

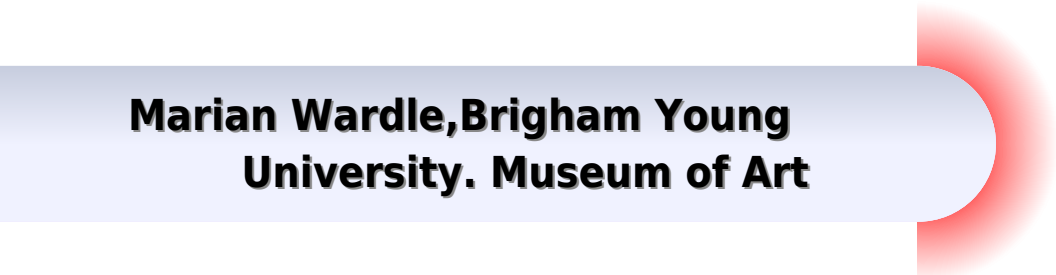
Popular 19th Century Painting

A Dictionary of
European Genre Painters

Philip Cook and Sarah Newman

Nineteenth Century Painters And Painting A Dictionary

**Marian Wardle, Brigham Young
University. Museum of Art**



Nineteenth Century Painters And Painting A Dictionary:

Nineteenth-century Painters and Painting Geraldine Norman,1977-01-01 **Nineteenth Century Painters and Painting** Géraldine Norman,1977 **Popular 19th Century Painting** Philip Hook,Mark Poltimore,1986 **Max Liebermann** Dr Marion Deshmukh,2015-10-28 This is the first English language examination of the German impressionist painter Max Liebermann whose long life and career spanned nine decades Through a close reading of key paintings and a discussion of his many cultural networks across Germany and throughout Europe this study by Marion F Deshmukh illuminates Liebermann s importance as a pioneer of German modernism **Encyclopedia of Artists** ,2001 Explores the lives of 366 nineteenth century painters detailing their art education influences and styles accompanied by full color reproductions of their most representative artworks *Liszt and the Symphonic Poem* Joanne Cormac,2017-10-26 A fresh evaluation of Liszt s symphonic poems based on contextual philosophical and musical evidence *Max Liebermann* MarionF. Deshmukh,2017-07-05 Max Liebermann Modern Art and Modern Germany is the first English language examination of this German impressionist painter whose long life and career spanned nine decades Through a close reading of key paintings and by a discussion of his many cultural networks across Germany and throughout Europe this study by Marion Deshmukh illuminates Liebermann s importance as a pioneer of German modernism Critics and admirers alike saw his art as representing aesthetic European modernism at its best His subjects included dispassionate depictions of the rural Dutch countryside his colorful garden at the Wannsee and his many portraits of Germany s cultural political and military elites Liebermann was the largest collector of French Impressionism in Germany and his cosmopolitan outlook and his art created strong antipathies towards both by political and cultural conservatives throughout his life **National Monuments and Nationalism in 19th Century Germany** Hans A. Pohlsander,2008 No century in modern European history has built monuments with more enthusiasm than the 19th Of the hundreds of monuments erected those which sprang from a nation wide initiative and addressed themselves to a nation rather than part of a nation we may call national monuments Nelson s Column in London or the Arc de Triomphe in Paris are obvious examples In Germany the 19th century witnessed a veritable flood of monuments many of which rank as national monuments These reflected and contributed to a developing sense of national identity and the search for national unity they also document an unsuccessful effort to create a genuinely German style They constitute a historical record quite apart from aesthetic appeal or ideological message As this historical record is examined German national monuments of the 19th century are described and interpreted against the background of the nationalism which gave birth to them *The Lincoln Library of Essential Information* ,1924 **The Weir Family, 1820-1920** Marian Wardle,Brigham Young University. Museum of Art,2011 The first major study to examine the artistic output of Robert Walter Weir and his two sons John Ferguson Weir and Julian Alden Weir *Guide to the Study and Use of Reference Books* ,1904 *Continental Crosscurrents* J. B. Bullen,2005-08-25 Continental Crosscurrents is a series of case

studies reflecting British attitudes to continental art during the nineteenth and the early twentieth centuries It stresses the way in which the British went to the continent in their search for origins or their pursuit of sources of purity and originality This cult of the primitive took many forms it involved a reassessment of medieval German and Italian art and offered new ways of interpreting Venetian painting it opened up new readings of architectural history and the discovery of the Romanesque it generated a debate about the value of returning to religious subjects in art and it raised the question of the relationship between modern art and Byzantine art in the early twentieth century J B Bullen s original study presents some exciting findings Few critics have noticed how much in advance of his time was Coleridge s passion for medieval art Ruskin s debt in the Stones of Venice to Victor Hugo s Notre Dame de Paris has hardly been noted and Browning s involvement with the debate on the morality of Christian art is explored more extensively than previously Three chapters are devoted to the role of British criticism in identifying the Romanesque style in architecture and differentiating it from the Gothic They trace the concept as it arose in criticism at the beginning of the nineteenth century its employment in the remarkable buildings of Edmund Sharpe and Sara Losh and the way in which it reached a climax in Waterhouse s enigmatic choice of Romanesque for the Natural History Museum in London The collection concludes with two continental episodes from the history of modernism One is the explosive British reaction to the primitivism of Gauguin the other involves the identifying of one of the characters in D H Lawrence s novel Women in Love Curious evidence suggests that the malevolent figure of Loerke was based on a German sculptor whom Lawrence met in Italy before the First World War

Victorian Studies Sharon W. Propas, 2016-06-17 First published in 2006 this work is a valuable guide for the researcher in Victorian Studies Updated to include electronic resources this book provides guides to catalogs archives museums collections and databases containing material on the Victorian period It organises the vast array of reference sources by discipline to help researchers tailor their investigations

Guide to the Study and Use of Reference Books Alice Bertha Kroeger, 1902

Biographical Dictionaries and Related Works Robert B. Slocum, 1986

The Oxford History of Western Art Martin Kemp, 2000 The Oxford History of Western Art is the new authority on the development of visual culture in the West over the last 2700 years from the classical period to the end of the twentieth century OHWA is an innovative and challenging reappraisal of how the history of art can be presented and understood None of the currently available general histories of art offers the wealth of perspectives and cross media references of this book Through a carefully devised modular structure readers are given insights not only into how and why works of art were created but also how works in different media relate to each other across time Here uniquely is not the simple linear story of art but a rich series of stories told from varying viewpoints The founding principle of the book has been to use carefully selected groupings of pictures to give readers a sense of the visual texture of the various periods and episodes covered The 167 illustration groups supported by explanatory text and picture captions create a sequence of visual tours not merely a procession of individually great works viewed in isolation but juxtapositions of significant images

that powerfully convey a sense of the visual environments in which works of art need to be viewed in order to be understood and appreciated. The aim throughout has been to make the shape and nature of these visual presentations a stimulating and rewarding experience allowing readers to become active participants in the process of interpretation and synthesis. Another key feature of the narrative is the redefinition of traditional period boundaries. Rather than relying on conventional labels such as Medieval, Renaissance, Baroque etc, five major phases of significant historical change are established that unlock longer and more meaningful continuities. The art of classical antiquity from c 600 BC to the fall of Rome in AD 410. The establishment of visual culture in Europe from 410 to 1527. The sack of papal Rome. European visual regimes from 1527 to 1770. The era of revolutions 1770 to 1914. Modernism and after 1914 to 2000. This new framework shows how the major religious and secular functions of art have been forged, sustained, transformed, revived and revolutionized over the ages, how the institutions of Church and State have consistently aspired to make art in their own image and how the rise of art history itself has come to provide the dominant conceptual framework within which artists create, patrons patronize, collectors collect, galleries exhibit, dealers deal and art historians write. The text has been written by a team of 50 specialist authors working under the direction of Professor Martin Kemp, one of the UK's most distinguished art historians. Whilst bringing their own expertise and vision to their sections, each author was also asked to relate their text to a number of unifying themes and issues including written evidence, physical contexts, patronage, viewing and reception techniques, gender and racial issues, centres and peripheries, media and condition, the notion of art and current presentations. Though the coverage of topics focuses on European notions of art and their transplantation and transformation in North America, space is also given to cross-fertilizations with other traditions including the art of Latin America, the Soviet Union, India, Africa and Afro-Caribbean, Australia and Canada. Professor Kemp and his team similarly deal generously with the applied arts and reproductive media such as photography and prints. The result is a vibrant, vigorous and revolutionary account of Western art serving both as an inspirational introduction for the general reader and an authoritative source of reference and guidance for students.

Ludwig Klages and the Philosophy of Life Paul Bishop, 2017-11-20. This book provides a unique overview of and introduction to the work of the German psychologist and philosopher Ludwig Klages (1872-1956), an astonishing figure in the history of German ideas. Central to intellectual life in turn of the century Munich, he went on to establish a reputation for himself as an original and provocative thinker. Nowadays he is often overlooked, partly because of the absence of an accessible and authoritative introduction to his thought. This volume offers just such a point of entry. With an emphasis on applicability and utility, Paul Bishop reinvigorates the discourse surrounding Klages, providing a neutral and compact account of his intellectual development and his impact on psychology and philosophy. Part 1 offers an overview of Klages's life, visiting the major stations of his intellectual development. Part 2 examines in turn nine major conceptual tools found in Klages's extensive writings, aiming to clarify Klages's terminology, to demystify his discourse and to sift through Klages's credentials.

as a psychological thinker Part 3 consists of extracts from Klages's writings thematically oriented these showcase the aphoristic and lyrical as well as psychological and philosophical qualities of Klages's writing including his interest in aesthetics Taken together all three parts constitute a vitalist toolkit to build a fuller richer life Drawing on previous studies of Klages that have only been available in German Ludwig Klages and the Philosophy of Life provides a non polemical account of Klages's life and work with explanations and commentaries to guide the reader through extracts from his writings The book accessibly explains the most important ideas and concepts found in Klages's work including soul spirit character expression will and consciousness and it reveals Klages to be a serious figure whose thought remains relevant to many disciplines today It will stimulate interest in his work and create a new readership for his remarkable worldview *Oscar Wilde's Elegant Republic* David Charles Rose, 2016-01-14 Why was Paris so popular as a place of both innovation and exile in the late nineteenth century Using French English and American sources this first volume of a trilogy provides a possible answer with a detailed exploration of both the city and its communities who forming a varied cast of colourful characters from duchesses to telephonists artists to beggars and dancers to diplomats crowd the stage Through the throng moves Oscar Wilde as the connecting thread Wilde exploratory Wilde triumphant Wilde ruined This use of Wilde as a central figure provides both a cultural history of Paris and a view of how he assimilated himself there By interweaving fictional representations of Paris and Parisians with historical narrative Paris of the imagination is blended with the topography of the city described by Victor Hugo as this great phantom composed of darkness and light This original treatment of the belle poque is couched in language accessible to all who wish to explore Paris on foot or from an armchair **Selected Letters of Vernon Lee, 1856 - 1935** Amanda Gagel, 2016-10-26 Vernon Lee was the pen name of Violet Paget 1856 1935 a prolific author best known for her supernatural fiction her support of the Aesthetic Movement and her radical polemics She was also an active letter writer whose correspondents include many well known figures in fin de si cle intellectual circles across Europe However until now no attempt has been made to make these letters widely available in their complete form This multi volume scholarly edition presents a comprehensive selection of her English French Italian and German correspondence compiled from more than 30 archives worldwide that reflect her wide variety of interests and occupations as a Woman of Letters and contributor to scholarship and political activism Letters written in a language other than English have been expertly translated by scholars Sophie Geoffroy from the French Crystal Hall from the Italian and Christa Zorn from the German The edition focuses on those letters concerning the writing ideas and aesthetics that influenced Lee's articles books and stories Full transcriptions of some 500 letters covering the years 1856 1935 are arranged in chronological order along with a newly written introduction that explains their context and identifies the recipients friends and colleagues mentioned Since scholarship on Lee's critical and creative output is still in the beginning stages these letters will serve a purpose to students and researchers in a number of academic fields In this first volume tracing the years 1856 1884 the assembled

letters cover the beginnings of her career encompassing her first publication visits to London and encounters with some of the important artistic figures of the time As her career begins to blossom the letters also reflect the expansion of her subject matter from cultural studies and art history to novels and aesthetic philosophy Correspondents include Lee's parents Matilda and Henry Paget her brother the poet Eugene Lee Hamilton English poet Mary Robinson English authors Henrietta Jenkin and Linda Villari and Italian writers Enrico Nencioni Mario Pratesi and Angelo De Gubernatis among others *British and Irish Paintings in Public Collections* Christopher Wright, Catherine May Gordon, 2006-01-01 This book sets a new standard as a work of reference It covers British and Irish art in public collections from the beginning of the sixteenth century to the end of the nineteenth and it encompasses nearly 9 000 painters and 90 000 paintings in more than 1 700 separate collections The book includes as well pictures that are now lost some as a consequence of the Second World War and others because of deaccessioning mostly from 1950 to about 1975 when Victorian art was out of fashion By listing many tens of thousands of previously unpublished works including around 13 000 which do not yet have any form of attribution this book becomes a unique and indispensable work of reference one that will transform the study of British and Irish painting

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