion. These caveats, in turn, help to bridge the interpretive chasm now separating ethno-cultural descriptions of popular politics from political economic analyses of state and national policy-making. *Cast Adrift* was T.S. Arthur's most fervent cry against the moral, social, and physical degradation in which many children and adults lived in the cities of nineteenth century America. Though it is cast in the form of a novel, it presents a catalog of societal evils. Its intent was to rouse comfortable middle and upper class Americans to action in righting the human wrongs that existed right in their midst. This edition is based on fresh scans of the 1872 first edition of *Cast Adrift*. It has been carefully edited to faithfully follow the original text, and re-typeset to convey the flavor of the original. Unlike other available reprints, it also reproduces the original illustrations. Please enjoy this deluxe edition of T.S. Arthur's classic work of moral fiction. Timothy Shay Arthur (1809-1885) was a popular American author of moral fiction and non-fiction. He was best known for his temperance novels, especially *Ten Nights in a Bar-Room* and *What I Saw There*. Arthur was author, co-author, or editor of over two hundred books. He also published, with his co-editor Virginia F. Townsend, the women's periodical *Arthur's Home Magazine*, which ran for over forty years in the second half of the nineteenth century. Covers ironwork from roughly 1840 to 1930. Thus, it includes cast iron, which prevailed during the nineteenth century and hand wrought iron, which triumphed from about 1900 to 1930.