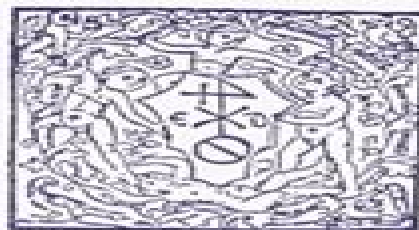


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VICTOR HUGO
AND THE
GRAPHIC ARTS
(1820 - 1833)



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Victor Plahte Tschudi



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Historical Dictionary of Romantic Art and Architecture Allison Lee Palmer, 2019-07-26 Romanticism is multifaceted and a wide range of nostalgic emotional and exotic concerns were expressed in such styles and movements as the Gothic Revival Classical Revival Orientalism and the Pre Raphaelite Brotherhood Some movements were regional and subject specific such as the Hudson River School of landscape painting in the United States and the German Nazarene movement which focused primarily on religious art in Rome The movements range across Western Europe and include the United States This dictionary will provide a fuller historical context for Romanticism and enable the reader to identify major trends and explore artists of the period This second edition of Historical Dictionary of Romantic Art and Architecture contains a chronology an introduction and an extensive bibliography The dictionary section has over 300 cross referenced entries on major artists of the romantic era as well as entries on related art movements styles aesthetic philosophies and philosophers This book is an excellent resource for students researchers and anyone wanting to know more about Romantic art

Salvator Rosa in French Literature James Patty, 2005-01-31 Rosa's works began entering major French collections during his lifetime and many of the passages at the heart of Salvator Rosa in French Literature describe evaluate and interpret paintings displayed in the Louvre Recently a large hall in the Louvre was named for Salvator Rosa the painter once dubbed bizarre by some critics in the seventeenth and eighteenth centuries now holds a very visible place among the great artists enshrined in one of the world's great museums Salvator Rosa in French Literature provides a comprehensive interpretation of Rosa's work and a clear evaluation of his mark on French literature

BOOK JACKET **Nineteenth Century Painters and Painting** Geraldine Norman, 2023-12-22 **ABHB Annual Bibliography of the History of the Printed Book and Libraries** Hendrik D.L. Vervliet, 2013-11-11 The history of printing books and libraries is confined only to a limited extent within the boundaries of individual countries There are indeed few historical developments which have played a more universal role in reaction against all kinds of particularism than type design printing book production publishing illustration binding librarianship journalism and related subjects Their history should be assessed and studied primarily in an international not in a local context The bibliographical resources however which the historian of these subjects has at his disposal correspond hardly at all to the essentially international character of the object of his studies Since the appearance of the retrospective bibliography of BIG MORE and WYMAN covering the

subject comprehensively up to 1880 the only current bibliography has been the Internationale Bibliographie des Buchs und Bibliothekswesens Covering a representative part of newly published literature it appeared from 1878 but did not survive the Second World War More recently several useful but limited bibliographies have appeared *Piranesi and the Modern Age* Victor Plahte Tschudi, 2022-11-01 The complex appropriation of Piranesi by modern literature photography art film and architecture The etchings of the Italian printmaker architect and antiquarian Giovanni Battista Piranesi 1720-78 have long mesmerized viewers But as Victor Plahte Tschudi shows artists and writers of the modern era found in these works Piranesi's visions of contradictory space endless vistas and self-perpetuating architecture a formulation of the modern In *Piranesi and the Modern Age* Tschudi explores the complex appropriation and continual rediscoveries of Piranesi by modern literature photography art film and architecture Tracing the ways that the modern age constructed itself and its origin through Piranesi across genres he shows for example how Piranesi's work formulates the ideas of contrast in photography abstraction in painting and montage in cinema Piranesi's modern-day comeback Tschudi argues relied on new dimensions found within his work that inspired attempts to inscribe within them a world that was very modern For more than a century these interpretations have helped legitimize new forms theories technologies and movements Tschudi examines among other things how Piranesi's disturbing prison interiors the Carceri became modern metaphors for the mind how Alfred H. Barr and the Museum of Modern Art made the case for Piranesi's alleged abstraction in the 1930s and how Sergei Eisenstein reinvented Piranesi as a progenitor of his own innovative filmmaking techniques Tschudi's exploration of Piranesi's influence on modern architectural discourse includes interviews with such distinguished architects as Peter Eisenman Bernard Tschumi Steven Holl and Rem Koolhaas Generously illustrated *Piranesi and the Modern Age* offers an entirely new reading of Piranesi's work

Crossroad of Arts, Crossroad of Cultures Maria Rubins, 2016-04-30 *Crossroad of Arts Crossroad of Cultures* is the first book-length study of the aesthetic similarities between the French Parnassians a 19th-century group of poets led by Théophile Gautier and the Russian Acmeist poets including Osip Mandelstam and Anna Akhmatova who were active in the second decade of the 20th century The Acmeists shared with the Parnassians a classical sensibility an aspiration to state of the art verbal craftsmanship and a keen interest in the three-dimensional physical world Their love of plastic beauty as embodied in painting sculpture and architecture found natural release in verse about works of art The book shows how Acmeist texts document aspects of Russian Modernist culture while continuing the Parnassian tradition of poetry inspired by visual art

[The Shape of Fear](#) Susan Jennifer Navarette, 2014-07-11 During the last decades of the nineteenth century Charles Darwin Thomas Henry Huxley Walter Pater and others changed the nature of thought concerning the human body and the physical environment that had shaped it In response the 1890s saw the publication of a series of remarkable literary works that had their genesis in the intense scientific and aesthetic activity of those preceding decades texts that emphasized themes of degeneration and were themselves stylistically decompositive with language both a surrogate for

physical deformity and a source of anxiety Susan J Navarette examines the ways in which scientific and cultural concerns of late nineteenth century England are coded in the horror literature of the period By contextualizing the structural stylistic and thematic systems developed by writers seeking to reenact textually the entropic forces they perceived in the natural world Navarette reconstructs the late Victorian mentalit She analyzes aesthetic responses to trends in contemporary science and explores horror writers use of scientific methodologies to support their perception that a long awaited period of cultural decline had begun In her analysis of the classics *Turn of the Screw* and *Heart of Darkness* Navarette shows how James and Conrad made artistic use of earlier scientific readings of the body She also considers works by lesser known authors Walter de la Mare Vernon Lee and Arthur Machen who produced fin de si cle stories that took the form of hybrid literary monstrosities To underscore the fascination with bodily decay and deformation that these writers explored *The Shape of Fear* is enhanced with prints and line drawings by Victor Hugo James Ensor and other artists of the day This elegantly written book formulates a new canon of late Victorian fiction that will intrigue scholars of literature and cultural history Zola's "Germinal" Richard H. Zakarian,1972 *Two Studies in Chrétien de Troyes* Helen C. R. Laurie,1972 *Racine's Iphigénie* Russell Pfohl,1974 From Montesquieu to Laclos Ronald Grimsley,1974 **The Violent Mystique** Joyce O. Lowrie,1974 Jean-Marie Guyau, 1854-1888 : Aesthetician and Sociologist. A study of his aesthetic theory and critical practice F. J. W. Harding,1973 Balzac's Shorter Fictions Tim Farrant,2002-02-14 Balzac s reputation is as a novelist But short stories make up over half *La Com die humaine* besides scores of other tales and articles Short forms appear early in Balzac s output and shape his work throughout his career Balzac s Shorter Fictions looks at the whole of this corpus at the nature of short fiction and at how Balzac s novels developed from his stories at the links between literary genesis and genre It explores the roles of short fiction in Balzac s creation its part in producing effects of virtuality and perspective and reflects ultimately on the relationship between brevity and length in *La Com die humaine* This the first complete English language study of Balzac s work for over forty years synthesizes recent research on Balzac s practice within the context of modern thought on the author It is an indispensable book for students and scholars of Balzac and for all those interested in prose fiction *Proust and the Middle Ages* Richard Bales,1975 **Virtuosity and the Musical Work** Jim Samson,2007-04-23 This book is about three sets of etudes by Liszt the *Etude en douze exercices* 1826 its reworking as *Douzes grandes tudes* 1837 and their reworking as *Douzes tudes d ex cution transcendante* 1851 At the same time it is a book about nineteenth century instrumental music in general in that the three works invite the exploration of features characteristic of the early Romantic era in music These include a composer performer culture the concept of virtuosity the significance of recomposition music and the poetic and the consolidation of a musical work concept A central concern is to illuminate the relationship between the work concept and a performance and genre orientated musical culture At the same time the book reflects on how we might make judgements of the Transcendentals of the Symphonic Poem *Mazeppa* based on the fourth etude and of Liszt s

music in general **Representational Strategies in Les Misérables and Selected Drawings by Victor Hugo** James M. Phillips, 1999 This book considers the interplay between art and literature by comparing representation techniques in passages from Les Misérables with artistic techniques in selected drawings by Victor Hugo In both his artistic and literary production Hugo uses a composite representational strategy that blends verbal and visual elements attempting to break free of textual and pictorial media constraints His dual interest in text and image foreshadows contemporary expressive production which now dominates communication

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