

Men and Memories of William Rothenstein 1872-1900.

William Rothenstein

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Men Memories 1872 1900

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Men Memories 1872 1900:

Men and Memories William Rothenstein, 1934 Men and Memories William Rothenstein, 1934 **Men and Memories** William Rothenstein (Sir.), 1932 **Edwardian Culture** Samuel Shaw, Sarah Shaw, Naomi Carle, 2017-11-22 Edwardian Culture Beyond the Garden Party is the first truly interdisciplinary collection of essays dealing with culture in Britain c 1895 1914 Bringing together essays on literature art politics religion architecture marketing and imperial history the study highlights the extent to which the culture and politics of Edwardian period were closely intertwined The book builds upon recent scholarship that seeks to reclaim the term Edwardian from prevalent restrictive usages by venturing beyond the garden party and the political rally to uncover some of the terrain that lies between The essays in the volume which deal with both famous writers such as J M Barrie and Arnold Bennett as well as many lesser known figures draw attention to the nuanced multiplicity of experience and cultural forms that existed during the period and highlight the ways in which a closer examination of Edwardian culture complicates our definitions of Victorian and Modern The book argues that the Edwardian era rather than constituting a coda to the Victorian period or a languid pause before modernism shook things up possessed a compelling and creative tenor of its own **The Street of Wonderful Possibilities** Devon Cox, 2022-04-05 A beautifully illustrated art history and cultural biography The Street of Wonderful Possibilities focuses on one of the most influential artistic quarters in the late nineteenth and early twentieth centuries London s Tite Street where a staggering amount of talent thrived between the 1870s and 1930s including James Abbott McNeill Whistler Oscar Wilde and John Singer Sargent It provides a new fresh perspective on legendary figures in British art and literature and explores the relationship between these artists and their living environment Today Tite Street is a narrow quiet thoroughfare tucked away in a cosy corner of London With the exception of a few blue plaques upon its walls there is little indication of the rich and vibrant history of a street that once stood at the heart of the London art world In this thriving artistic quarter artists and writers created a bohemian enclave that would challenge Victorian values in art and literature For Oscar Wilde Tite Street was full of wonderful possibilities while for Whistler it was the birthplace of art where the nascent Aesthetic Movement was nurtured in his highly controversial White House From the studios and houses of Tite Street issued modern masterpieces in art such as Whistler s Harmony in Pink and Grey and Sargent s Lady Agnew and in literature with Wilde s The Picture of Dorian Gray But Tite Street had a dark side as well Here Whistler was bankrupted Frank Miles was sent to an asylum Wilde was imprisoned and Peter Warlock was gassed to death Throughout its turbulent existence Tite Street mirrored the world around it From the Aesthetic Movement to the Edwardian suffragettes through the bombs of the Blitz in the 1940s to the bombs of the IRA in the 1970s Tite Street remained a home to innumerable artists and writers socialites and suffragettes musicians and madmen Countless biographies have explored the major figures in Tite Street individually but never in the context of their living and working environment The Street of Wonderful Possibilities unfolds this complex history tying together the private and

professional lives of Tite Street's artists, writers and bohemians to form a colourful tapestry of art and intrigue illuminating their relationships to each other to Tite Street and to a rapidly modernising London at the fin de siècle

Oscar Wilde Karl Beckson, 2003-09-02 This set comprises 40 volumes covering 19th and 20th century European and American authors. These volumes will be available as a complete set, mini-boxed sets by theme or as individual volumes. This second set complements the first 68 volume set of Critical Heritage published by Routledge in October 1995

Decadent Women Jad Adams, 2023-10-01 The never before told story of the extraordinary women behind a trailblazing British magazine. During the 1890s British women for the first time began to leave their family homes to seek work, accommodation and financial and sexual freedom. Decadent Women is an account of some of these women who wrote for the innovative art and literary journal The Yellow Book. For the first time and drawing on original research, Jad Adams describes the lives and work of these vibrant and passionate women from well-connected and fashionable aristocrats to the desperately poor. He narrates the challenges they faced in a literary marketplace and within a society that overwhelmingly favored men, showing how they were pioneers of a new style, living lives of lurid adventure and romance as well as experiencing poverty, squalor, disease and unwanted pregnancy

The Life of J.-K. Huysmans Robert Baldick, 2020-04-29 Like Froude's biography of Carlyle, Holroyd's Shaw and Ellmann's Joyce, Robert Baldick's Life of J. K. Huysmans has become not just a standard reference work to be consulted as regularly as the writing of the author whose life it chronicles, but a work of literature in its own right. First published fifty years ago, Baldick's classic biography presents a compelling narrative of Huysmans' life and work in all its various phases, from the Naturalism of the 1870s to the Decadence of the 1880s and from the occult vogue of the 1890s to the Catholic Revival of the turn of the century, and it is written with such impeccable scholarship that it is still relied on today as regards matters of fact and detail. For this new edition, the first time the biography has been reprinted in English, Baldick's notes have been extensively revised and updated by Brendan King to take account of new developments and publications in the field of Huysmansian studies

Henry James Framed Michael Anesko, 2022-10 Henry James Framed is a cultural history of Henry James as a work of art. Throughout his life, James demonstrated an abiding interest in, some would say an obsession with, the visual arts. In his most influential testaments about the art of fiction, James frequently invoked a deeply felt analogy between imaginative writing and painting. At a time when having a photographic carte de visite was an expected social commonplace, James detested the necessity of replenishing his supply or of distributing his autographed image to well-wishing friends and imploring readers. Yet for a man who set the highest premium on personal privacy, James seems to have had few reservations about serving as a model for artists in other media and sat for his portrait a remarkable number of twenty-four times. Surprisingly few James scholars have brought into primary focus those occasions when the author was not writing about art but instead became art himself through the creative expression of another's talent. To better understand the twenty-four occasions he sat for others to represent him, Michael Anesko reconstructs the specific contexts for these works coming into

being assesses James's relationships with his artists and patrons documents his judgments concerning the objects produced and insofar as possible traces the later provenance of each of them James's long established intimacy with the studio world deepened his understanding of the complex relationship between the artist and his sitter James insisted above all that a portrait was a revelation of two realities the man whom it was the artist's conscious effort to reveal and the artist or interpreter expressed in the very quality and temper of that effort The product offered a double vision the strongest dose of life that art could give and the strongest dose of art that life could give

That Sweet Enemy Robert Tombs, Isabelle Tombs, 2009-06-17 *That Sweet Enemy* brings both British wit Robert Tombs is a British historian and French panache Isabelle Tombs is a French historian to bear on three centuries of the history of Britain and France From Waterloo to Chirac's slandering of British cooking the authors chart this cross channel entanglement and the unparalleled breadth of cultural economic and political influence it has wrought on both sides illuminating the complex and sometimes contradictory aspects of this relationship rivalry enmity and misapprehension mixed with envy admiration and genuine affection and the myriad ways it has shaped the modern world Written with wit and elegance and illustrated with delightful images and cartoons from both sides of the Channel *That Sweet Enemy* is a unique and immensely enjoyable history destined to become a classic

Writers, Readers, and Reputations Philip Waller, 2008 Philip Waller explores the literary world in which the modern best seller first emerged with writers promoted as stars and celebrities advertising both products and themselves

The Cambridge Companion to Oscar Wilde Peter Raby, 1997-10-16 *The Cambridge Companion to Oscar Wilde* offers an essential introduction to one of the theatre's most important and enigmatic writers Although a general overview the volume also offers some of the latest thinking on the dramatist and his impact on the twentieth century Part One places Wilde's work within the cultural and historical context of his time and includes an opening essay by Wilde's grandson Merlin Holland Further chapters also examine Wilde and the Victorians and his image as a Dandy Part Two looks at Wilde's essential work as playwright and general writer including his poetry critiques and fiction and provides detailed analysis of such key works as *Salome* and *The Importance of Being Earnest* among others The third group of essays examines the themes and factors which shaped Wilde's work and includes Wilde and his view of the Victorian woman Wilde's sexual identities and interpreting Wilde on stage This 1997 volume also contains a detailed chronology of Wilde's work a guide to further reading and illustrations from important productions

The Impressionists at First Hand (Second) (World of Art) Bernard Denvir, 2023-11-14 An updated edition of this classic collection of letters critical reviews and reminiscences by impressionist artists and their contemporaries The impressionists Claude Monet douard Manet Edgar Degas Berthe Morisot Camille Pissarro Pierre Auguste Renoir Alfred Sisley and others are probably the most popular of all artistic schools Their struggle to impose a new vision is one of the most absorbing stories in the whole history of art With imagination and insight art historian Bernard Denvir brings impressionism into focus by showing it through the eyes of the artists themselves and their contemporaries

against the background of the time Through letters critical reviews statements and reminiscences of the people who were there the story of this groundbreaking art movement comes alive This was the age of innovation political liberalization emergent photography and modern ideas about perception The impressionists had new ways of painting but they also had a new world to paint This revised edition now features full color reproductions of art throughout and an updated bibliography

Notes of a Son and Brother and The Middle Years Henry James, 2011-05-03 After a childhood divided between America and Europe Henry James settled with his family in New England first in what he regarded as an outpost of Europe Newport and later in Cambridge The family letters the initial inspiration for this autobiographical enterprise many of which recount the early career of William James at Harvard and in Germany also reveal Henry James Sr's views on the intellectual philosophical and social issues of the time Henry Jr aspiring to be just literary acknowledges his indebtedness to the widely cultured artist John La Farge whose friendship he enjoyed during adolescence The Civil War is recorded through the letters of his younger brother Wilky while Henry recalls a Whitmanesque longing for the Union soldiers he met and talked to The death of a beloved cousin Mary Temple who would become the inspiration for some of his greatest fictional heroines is documented through the passionate questioning letters she wrote in her final year of life In *The Middle Years* James newly resident in London gives his impressions of some of the literary lions of the time most notably George Eliot and Tennyson This first fully annotated critical edition of *Notes of a Son and Brother* and *The Middle Years* both offers the reader extensive support in appreciating the demands of James's late prose and illuminates the context in which one of literature's most influential figures developed a characteristic voice

Falling Rocket Paul Thomas Murphy, 2023-12-05 A New York Times Book Review Editors Choice The untold story of the artistic battle between James Abbot MacNeill Whistler and John Ruskin over Whistler's controversial ground breaking *Nocturne in Black and Gold The Falling Rocket* In November 1878 America's greatest painter sued England's greatest critic for a bad review The painter won but ruined himself in the process The painter James Abbot MacNeill Whistler whose combination of incredible talent unflagging energy and relentless self promotion had by that time brought him to the very edge of artistic preeminence The critic John Ruskin Slade Professor of Art at Oxford University whose four decades worth of prolific and highly respected literary output on aesthetics had made him England's unchallenged and seemingly unchallengeable arbiter of art Though Whistler and Ruskin both lived in London and moved in the same artistic world they had until June 1877 managed to remain entirely clear of one another This was unusual because Whistler had a mercurial temperament a belligerent personality and seemed to thrive on opposition he once challenged a man to a duel because the man accused the painter of sleeping with his wife Whistler had in fact slept with the man's wife That November John Ruskin walked into the Grosvenor Gallery's new exhibition of art and gazed with horror upon Whistler's *Nocturne in Black and Gold The Falling Rocket* The painting was Whistler's interpretation of a fireworks display at a local pleasure garden But to Ruskin it was nothing more than a chaotic incomprehensible mess of bright spots upon dark

masses not art but its antithesis a disturbing and disgusting assault upon everything he had ever written or taught on the subject He quickly channeled that anger into a seething review The internationally reported widely discussed and hugely entertaining trial that followed was a titanic battle between the opposing ideas and ideals of two larger than life personalities For these two protagonists Whistler v Ruskin was the battle of a lifetime or more accurately a battle of their two lifetimes Paul Thomas Murphy's *Falling Rocket* also recounts James Whistler's turbulent but triumphant development from artistic oblivion in the 1880s to artistic deification in the 1890s and also Ruskin's isolated befogged silent final years after his public humiliation The story of Whistler v Ruskin has a dramatic arc of its own but this riveting new book also vividly evokes an artistic world in energetic motion culturally and socially in the last decades of the nineteenth century *The Quarterly Journal*, 1929

Family Romance Jean Strouse, 2024-11-19 Jean Strouse captures the dramas mysteries intrigues and tragedies surrounding John Singer Sargent's portraits of the Wertheimer family Jean Strouse's *Family Romance* John Singer Sargent and the Wertheimers looks at twelve portraits of one English family painted by the expatriate American artist at the height of his career and at the intersections of all these lives with the sparkle and strife of the Edwardian age In commissioning this grand series of paintings Asher Wertheimer an eminent London art dealer of German Jewish descent became Sargent's greatest private patron and close friend The Wertheimers worked with Rothschilds and royals plutocrats and dukes as did Sargent Asher left most of his Sargent portraits to the National Gallery in London a gift that elicited censure as well as praise it was a new thing for a family of Jews to appear alongside the Anglo Saxon aristocrats and dignitaries painted by earlier masters Strouse's account set primarily in England around the turn of the twentieth century takes in the declining fortunes of the British aristocracy and the dramatic rise of new power and wealth on both sides of the Atlantic It travels back through hundreds of years to the Habsburg court in Vienna and forward to fascist Italy in the 1930s Its depictions of Sargent his sitters their friendships and circles and the portraits themselves light up a period that saw tumultuous social change and the birth of the modern art market Sargent brilliantly portrayed these transformations in which the Wertheimers were key players *Family Romance* brings their interwoven stories fully to life for the first time *The Collected Works of Walter Pater*, vol. IX: *Correspondence* Robert Seiler, 2023-09-21

Correspondence is vol ix in the ten volume *Collected Works of Walter Pater* Among Victorian writers Pater 1839-1894 challenged academic and religious orthodoxies defended the love of art for own sake developed a new genre of prose fiction the imaginary portrait set new standards for intermedial and cross disciplinary criticism and made style the watchword for creativity and life For the first time all the known correspondence of Walter Pater has been assembled and fully annotated including letters exchanged with his main publisher the Macmillans for more than two decades Pertinent letters written after his death by his sisters Clara and Hester Pater are also included The *Correspondence* provides a richer much more complete overview of Pater's academic professional and personal lives and demonstrates how vigorously he participated in some of the most important literary and

cultural networks of the Victorian era Walter Pater and the Language of Sculpture Lene ?termark-Johansen,2017-07-05
Walter Pater and the Language of Sculpture is the first monograph to discuss the Victorian critic Walter Pater s attitude to sculpture It brings together Pater s aesthetic theories with his theories on language and writing to demonstrate how his ideas of the visual and written language are closely interlinked Going beyond Pater s views on sculpture as an art form this study traces the notion of relief rilievo and hybrid form in Pater and his view of the writer as sculptor a carver in language Alongside her treatment of rilievo as a pervasive trope Lene termark Johansen also employs the idea of rivalry paragone more broadly examining Pater s concern with positioning himself as an art critic in the late Victorian art world Situating Pater within centuries of European aesthetic theories as never before done Walter Pater and the Language of Sculpture throws new light on the extraordinary complexity and coherence of Pater s writing The critic is repositioned solidly within Victorian art and literature **The Mass Image** G. Beegan,2008-01-09 The Mass Image situates the creation of the first photographically illustrated magazines within the social relations of the emerging popular culture of late Victorian London It demonstrates how photomechanical reproduction allowed the illustrated press to envisage modern life on a much more intense scale than ever before

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