

CHAPTER OUTLINE

- I. Historical Overview
 - A. The legacy of the American and French revolutions
 - B. The plight of the proletariat
 - C. Summary of stylistic developments
- II. The Political and Economic Scene: Liberalism and Nationalism
 - A. Liberalism
 - 1. Definition
 - 2. Ideals and influence
 - B. Nationalism
 - 1. Definition
 - 2. Ideals and influence to 1848
 - C. The revolutions of 1830 and 1848
 - 1. The 1830 uprising in France and the bourgeois monarchy
 - 2. The failed revolutions in central and southern Europe
 - 3. Background to the 1848 revolutions
 - 4. The path of revolution: Paris through Berlin to Vienna
 - 5. The failed revolutions and the rise of *Realpolitik*
 - D. European affairs in the grip of *Realpolitik*
 - 1. The lessons of *Realpolitik*
 - 2. Limited reforms in France and Great Britain
 - a) France
 - (1) Napoleon III maneuvers to power
 - (2) Benign despotism
 - b) Great Britain
 - (1) Electoral reforms
 - (2) Economic prosperity
 - 3. Wars and unification in central Europe
 - a) Power struggle between Austria and Prussia
 - b) The Bismarck era and the unification of Germany
 - c) The unification of Italy
 - E. Civil War in the United States
 - 1. Sectional tension
 - 2. The slavery question
 - 3. Civil War, abolition of slavery, and reconstruction
 - F. The spread of industrialism
 - 1. On the continent
 - 2. England: phase two
 - 3. Travel, communications, and raw materials
 - 4. The Crystal Palace: the first world's fair
 - 5. The Suez Canal: a short water route to Asia
 - 6. Condition of the workers

7. Increased suffrage
- III. Nineteenth-Century Thought: Philosophy, Religion, and Science
- A. The liberal tradition and the socialist challenge
 1. Liberalism redefined
 - a) Jeremy Bentham: Utilitarianism
 - b) John Stuart Mill
 2. Socialism
 - a) The utopian socialists
 - (1) Owen, Saint-Simon, Fourier
 - (2) Failed experiments
 - b) The Marxists
 - (1) Marx and Engels
 - (2) Dialectical materialism
 - (3) Formation of international socialist organization
 - (4) Little influence before 1871
 - B. Religion and the challenge of science
 1. The higher criticism
 2. Science
 - a) Geology discredits the biblical view of creation
 - b) Biology questions the divine image of human beings
 - c) Pasteur: the germ theory of disease
 - d) Chemistry: advances in atomic theory, anesthetics, and surgery
- IV. Cultural Trends: From Romanticism to Realism
- A. Order and Escape
 1. Neoclassicism and Romanticism adopted by the middle class
 - a) Art becomes routinized
 - b) The development of “official art”
 2. The challenge of Realism
 - a) Rejection of Neoclassicism and Romanticism
 - b) Art with a moral point of view, focused on ordinary people
 - c) Influences on Realism
 - B. Literature
 1. Overview
 - a) Romanticism: free will
 - b) Realism: deterministic
 2. The height of French Romanticism
 - a) Hugo
 - (1) *Hernani*
 - (2) *Les Misérables*
 - b) Sand

- (1) Her life and values
 - (2) *Indiana*
- 3. Romanticism in the English novel: the Brontë sisters
 - a) Emily Brontë, *Wuthering Heights*
 - b) Charlotte Brontë, *Jane Eyre*
- 4. Romanticism in American literature
 - a) Transcendentalism
 - (1) Defined
 - (2) Thoreau: *Walden* and *On the Duty of Civil Disobedience*
 - b) Poetry
 - (1) Emily Dickinson
 - (2) Walt Whitman
- 5. Realism in French and English novels
 - a) Balzac and *The Human Comedy*
 - b) Flaubert and *Madame Bovary*
 - c) The English Realists
 - (1) Characteristics
 - (2) Dickens
 - (3) Gaskell
 - (4) Evans (George Eliot)
- 6. The Russian Realists
 - a) Characteristics
 - b) Tolstoy
 - c) Dostoyevsky
- 7. Realism among African American writers
 - a) New literary genre: the slave narrative
 - (1) Characteristics
 - (2) Frederick Douglass
 - (3) Sojourner Truth
- C. Art and architecture
 - 1. Neoclassicism and Romanticism after 1830
 - a) Ingres
 - (1) A power in official art
 - (2) *The Turkish Bath*
 - b) Delacroix
 - (1) Color theories
 - (2) *Hamlet and Horatio in the Graveyard*
 - c) Romantic architecture
 - (1) Characteristics
 - (2) Barry and Pugin's Houses of Parliament, London
 - 2. The rise of Realism in art

- a) Background
- b) Courbet
 - (1) *The Meeting, or "Bonjour Monsieur Courbet"*
 - (2) *Interior of My Studio*
- c) Daumier
 - (1) Satirical subjects
 - (2) *The Freedom of the Press*
 - (3) *The Third-Class Carriage*
- d) Millet
 - (1) The Barbizon school
 - (2) *The Sower*
 - (3) *The Gleaners*
- e) Bonheur
 - (1) Ideas and subjects
 - (2) *The Horse Fair*
- f) Manet
 - (1) *Salon des Réfuses (Salon of the Rejects)*
 - (2) *Olympia*
 - (3) His radical aesthetic

D. Photography

- 1. Historical background
 - a) Daguerre
 - b) Fox Talbot
 - c) Photography as art
- 2. Matthew Brady's achievement

E. Music

- 1. Changes in Romantic music; adherence to Classical forms
- 2. Romantic music: opera
 - a) Middle-class audiences and their impact
 - b) Verdi
 - (1) His style
 - (2) *Rigoletto* and other operas
 - c) Wagner
 - (1) Aesthetic goals
 - (2) *The Ring of the Nibelung*
- 3. Romantic music: orchestral and chamber works and *lieder*
 - a) Changes under Romanticism
 - b) Brahms
 - c) Schumann

V. The Legacy of the Bourgeois Age