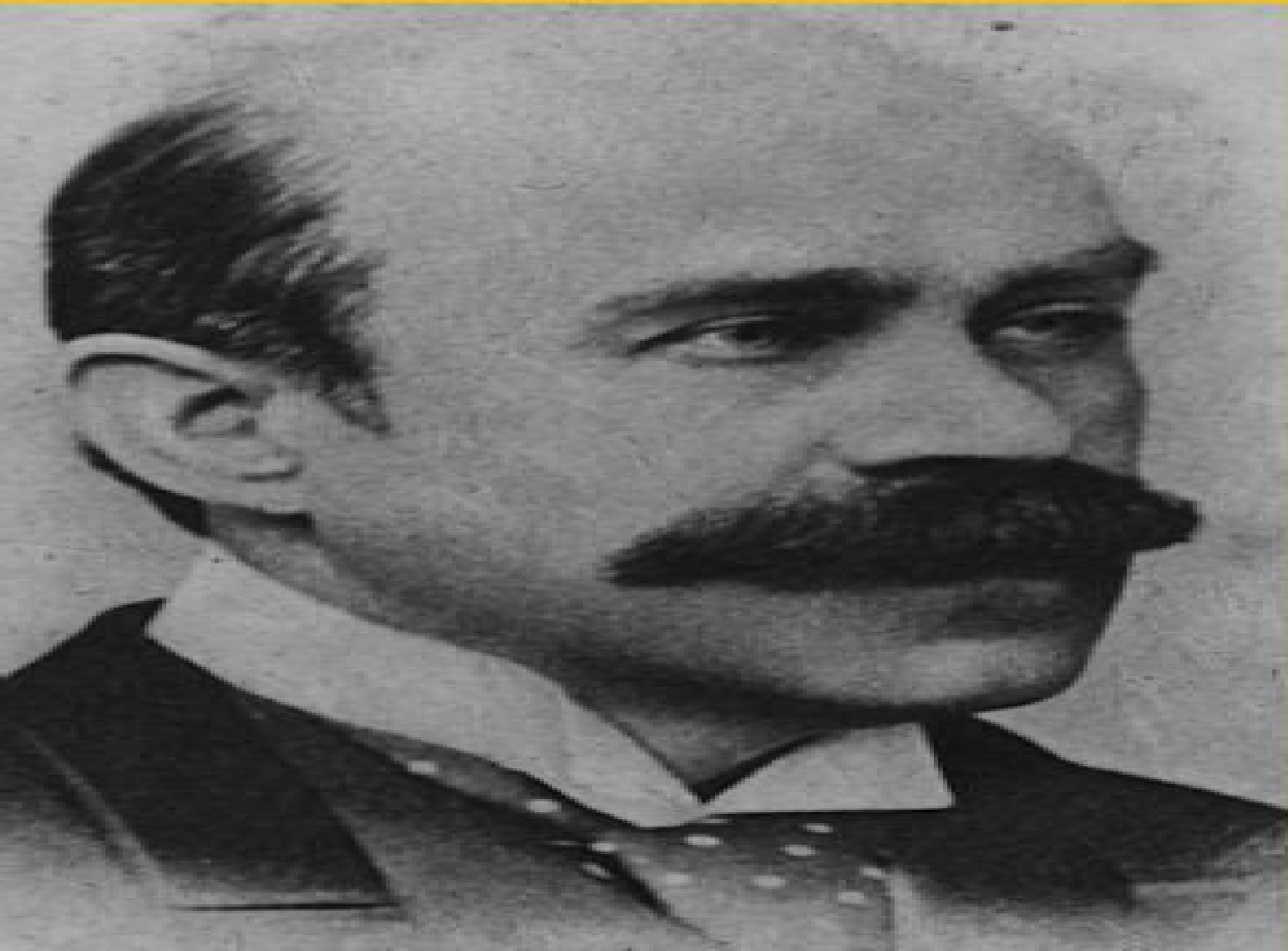


The Reception of Walter Pater in Europe

Edited by Stephen Barr



Reception Of Pater In Europe

André Dombrowski



Reception Of Pater In Europe:

The Reception of Walter Pater in Europe Stephen Bann, 2004-11-28 Just over a century after his death Walter Pater's critical reputation now stands as high as it has ever been. In the English speaking world this has involved recovery from the widespread neglect and indifference which attended his work in the first half of the twentieth century. In Europe however enthusiastic disciples such as Hugo von Hofmannsthal in the German speaking world and Charles Du Bos in France helped to fuel a growing awareness of his writings as central to the emergence of modernist literature. Translations of works like *Imaginary Portraits* established his distinctive voice as an aesthetic critic and his novel *Marius the Epicurean* was enthusiastically received in Paris in the 1920s and published in Turin on the eve of the Second World War. This collection traces the fortunes of Pater's writings in these three major literatures and their reception in Spain, Portugal, Poland, Hungary and the Czech Republic.

Walter Pater's European Imagination Lene Østermark-Johansen, 2022 This is the first monograph that explores the work and legacy of Walter Pater from a European perspective. It offers an in depth analysis of Pater's fictional imaginary portraits which trace the development of the European self over an extensive period of some two thousand years.

The Reception of Walter Pater in Europe Stephen Bann, 2004 Just over a century after his death Walter Pater's critical reputation now stands as high as it has ever been. In the English speaking world this has involved recovery from the widespread neglect and indifference which attended his work in the first half of the twentieth century. In Europe however enthusiastic disciples such as Hugo von Hofmannsthal in the German speaking world and Charles Du Bos in France helped to fuel a growing awareness of his writings as central to the emergence of modernist literature. Translations of works like *Imaginary Portraits* established his distinctive voice.

A Companion to Impressionism André Dombrowski, 2028-08-14 The 21st century's first major academic reassessment of Impressionism providing a new generation of scholars with a comprehensive view of critical conversations. Presenting an expansive view of the study of Impressionism this extraordinary volume breaks new thematic ground while also reconsidering established questions surrounding the definition, chronology and membership of the Impressionist movement. In 34 original essays from established and emerging scholars this collection considers a diverse range of developing topics and offers new critical approaches to the interpretation of Impressionist art. Focusing on the 1860s to 1890s this Companion explores artists who are well represented in Impressionist studies including Monet, Renoir, Degas and Cassatt as well as Morisot, Caillebotte, Bazille and other significant yet lesser known artists. The essays cover a wide variety of methodologies in addressing such topics as Impressionism's global predominance at the turn of the 20th century, the relationship between Impressionism and the emergence of new media, the materials and techniques of the Impressionists and the movement's exhibition and reception history. Part of the acclaimed Wiley Blackwell Companions to Art History series this important new addition to scholarship in this field reevaluates the origins, chronology and critical reception of French Impressionism. Discusses Impressionism's

account of modern identity in the contexts of race nationality gender and sexuality Explores the global reach and influence of Impressionism in Europe the Middle East East Asia North Africa and the Americas Considers Impressionism s relationship to the emergence of film and photography in the 19th century Considers Impressionism s representation of the private sphere as compared to its depictions of public issues such as empire finance and environmental change Addresses the Impressionist market and clientele period criticism and exhibition displays from the late 19th century to the middle of the 20th century Features original essays by academics curators and conservators from around the world including those from France Germany the United States the United Kingdom Japan Turkey and Argentina The Wiley Blackwell Companion to Impressionism is an invaluable text for students and academics studying Impressionism and late 19th century European art Post Impressionism modern art and modern French cultural history *Aesthetics of Space in Nineteenth-Century British Literature, 1843-1907* Whiteley Giles Whiteley,2020-03-02 Uncovers the link between Ruskin and the tradition of the aesthetics of spaceDiscusses a hitherto under researched tradition of city writing linking Ruskin to modernismReads comparatively five important mid to late nineteenth century writersMarries close textual analysis with historically and geographically informed contextFills a gap in the critical literature on city writing between realism and early modernismCharting an aesthetic post realist tradition of writing this book considers the significant role played by John Ruskin s art criticism in later writing which dealt with the new kinds of spaces encountered in the nineteenth century With chapters devoted to the ways in which aesthetic and decadent writers such as Walter Pater and Oscar Wilde built upon and challenged Ruskin s ideas the book links the late Dickens to the early modernism of Henry James The Aesthetics of Space in Nineteenth Century British Literature gives a vibrant vision of what an aesthetically sensitive treatment of these spaces looked like during the period *Aesthetic Sexuality* Romana Byrne,2013-11-28 To understand why the concept of aesthetic sexuality is important we must consider the influence of the first volume of Foucault s seminal *The History of Sexuality* Arguing against Foucault s assertions that only scientia sexualis has operated in modern Western culture while ars erotica belongs to Eastern and ancient societies Byrne suggests that modern Western culture has indeed witnessed a form of ars erotica encompassed in what she calls aesthetic sexuality To argue for the existence of aesthetic sexuality Byrne examines mainly works of literature to show how within these texts sexual practice and pleasure are constructed as having aesthetic value a quality that marks these experiences as forms of art In aesthetic sexuality value and meaning are located within sexual practice and pleasure rather than in their underlying cause sexuality s *raison d'être* is tied to its aesthetic value at surface level rather than beneath it Aesthetic sexuality Byrne shows is a product of choice a deliberate strategy of self creation as well as a mode of social communication **The Cambridge Companion to the Pre-Raphaelites** Elizabeth Prettejohn,2012-07-23 A general introduction to the Pre Raphaelite movement treating both literature and visual art *German Literature, History and the Nation* Christian Emden,David R. Midgley,2004 This is the second of three volumes

based on papers given at the Fragile Tradition conference in Cambridge 2002 Together they provide a conspectus of current research on the cultural historical and literary imagination of the German speaking world across the whole of the modern period This volume highlights the connections between cultural identity and the sense of nationhood which are to be found in literary writing the history of ideas and the interaction between European cultures from the late Middle Ages to the present day It focuses particularly on the way myths of cultural identity are passed on and transformed historically on the fashioning of various models of modern German identity with reference to the cultures of Greece France England and Renaissance Italy on the reflection of 19th century nationalism in literary writing and ideas about language and on the ways in which cultural values have asserted themselves in relation to moments of catastrophe and abrupt political change in the 1920s the 1940s and the 1990s

Yeats and Pessoa Patricia Silva-McNeill, 2017-07-05 W B Yeats and Fernando Pessoa 1888 1935 regarded style as a tool for metaphysical inquiry and consequently they adopted distinct poetic styles to convey different attitudes towards experience Silva McNeill s study examines how the poets stylistic diversification was a means of rehearsing different existential and aesthetic stances It identifies parallels between their styles from a comparative case studies approach Their stylistic masks allowed them to maintain the subjectivity and authenticity associated with the lyrical genre while simultaneously attaining greater objectivity and conveying multiple perspectives The poets continuously transformed the fond and form of their verse creating a protean lyrical voice that expressed their multilateral poetic temperament and reflected the depersonalisation and formal experimentalism of the modern lyric

The Influence of Pre-Raphaelitism on Fin de Siècle Italy Giuliana Pieri, 2007 This volume is the first comprehensive study of the influence of English Pre Raphaelitism on Italian art and culture in the late nineteenth century Analysis of the cultural relations between Italy and Britain has focused traditionally on the special place that Italy had in the British imagination but the cultural and artistic exchanges between the two countries have been much misunderstood This book aims to correct this imbalance by placing Pre Raphaelitism in its European context It explores the nature of its influence on Italy how it was transmitted and how it was manifested by focusing on the role of Italian Anglophiles the English communities in Florence and Rome the writings of Gabriele D Annunzio and a number of Italian artists active in Tuscany and Rome The works of Cellini Ricci Gioja De Carolis and Sartorio in particular fully demonstrate the impact of Pre Raphaelitism on the young Italian school of painting which found in the English movement an ideal link with its glorious past on which it could build a new artistic identity These artists show that English Pre Raphaelitism was one of the most powerful single influences on fin de siècle Italian culture

Decadence and Orientalism in England and Germany, 1880-1920 Katharina Herold-Zanker, 2024-04-05 Decadence and Orientalism in England and Germany 1880 1920 examines the Orientalist portrayal of Middle Eastern cultures in Decadent Literatures in England and Germany at the turn of the century This book argues that the role of Orientalism in literary Decadence uniquely exposes its paradoxical engagement with other cultures In bringing together two fin de siècle European

literatures this comparative study makes a case for the transnational if not imperial nature of Decadence The East emerges as an indispensable mediator between various versions of European Decadence The book examines the role of the East with specific reference to selected English and German authors starting from Oscar Wilde s Victorian vision of Egypt and Arthur Symonds s and Violet Fane s image of Constantinople it moves to Paul Scheerbart s and Else Lasker Sch ler s Decadent Babylon and Assyria and concludes by turning to Stefan George s exclusion of the East from his poetic practice The geographical reach of the East focuses on regions of the Eastern Mediterranean and Northern Africa The cultural translation of specifically the Middle East into different European national contexts gains new sometimes oppositional meanings avoiding a one sided representation of both the East and the two national literatures that absorbed it In arguing for a Decadent cosmopolitanism as a model of heterogeneous inclusivity that reaches beyond the binaries established by Edward Said s Orientalism the present book brings twenty first century theories of cosmopolitanism into dialogue with art history and literature to uncover striking synergies and interdependences between the different manifestations of Decadence in England and Germany

The Oxford Handbook of Victorian Medievalism Joanne Parker, Corinna Wagner, 2020-09-15 In 1859 the historian Lord John Acton asserted two great principles divide the world and contend for the mastery antiquity and the middle ages The influence on Victorian culture of the Middle Ages broadly understood then as the centuries between the Roman Empire and the Renaissance was both pervasive and multi faceted This medievalism led for instance to the rituals and ornament of the Medieval Catholic church being reintroduced to Anglicanism It led to the Saxon Witan being celebrated as a prototypical representative parliament It resulted in Viking raiders being acclaimed as the forefathers of the British navy And it encouraged innumerable nineteenth century men to cultivate the superlative beards we now think of as typically Victorian in an attempt to emulate their Anglo Saxon forefathers Different facets of medieval life and different periods before the Renaissance were utilized in nineteenth century Britain for divergent political and cultural agendas Medievalism also became a dominant mode in Victorian art and architecture with 75 per cent of churches in England built on a Gothic rather than a classical model And it was pervasive in a wide variety of literary forms from translated sagas to pseudo medieval devotional verse to triple decker novels Medievalism even transformed nineteenth century domesticity while only a minority added moats and portcullises to their homes the medieval style textiles produced by Morris and Co decorated many affluent drawing rooms The Oxford Handbook of Victorian Medievalism is the first work to examine in full the fascinating phenomenon of medievalism in Victorian Britain Covering art architecture religion literature politics music and social reform the Handbook also surveys earlier forms of antiquarianism that established the groundwork for Victorian movements In addition this collection addresses the international context by mapping the spread of medievalism across Europe South America and India amongst other places

European Aestheticism and Spanish American Modernismo K. Comfort, 2011-06-13 Locating a shared interest in the philosophy of art for art s sake in aestheticism and modernismo this

study examines the changing role of art and artist during the turn of the century period offering a consideration of the multiple dichotomies of art and life aesthetics and economics production and consumption and center and periphery

Lateness and Modern European Literature Ben Hutchinson, 2016-09-08 Modern European literature has traditionally been seen as a series of attempts to assert successive styles of writing as new In this groundbreaking study Ben Hutchinson argues that literary modernity can in fact be understood not as that which is new but as that which is late Exploring the ways in which European literature repeatedly defines itself through a sense of senescence or epigonality Hutchinson shows that the shifting manifestations of lateness since romanticism express modernity's continuing quest for legitimacy With reference to a wide range of authors from Mary Shelley Chateaubriand and Immermann via Baudelaire Henry James and Nietzsche to Valery Djuna Barnes and Adorno he combines close readings of canonical texts with historical and theoretical comparisons of numerous national contexts Out of this broad comparative sweep emerges a taxonomy of lateness of the diverse ways in which modern writers can be understood in the words of Nietzsche as creatures facing backwards Ambitious and original *Lateness and Modern European Literature* offers a significant new model for understanding literary modernity Edinburgh Companion to Fin de Siecle Literature, Culture and the Arts Josephine M. Guy, 2017-10-23 The late nineteenth century fin de si cle has proved an enduringly fascinating moment in literary and cultural history It is associated with the emergence of intriguing figures such as the new woman and uranian with contradictory impulses of decadence and decay on the one hand and of experiment and renewal on the other as well as with unprecedented intercultural exchange especially between Britain and France The 22 newly commissioned essays collected here re examine some of the key concepts taken to define the fin de si cle while also introducing hitherto overlooked cultural phenomena into the frame such as the importance of humanitarianism The impact of recent research in material culture is explored particularly how the history of the book and the history of performance culture is changing our understanding of this period A wide range of cultural activities is discussed from participation in avant garde theatre to interior decoration and from the writing of poetry to political and religious activism Together the essays provide new scholarly insights into British fin de si cle and enrich our understanding of this complex period while paying particular attention to the importance of regionalism Fortuny Wendy Ligon Smith, 2022-09-13 Uncovers the extraordinary breadth of designer Mariano Fortuny including and beyond his fashion output alongside the personal and political catalysts that inspired him Mariano Fortuny y Madrazo 1871 1949 was a polymath who experimented in a variety of media including electric lighting stage design photography the development of pigments and textile and garment design Yet his vision as a painter persistently attuned to light and color shaped all his artistic endeavors Fortuny Time Space Light examines Fortuny's Venetian workspaces clothing designs stage lighting inventions and paintings to find unifying themes of revivalism memory light magic and secrecy that run throughout his wide ranging career It features new archival discoveries including unseen artworks and unpublished personal writings as well as a new analysis of Fortuny's

paintings never before discussed in an English language publication In addition to providing historical context and visual analysis of his work the book delves into the relationships between Fortuny and Proust Wagnerian opera and Italian fascism It also aims to illuminate more of Fortuny s personal motivations through new archival evidence and unpublished notes to explore how his object collection and library were used as catalysts for his innovative creations Anglo-German Interactions in the Literature of the 1890s Patrick Bridgwater,2017-12-02 This is a study of what the main aesthetic writers of late 19th century Britain made of German literature and of how Germany in turn reacted to them The impact of Anglo Scottish art nouveau in fin de siecle Austria and Germany made it predictable that Keats Pater and Rossetti among others would be well received but no one could have known in advance that by the time of their deaths Swinburne and Wilde would be more highly regarded in Germany than in Britain Bridgwater s documented study casts light on the central cultural issues of the day including ideas of morality truth and subjectivism in art comparing Pater and Wilde with Nietzsche and George Moore that chameleon of the decadent 90s with Schopenhauer **Papers from the Conference 'The Fragile Tradition', Cambridge 2002: German literature, history and the nation** ,2004 Multimedia Archaeologies Andrea Mirabile,2014-03-01 Paris 1910 1915 Artists intellectuals and international celebrities crowd the city as never before Decadent dreams and avant garde manifestos celebrate the marriage between art and life Creative experiments and vital joy dance hand in hand on the edge of the abyss of WWI Gabriele D Annunzio is one of the highly influential yet semi forgotten protagonists of this season and an emblem of its contradictions A child of the Decadence but also a forerunner of Modernism the Italian poet defies the barriers between art forms languages and aesthetic practices Tellingly some of the period s major figures across the arts are involved in D Annunzio s projects including Canudo Bakst Brooks Debussy Montesquiou and Rubinstein In particular in his sacred drama Le Martyre de Saint S bastien the poet combines French Italian literature theater mime dance music painting and cinema in a way that fuses old and new D Annunzio s hybrid experiments challenge Wagner s total artwork theories search for a synthesis between pictorial stillness and filmic movement and anticipate contemporary multimedia experiences These artistic collaborations end suddenly at the outbreak of the Great War when Dannunzian total artworks migrate from the stage to the battlefield generating a controversial legacy that calls for renewed critical investigations

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