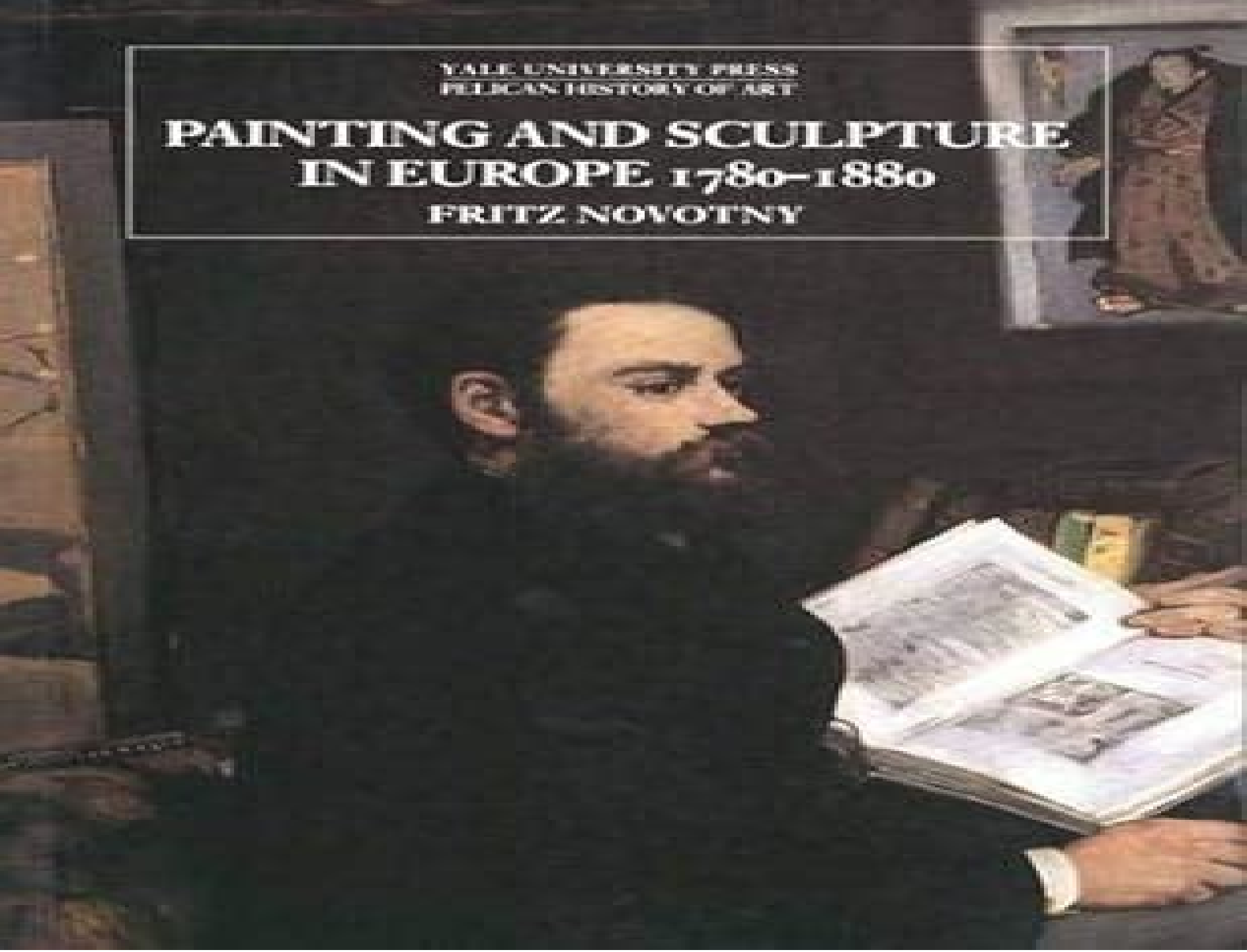


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**PAINTING AND SCULPTURE
IN EUROPE 1780-1880**
FRITZ NOVOTNY



Painting And Sculpture In Europe 1780 To 188

Charles Roberts Anderson



Painting And Sculpture In Europe 1780 To 188:

Painting and Sculpture in Europe 1780-1880 Fritz Novotny, 1995-01-01 From the Classicism of Jacques Louis David to the Realism of Courbet and the Early Impressionism of Renoir this book outlines the course taken by painting and sculpture in Europe during the 19th century Faced with the untidy sprawl of individualism which followed the French Revolution and threw up isolated geniuses like Goya the author nevertheless charts the currents in what was predominantly a century of Naturalism and also whilst artists were increasingly preoccupied with the inner man of great landscape painting when Friedrich Corot and the Impressionists proper added light and atmosphere to the former achievements of the great Dutch masters

Painting and Sculpture in Europe, 1880-1940 George Heard Hamilton, 1993-01-01 This new edition of a book that offers the best available grounding in its huge subject as the Sunday Times called it includes color plates and a revised and expanded bibliography Professor Hamilton traces the origins and growth of modern art assessing the intrinsic qualities of individual works and describing the social forces in play The result is an authoritative guide through the forest of artistic labels Impressionism and Expressionism Symbolism Cubism Constructivism Surrealism etc and to the achievements of Degas and Cezanne Ensor and Munch Matisse and Kandinsky Picasso Braque and Epstein Mondrian Dali Modigliani Utrillo and Chagall Klee Henry Moore and many other artists in a revolutionary age

Stages of European Romanticism Theodore Ziolkowski, 2018 Employs an innovative approach by stages to offer a unified vision of European Romanticism over the half century of its growth and decline Romanticism was a truly European phenomenon extending roughly from the French Revolution to the 1848 revolutions and embracing not only literature and drama but also music and visual arts Because of Romanticism's vast scope most treatments have restricted themselves to single countries or to specific forms notably literature art or music This book takes a wider view by considering in each of six chapters representative examples of works from across Europe and across a range of the arts that were created in a single year For instance in the first chapter focusing on the year 1798 Beethoven's Pathétique sonata Wordsworth and Coleridge's Lyrical Ballads Tieck's novel Franz Sternbald's Wanderungen and Goya's painting El sueño de la raza The following chapters treat works from the years 1808 1818 1828 1838 and 1848 This approach by stages makes it possible to determine characteristics of six stages of Romanticism in its historical and intellectual context and to note the conspicuous differences between these stages as European Romanticism developed for example the waxing and waning of religious themes the shifting visions of landscape the gradual ironic detachment from early Romanticism In sum the volume offers a unified vision of European Romanticism in all its aesthetic forms over the half century of its growth and decline Theodore Ziolkowski is Professor Emeritus of German and Comparative Literature Princeton University

Europe 1780 - 1830 Franklin L. Ford, 2014-01-21 Europe 1780 1830 rapidly established itself as a standard introduction to European history in the age of the French Revolution and its aftermath when it first appeared Now for the first time the book has been fully revised updated and expanded The half century covered constitutes

one of the most complex eventful and rapidly changing of any in Europe's history. It is a period whose emphasis on conflict and political crisis combines daring innovation with the stubborn persistence of many older attitudes and patterns of human behaviour. Professor Ford explores these tensions throughout and he gives his readers a powerful sense of the extraordinary energy in every aspect of human activity that characterised the time.

Modern Austrian Literature, 1987. Includes the index to the Journal of the International Arthur Schnitzler Research Association 1961-67.

Representing Belief Michael Paul Driskel, 2010-11-01. *Representing Belief* provides a detailed discussion and analysis of the forms and meanings in religious art of nineteenth century France. This genre usually assigned minimal importance by writers on the period turns out to occupy a central place in the cultural history of the era touching the core of the century's conflict between tradition and modernity, science and faith, ultramontanism and naturalism. Although it was generally assumed that this kind of art was of little importance in the evolution of modern painting, Driskel demonstrates that in reality it played a crucial role. Many of the artists discussed are firmly installed in the present canon: Delacroix, Ingres, Manet, Gauguin, while others, Flandrin, Orsel, Gleyre, Cazin, were major figures in their own time though largely forgotten today. Writing from an interdisciplinary perspective and employing concepts derived from structuralist and poststructuralist theory, Driskel moves beyond simple formalism to restore a category of once important works to a meaningful context, thereby offering others a model by which to discuss and interpret these paintings. Carefully charting the genealogies of hieraticism and naturalism, he demonstrates that a dramatic shift occurred in the 1860s and 1870s as naturalism gained acceptance among ultramontanes and the hieratic mode began to attract the interest of adherents to the belief system of modernism. *Representing Belief* is the first book to situate this art in its social and historical contexts and to approach it from this point of view.

Catalogue of the Harvard University Fine Arts Library, the Fogg Art Museum Harvard University. Fine Arts Library, 1971.

Library Catalog of the Metropolitan Museum of Art Metropolitan Museum of Art (New York, N.Y.). Library, 1962.

Manet and Modern Beauty Gloria Groom, 2019-06-25. This stunning examination of the last years of Édouard Manet's life and career is the first book to explore the transformation of his style and subject matter in the 1870s and early 1880s. The name Manet often evokes the provocative heroically scaled pictures he painted in the 1860s for the Salon, but in the late 1870s and early 1880s the artist produced quite a different body of work: stylish portraits of actresses and demimondaines, luscious still lifes, delicate pastels, intimate watercolors, and impressionistic scenes of suburban gardens and Parisian cafés. Often dismissed as too pretty and superficial by critics, these later works reflect Manet's elegant social world, propose a radical new alignment of modern art with fashionable femininity, and record the artist's unapologetic embrace of beauty and visual pleasure in the face of death. Featuring nearly three hundred illustrations and nine fascinating essays by established and emerging Manet specialists, a technical analysis of the late Salon painting *Jeanne Spring*, a selection of the artist's correspondence, a chronology, and more, *Manet and Modern Beauty* brings a diverse range of approaches to bear on a little studied area of this major artist's oeuvre.

Library Catalog of the Metropolitan Museum of Art, New York. Supplement Metropolitan Museum of Art (New York, N.Y.). Library, 1962 *Waterstone's Guide to Books*, 1989 *Art Books, 1950-1979* R.R. Bowker Company, 1979
The British National Bibliography Arthur James Wells, 1972 **19th Century European Paintings, Drawings and Sculpture** Sotheby's (Firm), 1996 *Indian Journal of American Studies*, 1980 *Art Books*, 1979 Including an international directory of museum permanent collection catalogs *The Connoisseur*, 1972 *The Athenaeum*, 1876
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