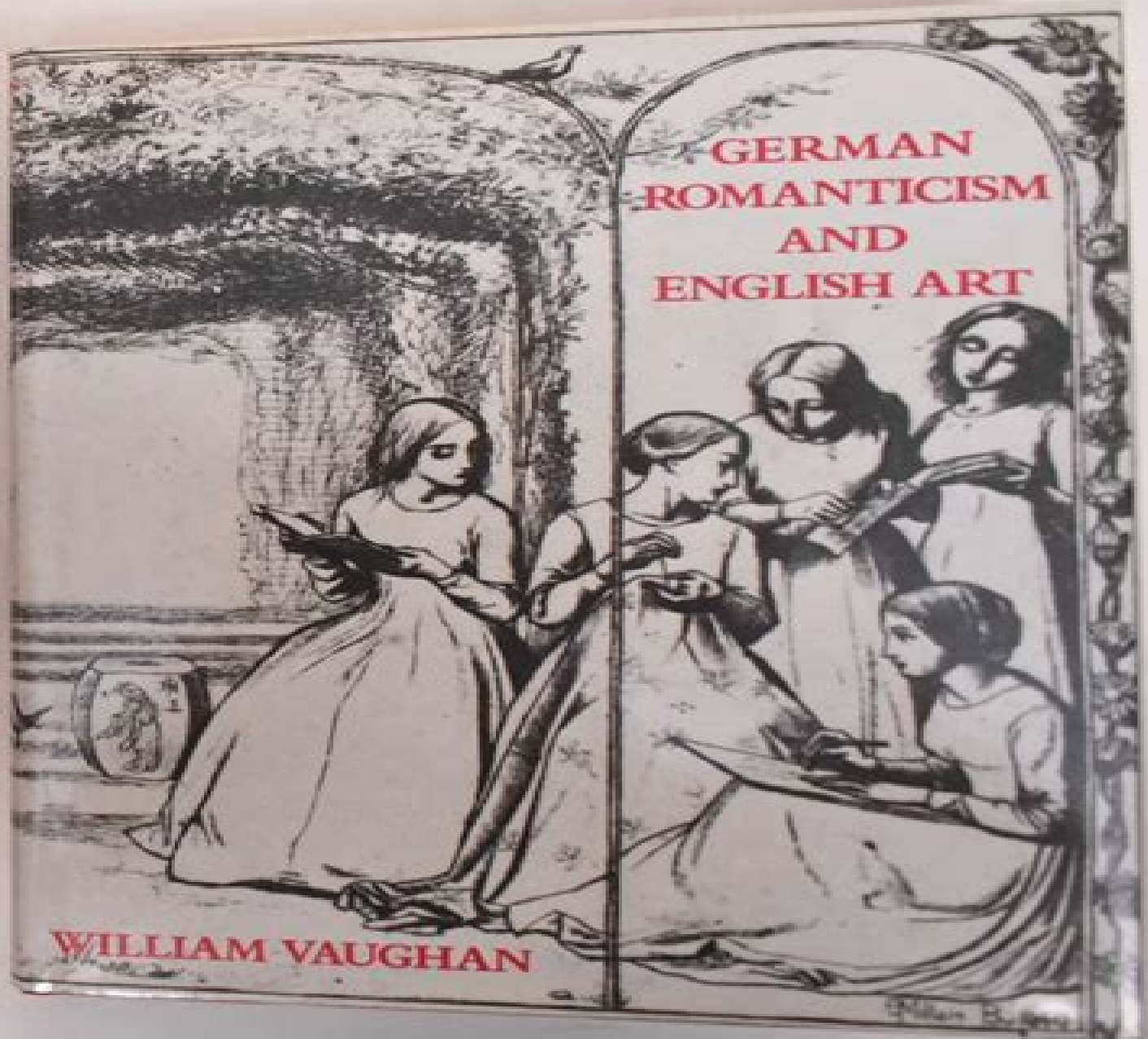


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German Romanticism And English Art

John R. Davis



German Romanticism And English Art:

German Romanticism and English Art William Vaughan, 1979 **German Romanticism and English Art** William Vaughan, 1979 Historical Dictionary of Romantic Art and Architecture Allison Lee Palmer, 2011-06-10 The Historical Dictionary of Romantic Art and Architecture provides an overview of Romanticism focusing on its major artists architects stylistic subcategories ideas and historical framework of the late 18th century style This is done through a chronology an introductory essay an extensive bibliography and over 200 cross referenced dictionary entries on famous artists sculptors architects patrons and other historical figures and events This book is an excellent access point for students researchers and anyone wanting to know more about Romanticism *"The Concept of the 'Master' in Art Education in Britain and Ireland, 1770 to the Present "* Matthew C. Potter, 2017-07-05 A novel investigation into art pedagogy and constructions of national identities in Britain and Ireland this collection explores the student master relationship in case studies ranging chronologically from 1770 to 2013 and geographically over the national art schools of England Ireland Scotland and Wales Essays explore the manner in which the Old Masters were deployed in education fuelled the individual creativity of art teachers and students were used as a rhetorical tool for promoting cultural projects in the core and periphery of the British Isles and united as well as divided opinions in response to changing expectations in discourse on art and education Case studies examined in this book include the sophisticated tradition of academic inquiry of establishment figures like Joshua Reynolds and Frederic Leighton as well as examples of radical reform undertaken by key individuals in the history of art education such as Edward Poynter and William Coldstream The role of Modern Masters like William Orpen Augustus John Gwen John and Jeff Wall is also discussed along with the need for students and teachers to master the realm of art theory in their studio based learning environments and the ultimate pedagogical repercussions of postmodern assaults on the academic bastions of the Old Masters *The Victorians and Germany* John R. Davis, 2007 Of all the parts of the world to interest the Victorians Germany was among the most important Though less well known today partly in consequence of the events of the twentieth century German influences in Britain were strong and their legacy substantial This book charts the emergence development and course of the Victorian interest in Germany Its multidisciplinary approach which binds together for the first time the latest research conducted in a variety of areas shows how a discourse developed in Britain regarding Germany and the Germans which spilled over from one area of life to another and included some of the most prominent figures in Victorian life It provides a framework for understanding the causes of the Victorian fascination with Germany and argues forcefully that the roots of this lay in the processes of modernisation taking place in each place respectively It also points to the deep impact this had upon the course of British history and reveals how it prepared the ground for the future direction of Anglo German relations *Reading Victorian Illustration, 1855-1875* Paul Goldman, 2016-04-01 In a reevaluation of that period in Victorian illustration known as The Sixties a distinguished group of international scholars

consider the impact of illustration on the act of reading its capacity to reflect construct critique and challenge its audience s values its response to older graphic traditions and its assimilation of foreign influences While focused on the years 1855 to 1875 the essays take up issues related to the earlier part of the nineteenth century and look forward to subsequent developments in illustration The contributors examine significant figures such as Ford Madox Brown Frederick Sandys John Everett Millais George John Pinwell and Hablot Knight Browne in connection with the illustrated magazine the mid Victorian gift book and changing visual responses to the novels of Dickens Engaging with a number of theories and critical debates the collection offers a detailed and provocative analysis of the nature of illustration its production consumption and place within the broader contexts of mid Victorian culture

Art and the Academy in the Nineteenth Century Rafael Cardoso Denis, Colin Trodd, 2000 Throughout the nineteenth century academies functioned as the main venues for the teaching promotion and display of art Contemporary scholars have for the most part denigrated academic art calling it formulaic unoriginal and repetitious The contributors to *Art and the Academy in the Nineteenth Century* challenge this entrenched notion and consider how academies worldwide have represented an important system of artistic preservation and transmission Their essays eschew easy binaries that have reigned in academia for more than half a century and that simply oppose the avant garde to academicism

The Warm South Robert Holland, 2018-10-02 An evocative exploration of the impact of the Mediterranean on British culture ranging from the mid eighteenth century to today Ever since the age of the Grand Tour in the eighteenth century the Mediterranean has had a significant pull for Britons including many painters and poets who sought from it the inspiration beauty and fulfillment that evaded them at home Referred to as Magick Land by one traveler dreams about the Mediterranean and responses to it went on to shape the culture of a nation Written by one of the world s leading historians of the Mediterranean this book charts how a new sensibility arose from British engagement with the Mediterranean ancient and modern Ranging from Byron s poetry to Damien Hirst s installations Robert Holland shows that while idealized visions and aspirations often met with disillusionment and frustration the Mediterranean also offered a notably insular society the chance to enrich itself through an imagined world of color carnival and sensual self discovery

Nationalism and Classicism A. Leoussi, 1998-07-08 This is a comparative study of the national significance of the classical revival which marked English and French art during the second half of the nineteenth century It argues that the main focus of artists interest in classical Greece was the body of the Greek athlete It explains this interest first by artists contact with the art of Pheidias and Polycletus which portrayed it and second by the claim made by physical anthropologists that the classical body typified the race of the European nations

Picturing the Past Rosemary Mitchell, 2000-07-13 This monograph is a wide ranging and sophisticated analysis of representations in text and image of the English past between 1830 and 1870 It consists of a series of inter related case studies of illustrated history books ranging from editions of David Humes *History of England* to W H Ainsworths *The Tower of London* 1840 It contributes to present debates on nationalism

highlighting the complex and variable nature of cultural constructions of identity Simultaneously it offers an overall interpretation of historiographical change in early and mid Victorian Britain focusing in particular on the transition from picturesque reconstructions of the English past to the scientific approaches of the professional historian Genuinely interdisciplinary *Picturing the Past* presents new perspectives on traditional studies of Victorian historiography literature and illustration It explores relationships between text and image author illustrator and publisher in the production of illustrated historical texts often drawing on neglected material in publishers archives The tendency to analyse text and image fiction and non fiction popular and elite publications in isolation from each other is challenged in the interests of a more complex and nuanced portrait of the middle class Victorian historical consciousness **Painting the Bible** Michaela

Giebelhausen, 2017-07-05 *Painting the Bible* is the first book to investigate the transformations that religious painting underwent in mid Victorian England It charts the emergence of a Protestant realist painting in a period of increasing doubt scientific discovery and biblical criticism The book analyzes the position of religious painting in academic discourse and assesses the important role Pre Raphaelite work played in redefining painting for mid Victorian audiences This original study brings together a wide range of material from high art and popular culture It locates the controversy over the religious works of the Pre Raphaelite Brotherhood in debates about academicism revivalism and caricature It also investigates William Holman Hunt's radical orientalist realist approach to biblical subject matter which offered an important updating of the image of Christ that chimed with the principles of liberal Protestantism The book will appeal to scholars and students across disciplines such as art history literature history and cultural studies Its original research rigorous analysis and accessible style will make it essential reading for anyone interested in questions of representation and belief in mid Victorian England

Samuel Taylor Coleridge and the Fine Arts Morton D. Paley, 2008-07-10 Although Coleridge's thinking and writing about the fine arts was both considerable and interesting this has not been the subject of a book before Coleridge owed his initiation into art to Sir George Beaumont In 1803-4 he had frequent opportunities to learn from Beaumont to study Beaumont's small but elegant collection and to visit private collections Before leaving for Malta in April 1804 Coleridge wrote I have learnt as much from Sir George Beaumont respecting Pictures Painting and Painters as I ever learnt on any subject from any man in the same Space of Time In Italy in 1806 Coleridge's experience of art deepened thanks to the American artist Washington Allston who taught him to see the artistic sights of Rome with a painter's eye Coleridge also visited Florence and Pisa and later said of the frescoes in Pisa's Camp Santo The impression was greater I may say than that any poem ever made upon me Back in England Coleridge visited London exhibitions country house collections and even artists studios In 1814 both Coleridge and Allston were in Bristol Coleridge lecturing Allston exhibiting Coleridge's *On the Principles of Genial Criticism* began as a defense of Allston's paintings but became a statement about all the arts This book an important contribution to Coleridge's intellectual biography will make readers aware of a dimension of his thinking that

has been largely ignored until now Goethe's Faust I Outlined Evanghelia Stead,2023-07-24 In a new approach to Goethe's Faust I Evanghelia Stead extensively discusses Moritz Retzsch's twenty six outline prints 1816 and how their spin offs made the unfathomable play available to larger reader communities through copying and extensive distribution circuits including bespoke gifts The images amply transformed as they travelled throughout Europe and overseas revealing differences between countries and cultures but also their pliability and resilience whenever remediated This interdisciplinary investigation evidences the importance of print culture throughout the nineteenth and early twentieth centuries in nations involved in competition and conflict Retzsch's foundational set crucially engenders parody and inspires the stage literature and three dimensional objects well beyond common perceptions of print culture's influence This book is available in open access thanks to an Institut Universitaire de France IUF grant **Poe and the Visual Arts** Barbara Cantalupo,2015-06-10 Although Edgar Allan Poe is most often identified with stories of horror and fear there is an unrecognized and even forgotten side to the writer He was a self declared lover of beauty who from childhood's hour had not seen As others saw Poe and the Visual Arts is the first comprehensive study of how Poe's work relates to the visual culture of his time It reveals his deep worship of all beauty which resounded in his earliest writing and never entirely faded despite the demands of his commercial writing career Barbara Cantalupo examines the ways in which Poe integrated visual art into sketches tales and literary criticism paying close attention to the sculptures and paintings he saw in books magazines and museums while living in Philadelphia and New York from 1838 until his death in 1849 She argues that Poe's sensitivity to visual media gave his writing a distinctive graphicality and shows how despite his association with the macabre his enduring love of beauty and knowledge of the visual arts richly informed his corpus *The Victorian World* Martin Hewitt,2013-01-25 With an interdisciplinary approach that encompasses political history the history of ideas cultural history and art history *The Victorian World* offers a sweeping survey of the world in the nineteenth century This volume offers a fresh evaluation of Britain and its global presence in the years from the 1830s to the 1900s It brings together scholars from history literary studies art history historical geography historical sociology criminology economics and the history of law to explore more than 40 themes central to an understanding of the nature of Victorian society and culture both in Britain and in the rest of the world Organised around six core themes the world order economy and society politics knowledge and belief and culture *The Victorian World* offers thematic essays that consider the interplay of domestic and global dynamics in the formation of Victorian orthodoxies A further section on Varieties of Victorianism offers considerations of the production and reproduction of external versions of Victorian culture in India Africa the United States the settler colonies and Latin America These thematic essays are supplemented by a substantial introductory essay which offers a challenging alternative to traditional interpretations of the chronology and periodisation of the Victorian years Lavishly illustrated vivid and accessible this volume is invaluable reading for all students and scholars of the nineteenth century De fliegender Hollander Richard

Wagner, 2018-01-01 *Der fliegende Hollaender* is the first of Wagner's operas that the author considered to be representative of his mature style. The Dutchman embodies one of the major themes that recur throughout Wagner's work: that of a central character seeking redemption from a loving woman. Originally taken from a story by Heinrich Heine, Wagner extended and enriched his musical and dramaturgical language to produce an opera of extraordinary power. An essay in the guide places the opera in the context of emerging German Romanticism and another highlights the musical riches of the score. A further article explores the emerging importance of myth to Wagner and his contemporaries. As well as a detailed description of the work's performance history, the volume contains Wagner's own instructions to his performers and his programme note about the overture. Illustrations, a thematic guide, the full libretto with English translation and reference sections are also included.

Contains Behind *Der fliegende Hollaender* John Warrack
 An Introduction to *Der fliegende Hollaender* John Deathridge
 Loneliness, Love and Death William Vaughan
 How Wagner Found the Flying Dutchman Mike Ashman
 Of Storms and Dreams Reflections on the Stage History of *Der fliegende Hollaender* Katherine Syer
 The Overture to *Der fliegende Hollaender* Richard Wagner
 Remarks on Performing the Opera *Der fliegende Hollaender* Richard Wagner
Der fliegende Hollaender Poem by Richard Wagner
 The Flying Dutchman English translation by Lionel Salter **Brilliant Effects** Marcia R. Pointon, 2009
 Pointon examines how small scale and valuable artefacts have figured in systems of belief and in political and social practice in Europe since the Renaissance **The Traveller in the Evening - The Last Works of William Blake**

Morton D. Paley, 2007-11-08 There has never been a book about Blake's last period from his meeting with John Linnell in 1818 to his death in 1827 although it includes some of his greatest works. In *The Traveller in the Evening* Morton Paley argues that this late phase involves attitudes, themes and ideas that are either distinctively new or different in emphasis from what preceded them. After an introduction on Blake and his milieu during this period, Paley begins with a chapter on Blake's illustrations to Thornton's edition of Virgil. Paley relates these to Blake's complex view of pastoral before proceeding to a history of the project, its near abortion and its fulfillment as Blake's one of his greatest accomplishments as an illustrator. In *Yah and His Two Sons* the presentation of the divine except where it is associated with art is ambiguous where it is not. Negative Paley takes up this separate plate in the context of artists' representations of the Laocoön that would have been known to Blake and also of what Blake would have known of its history from classical antiquity to his own time. Blake's Dante watercolours and engravings are the most ambitious accomplishment of the last years of his life and Paley shows that the problematic nature of some of these pictures with Beatrice. Addressing Dante from the Car as a main example arises from Blake's own divided and sharply polarized attitude toward Dante's Comedy. The closing chapter called Blake's Bible is on the Bible-related designs and writings of Blake's last years. Paley discusses *The Death of Abel* addressed to Lord Byron in the Wilderness as a response to its literary forerunners, especially Gessner's *Death of Abel* and Byron's *Cain*. For *The Job* engravings Paley shows how the border designs and the marginal texts set up a dialogue with the main illustrations, unlike

anything in Blake's Job water colours on the same subjects. Also included here are Blake's last pictorial work on a Biblical subject, The Genesis manuscript, and Blake's last writing on a Biblical text, his vitriolic comments on Thornton's translations of the Lord's Prayer.

Artistic Brotherhoods in the Nineteenth Century Laura Morowitz, William Vaughan, 2017-11-01. This title was first published in 2000. The nineteenth century saw the emergence of numerous artistic brotherhoods, groups of artists bound together in communal production, sharing spiritual and aesthetic aims. Although it is widely acknowledged that this is a unique feature of the period, there has not previously been a separate study of the phenomenon. This collection of essays provides a thorough and wide-ranging exploration of the issue. Situating artistic brotherhoods within their historical context, it offers unique insights into the social, political, economic, and cultural milieu of the nineteenth century. It focuses on the most celebrated and influential brotherhoods, while also bringing to light lesser-known or forgotten artists. The essays explore the artistic fraternity from a wide variety of perspectives, probing issues of gender, identity, professional practices, and artistic formation in Europe and the United States. This book investigates the Nazarenes, the Pre-Raphaelites, the Russian Abramatsova, the Primitifs, the Nabis, as well as other leading groups. The book contains a substantial introduction which establishes the key questions and issues surrounding the phenomena of the artistic brotherhood, including their relation to the larger artistic community, their association with other social and political organizations of the period, and the ways in which mythologies have been built around them in subsequent histories and recollections of the period.

De Quincey's Gothic Masquerade Patrick Bridgwater, 2004-01-01. De Quincey's Gothic Masquerade is what has long been needed: a study of Thomas De Quincey's Gothic and Gothic-related texts by a Germanist working on Gothic and specializing in Anglo-German literary relations. Various, identified as Gothic Hero, Gothic Parasite, and author of a Gothick sport, De Quincey is the dark horse of Gothicism, for while his work has increasingly been associated with Gothic, not one of the recent companions to Gothic so much as mentions his name. Definitions of what is meant by Gothic have changed, of course, and are still evolving, claiming more territory all the time, but Gothic specialists also have their blind spots, of whom De Quincey is one. One reason for this state of affairs will be the fact that in his work the Gothic is interwoven with the German, to which modern English studies all too often turn a blind eye. In this timely study of his work in relation to Gothic convention, the author addresses the question of De Quincey's reputed knowledge of German Gothic Romantic literature and the related question of supposed German influences on his Gothic work, and shows that his fiction is not less, but more original, than has been thought. The texts examined are those on which, for better or worse, his reputation as a writer, both of autobiography and of fiction, depends. Focusing on the Gothic, takes one to the heart of his literary masquerade, and more especially to the heart of his masked autobiographical enterprise. Gothic, because of its formulaic nature, represents a place where he belongs, a place where his sense of guilt can be seen as part of a wider pattern, thus countering his pariah self-image and enabling him to make some sort of sense of the Gothic ruin of his life. Addressed to all who are interested in De Quincey's work and its place in literary

history and to the many readers in the English and German speaking worlds who share De Quincey's and the author's enthusiasm for Gothic this book adds considerably to the scope of De Quincey studies which it enables to move on from some of the main unanswered questions of the past

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