

## Victorian Sculpture

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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

in this 88 page edition popular culture pushing back against tech tyranny can the new luddites close pandora s box by susan b martinez ph d ancient mysteries the prosecution doesn t rest evidence for crime in the great pyramid continues to mount by scott creighton lost history searching for antilia hyperborea atlantis and lemuria were not the only legendary destinations of antiquity by frank joseph the unexplained socrates his inner voice was the great philosopher mentally ill or something else by robert m schoch ph d ancient mysteries portals to the multiverse is there more to indigenous petroglyphs than meets the eye by ken wells the unexplained a conan doyle the fairies why did the creator of sherlock holmes stake so much on his case for little people by hunter liguore cryptozoology where be dragons what if the stories were not entirely imaginary by steven sora alternative history the riddles of time do the orthodox schedules of our past really line up with the facts by william b stoecker ancient america lady liberty indigenous mother wisdom the ancient bond between native americans and the goddess in new york harbor by robert hieronimus ph d laura e cortner future science impossible material ushers in the graphene age the stuff the journals rejected is now the coming revolution by jeane manning the forbidden archaeologist by michael cremo the silurian hypothesis reconsidered astrology goddess signs astrology of the sacred feminine by julie loar publisher s letter life sustaining resources from dead space rocks by j douglas kenyon

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.

*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.

In the Victorian and Edwardian eras, British explorers sought to become respected geographers and popular public figures, downplaying or reframing their reliance on others for survival. Far from being solitary heroes, these explorers were in reality dependent on the bodies, senses, curiosity and labor of subaltern people and animals. In *On the Backs of Others*, Edward Armston Sheret offers new perspectives on British exploration in this era by focusing on the contributions of the people and animals ordinarily written out of the mainstream histories who made these journeys possible. He explores several well-known case studies of enduring popular and academic interest, such as Richard Francis Burton and John Hanning Speke's Nile expeditions (1856–59 and 1860–63), Isabella Bird's travels in North America, Persia and East Asia (1872–c. 1900) and Captain Robert Falcon Scott's two Antarctic expeditions (1901–4 and 1911–13). Armston Sheret argues that numerous previously ignored stories show the work and agency of subaltern groups in rethinking the history of exploration. *On the Backs of Others* offers the first book-length study of the relationship between exploration and empire and their legacies within

## academic geography

die dissertation widmet sich einem thema von hoher brisanz für die gesamte mittelalterrezeption nicht nur des 12. und 13. 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 sichtsweisen 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 bukarest das thema bewegt kulturell neugierige wie spirituell suchende menschen handelt es doch von einem der tiefsten motive menschlichen sehns nach glück und vollendung heil und erlösung der gral kelch in seiner verbindung mit der heiligen lanze verbürgt dem der ihn ŷndet was er unter einsatz seines lebens sucht dr dr paul m zulehner univ prof für pastoraltheologie em universität wien kurator der lenz stiftung

the aim of this book is to offer an introduction to a particular large area of artistic activity sculpture in britain between about 1830 and about 1914 the fact that no such introduction exists in part explains how the book came about and its manner of presentation

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 as Frederich Lord Leighton William Calder Marshall Alfred Stevens and Thomas Thornycroft and offers access to selected images of their works

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