

## Victorian Sculpture

"Elizabeth Robins Pennell, Nineteenth-Century Pioneer of Modern Art Criticism "Espying HeavenArtist of WonderlandTerror in the TunnelsDer Gral bei Wolfram von Eschenbach und Richard WagnerAlternative Modernity of the Bicycle in British and French Literature, 1880-1920Wealth, Values, Culture & EducationThe Discovery of SpainVictorian SculptureEuropean Sculpture at the Victoria and Albert Museum; Edited by Paul Williamson; NB27V53English sculptureCatalogue of Italian Sculpture in the Victoria and Albert MuseumBritish Sculpture and Sculptors of TodayA Collection of Sculpture from the National Gallery of VictoriaCatalogue of Italian Sculpture in the Victoria and Albert MuseumArchitectural sculpture in Victorian ManchesterThe Appreciation of Sculpture. (From the Proceedings of the British Academy.).Art of Sculpture in Victorian BritainEnglish Sculpture in 1880Bergonzoli's Amori Degli Angeli KimberlyMorse Jones Adrian Barlow Frankie Morris Rosa Matheson Liliana-Emilia Dumitriu Una Brogan Juliette E. Torabian Christopher Baker Benedict Read Victoria and Albert Museum Margaret Dickens Whinney John Pope-Hennessy Marion Harry Spielmann National Gallery of Victoria John Pope-Hennessy Anne-Marie O'Hara Sir Eric Robert Dalrymple MacLagan (Director of the Victoria and Albert Museum.) Julius Bryant

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mining various archives and newspaper repositories elizabeth robins pennell nineteenth century pioneer of modern art criticism provides the first full length study of a remarkable woman and heretofore neglected art critic pennell a prolific new art critic helped formulate and develop formalist methodology in britain at the end of the nineteenth century which she applied to her mostly anonymous or pseudonymous reviews published in numerous american and british newspapers and periodicals between 1883 and 1923 a bibliography of her art criticism is included as an appendix in addition to advocating an advanced way in which to view art pennell used her platform to promote the work of new artists including ouard manet and edgar degas which had only recently been introduced to british audiences in particular pennell championed the work of james mcneill whistler for whom she along with her husband the artist joseph pennell wrote a biography examination of her contributions to the late victorian art world also highlights the pivotal role of criticism in the production and consumption of art in general a point which is often ignored

espying heaven presents the first full scale and full colour survey of the achievement of charles eamer kempe 1837 1907 the outstanding stained glass designer of his era and his studio from the start kempe gathered around him a close knit team of artists and craftsmen who together developed his vision of a distinctive aesthetic setting for worship based on late medieval art especially the stained glass of northern europe espying heaven illustrates the evolution of the kempe style and allows readers to judge for themselves the extent to which the later firm of c e kempe co 1907 1934 set up by kempe himself succeeded in working within the tradition established by his founding artists this book is meant to be a companion to adrian barlow s biographical study kempe the life art and legacy of charles eamer kempe 2018 in its own right espying heaven both documents and celebrates a style of church art and decoration that has had a defining influence upon the anglican church worldwide it highlights key features

of kempe glass exploring questions of representation symbolism and technique and suggesting new ways of reading a kempe window

best known today as the illustrator of lewis carroll s alice books john tenniel was one of the victorian era s chief political cartoonists this extensively illustrated book is the first to draw almost exclusively on primary sources in family collections public archives and other depositories frankie morris examines tenniel s life and work producing a book that is not only a definitive resource for scholars and collectors but one that can be easily enjoyed by everyone interested in victorian life and art social history journalism and political cartoon and illustrated books from his sunny childhood and early enthusiasm for sports theatre and medievalism to his flirtation with high art and fifty year relationship with the london journal punch tenniel is shown to have been the sociable and urbane humourist revealed in his drawings there follow three parts on tenniel s work in which morris examines tenniel s methods and his earlier book illustrations the alice pictures and the punch cartoons she addresses such little understood subjects as tenniel s drawings on wood his relationship with lewis carroll and his controversial irish cartoons and examines the salient characteristics of his approximately 4 500 drawings for books and journals the definitive study of both the man and the work artist of wonderland gives an unprecedented view of the cartoonist who mythologised the world for generations of britons

the exciting early days of the railways were tempered with danger as the victorian concept of health and safety was rather different to ours going into the dark was a frightening experience and tunneling under the ground and under water was a death defying activity in nineteenth century britain many workers and travellers paid the ultimate price flooding collapses and explosions as well as malodorous air and illness were just some of the challenges workers faced in order to make tunnels passable even once the tunnels had been completed accidents were still frequent whether collisions derailments or fires in this fascinating history rosa matheson explores the grim past of britain s well known and lesser known railway tunnel disasters and how their terror led to a safer future

die dissertation widmet sich einem thema von hoher brisanz für die gesamte

mittelalterrezeption nicht nur des und jahrhunderts nämlich der frage nach den inszenierungen und der interpretation des grals bei wolfram von eschenbach und richard wagner ausgehend von der entstehungs und rezeptionsgeschichte des grals bzw gralsromans vom mittelalter bis in die zeit richard wagners werden einzel motive wie die herkunft des grals das speisenwunder und die symbolkraft des grals bei wolfram von eschenbach und richard wagner untersucht wobei die ergebnisse nicht nur an kanonische texte des alten und neuen testaments sondern auch an zahlreiche legendarische und apokryphe Überlieferungen rückgebunden werden die für ein adäquates verständnis der mittelalterlichen religiosität von hoher bedeutung sind und neue sichtweisen und erkenntnisse hervorbringt ein ausblick auf die weitere deutschsprachige rezeption der gralsthematik schließt die untersuchung ab prof dr ingrid bennewitz prof dr andrea schindler lehrstuhl für deutsche philologie des mittelalters otto friedrich universität bamberg zusammenfassend stellt die verfasserin fest dass die von ihr untersuchten werke wolframs und wagners das gemeinsame motiv des grals auf originelle art und weise resedimentieren in dem großen zwischen beiden autoren liegenden zeitlichen abstand sind vielfältige unterschiedliche entwicklungen des religiösen erlebnisses in erscheinung getreten die sich in form von gnostik mystik philosophie und literatur äußerten die dabei vermittelten bilder und intentionen beziehen sich bei jedem der beiden autoren auf die eigene bemühung um die kenntnis und erkenntnis der menschlichen gemeinschaft um die deÿ nierung ihrer eigenen identität und des einer jeweiligen epoche charakteristischen kollektiven gedächtnisses prof univ dr george gu u institut für germanistik universität bucarest das thema bewegt kulturell neugierige wie spirituell suchende menschen handelt es doch von einem der tiefsten motive menschlichen sehnens nach glück und vollendung heil und erlösung der gral kelch in seiner verbindung mit der heiligen lanze verbürgt dem der ihn j ndet was er unter einsatz seines lebens sucht dr dr paul m zulehner univ prof für pastoraltheologie em universität wien kurator der lenz stiftung

this book engages with the long overlooked bicycle as a crucial literary and cultural object in a selection of turn of the century fiction travel writing and non fiction cycling is revealed to be a favoured literary device allowing writers to structure their narratives in new ways or depict a fresh sensory and aesthetic experience moreover this study

reveals that from its earliest days the bicycle played a compelling counter cultural role proposing an alternative modernity that directly challenged bourgeois patriarchal capitalist society from blurring gender and class divisions to offering a more empowering interaction with the machine and allowing an embodied and social experience of space the bicycle pointed a human powered route to progress amidst increasingly mechanised visions of the future

the book on offer here is fascinating i do not think it is proper to classify it as philosophy or sociology or comparative education it is a work sui generis its cultural and historical range is extraordinary its illustrations are themselves arresting its literature is well outside disciplinary conventions and ranges across a number of languages mirabile dictu professor robert cowen how have modern societies arrived at assuming culture is non essential higher education is to train economically but not socio politically active engaged citizens economic wealth is the most important and prominent form of individual and national assets precariousness and socio economic gaps are due to individuals skills and capacities but not the failure of legal political and social systems freedom and equality are about choices in having but not necessarily about ways of being and becoming torabian argues these assumptions have not been constructed overnight and that covid 19 has simply revealed their long term fabrication and impact since the 1970s this book is a fascinating voyage from the middle ages to today it travels across different socio cultural and political contexts drawing on arts literary works music philosophical thoughts economic and social concepts it explores value systems and perceptions of wealth poverty and inequality and depicts the mutual impact and shifting role of higher education and culture and societies particularly when related to social revolutions political participation and collective quests for equality and justice across time and spaces examining instrumentalisation of culture and education by the powerful elite torabian delineates mechanisms through which values are fabricated and imposed on the masses drawing on some catching examples she explains the authoritarian elite do so through visible rewards and punishments while in capitalist societies power remains invisible and indirect in both contexts though she skilfully demonstrates the powerful groups transform the role and meaning of culture and higher education to facilitate normalisation and internalisation of their fabricated value

system among the masses consequently torabian celebrates the recently accelerated quest for socio ecological justice and sustainability across societies as a fortunate cosmopolitan shift this she believes announces a rupture with the dominant capitalist ideology that has reigned the world since the 1970s through celebrity culture media propaganda and by reducing higher education to an economic activity the pursuit of a socio ecological contract based on fairness justice and participation torabian argues requires a renewed value system in which the socio political role of culture and higher education can be revitalised to this end she introduces an innovative framework i e the big wealth pie the topic of the author s upcoming book in this series and proposes using transgressive education resistance pedagogy and teaching ignorance she reckons such a social contract can be a global reality if being replaces the capitalist ideology of having a process that can be started and reified by questioning what is or is not essential in socio ecologically just societies the book is thought provoking and timely in questioning values and social institutions that have normalised precariousness inequality and poverty within a consumerist logic

this unprecedented survey contains contributions from renowned scholars and illustrates the work of the spanish masters velázquez el greco goya and picasso and the british artists david wilkie david roberts john phillip arthur melville and david bomberg this lavishly illustrated book celebrates the impact of spanish culture on british art and collecting from the 1790s to the 1930s the napoleonic period to the spanish civil war spain is now a familiar and much loved part of the british view of europe but in the eighteenth and nineteenth centuries it was still relatively unknown this book captures the excitement of this era a time when spain s architecture customs fashions and painting were discovered and created a sensation in britain this unprecedented survey contains contributions from renowned scholars and illustrates the work of the spanish masters velázquez el greco murillo goya and picasso and the british artists david wilkie david roberts john frederick lewis john phillip arthur melville and david bomberg author dr david howarth is a reader in history of art edinburgh university he specialises in spanish art and culture and has also written extensively on the material culture of early modern britain he is co guest curator with paul stirton of the forthcoming national galleries of scotland 2009 international festival exhibition the discovery of spain paul stirton is a

senior lecturer in history of art at the university of glasgow and visiting professor at the bard graduate center new york he is author with juliet kinchin of *is mr ruskin living too long selected writings of e w godwin* oxford 2005 michael jacobson is a writer art historian and hispanist his many books include *the good and simple life artist colonies in europe and america andalucia* he is a senior honorary research fellow of the hispanics department of the university of glasgow dr claudia heide is a visiting lecturer in history of art at edinburgh university she specialises in islamic spain she co edited a series of essays edinburgh university press forthcoming on pascual gayangos the nineteenth century spanish antiquarian and arabist dr nicholas tromans is a senior lecturer in history of art at kingston university and a world authority on the scottish painter sir david wilkie about whom he published a monograph entitled *david wilkie painter of everyday life* edinburgh university press 2007 he was recently catalogue editor for the tate britain exhibition on british orientalist painting dr hilary macartney is a lecturer in the department of the institute for medieval studies university of leeds she is the world authority on sir william stirling maxwell the victorian pioneer british art historian of spanish painting she has published extensively in both britain and spain on aspects of spanish art and culture illustrations 140 colour 20 b w illustrations

this historic book may have numerous typos and missing text purchasers can usually download a free scanned copy of the original book without typos from the publisher not indexed not illustrated 1901 edition excerpt achievement it is easy to see that it is the form and action that interest the artist the expression of the body not that of the face this may be seen by examining his statuettes of male and female figures they are intensely sculptural in a quattro centist feeling an 1 unlike what is not infrequently the characteristic of the smaller works of smaller men they never suggest the ornamental bronze the daring pose of orpheus expresses the feelings of the music making beast charmer better than any face could do adapted from the artist s picture with the same motif this tripping careless youth steps it amid the beasts he leads with his song not unconsciously but deliberately audacious as it is in arrangement it is a very perfect piece of modelling of its kind similarly in the beautiful *fata morgana* modelled and cast in silver for mr stuart m samuel m p the unusually fine type of the girl who sat for it and the effect of her pose have interested the artist vastly more than the face and

head in such a case it would appear the sculptor comes forward and the painter recedes the characteristic of Mr Swan's work then is the fact that he does not force his anatomical knowledge upon the spectator indeed he partially conceals it and as has been suggested already he passes from the movement of the animal to the movement of its surface if this be true he is herein a disciple of Ruskin who protested against the over elaborate study and display of anatomy which is apt soon to degenerate into posturism and the result of it gives us science rather than art the artist who knows something of science must forget it when he begins his work or like the dead objects of his study his

George P. Landow presents information about sculpture in Victorian Britain as part of the Victorian Resource Landow profiles such sculptors as Frederick Lord Leighton, William Calder Marshall, Alfred Stevens, and Thomas Thornycroft and offers access to selected images of their works

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