

Spanish Painting  
and  
the French Romantics



*Ilse Hempel Lipschutz*

# Spanish Painting And The French Romantics

**A. N. Hodge**



## **Spanish Painting And The French Romantics:**

*Spanish Painting and the French Romantics* Ilse Hempel Lipschutz, **Spanish Paintings and the French Romantics** Ilse Hempel Lipschutz, 1972 Images and Ideas in Seventeenth-Century Spanish Painting Jonathan Brown, 2022-02-08 Art historians have often minimized the variety and complexity of seventeenth century Spanish painting by concentrating on individual artists and their works and by stressing discovery of new information rather than interpretation As a consequence the painter emerges in isolation from the forces that shaped his work Jonathan Brown offers another approach to the subject by relating important Spanish Baroque paintings and painters to their cultural milieu A critical survey of the historiography of seventeenth century Spanish painting introduces this two part collection of essays Part One provides the most detailed study to date of the artistic literary academy of Francisco Pacheco and Part Two contains original studies of four major painters and their works Las Meninas of Velázquez Zurbarán's decoration of the sacristy at Guadalupe and the work by Murillo and Valdés Leal for the Brotherhood of Charity Seville The essays are unified by the author's intention to show how the artists interacted with and responded to the prevailing social theological and historical currents of the time While this contextual approach is not uncommon in the study of European art it is newly applied here to restore some of the diversity and substance that Spanish Baroque painting originally possessed

**French Romantic Travel Writing** Christopher W. Thompson, 2012 A pioneering overview of the travel books produced by fourteen French Romantic writers including Chateaubriand Stendhal Hugo Nerval Sandrime Dumas and Tristan whose journeys ranged from Peru to Russia and from North America to North Africa and the Near East

**The Rise of the Cult of Rembrandt** Alison McQueen, 2003 Rembrandt's life and art had an almost mythic resonance in nineteenth century France with artists critics and collectors alike using his artistic persona both as a benchmark and as justification for their own goals This first in depth study of the traditional critical reception of Rembrandt reveals the preoccupation with his perceived authenticity naturalism and naiveté demonstrating how the artist became an ancestral figure a talisman with whom others aligned themselves to increase the value of their own work And in a concluding chapter the author looks at the play Rembrandt staged in Paris in 1898 whose production and advertising are a testament to the enduring power of the artist's myth

Sebastiano del Piombo and the World of Spanish Rome Piers Baker-Bates, 2017-07-05 Sebastiano del Piombo c 1485 1547 was a close associate and rival of the central artistic figures of the High Renaissance notably Michelangelo and Raphael After the death of Raphael and the departure of Michelangelo from Rome Sebastiano became the dominant artistic personality in the city Despite being one of most significant artistic figures of the period he remains the last artist of major importance in the western canon about whom no recent work has been published in English In this study Piers Baker Bates approaches Sebastiano's career through analysis of the patrons he attracted following his arrival at Rome The first half of the book concentrates on Sebastiano's network of patrons predominantly Italian who had

strong factional ties to the Imperial camp the second half discusses Sebastiano's relationship with his principal Spanish patrons Sebastiano is a leading example of a transcultural artist in the sixteenth century and his relationship with Spain was fundamental to the development of his career The author investigates the domination of Sebastiano's career by patrons who had geographically different origins but who were all members of a wider network of Imperial loyalties Thus Baker Bates removes Sebastiano from the shadow of his contemporaries bringing him to life for the reader as an artistic personality in his own right Baker Bates characterization of the Rome in which Sebastiano made his career differs from previous scholarly accounts and he describes how Sebastiano was ideally suited to flourish in the environment he depicts Sebastiano del Piombo and the World of Spanish Rome thus re appraises not only Sebastiano's place in the canon of Renaissance art but using him as a lens also the cultural worlds of Early Modern Italy and Spain in which he operated

**La Belle Créole** Alina García-Lapuerta, 2014-09-01 La Belle Créole re creates the dramatic story of Cuba's earliest female author the adventurous 19th century countess nicknamed La Belle Créole María de las Mercedes Santa Cruz y Montalvo or Mercedes and later the Comtesse Merlin Alina García-Lapuerta draws from Mercedes memoirs and letters and contemporary accounts to bring to life this Havana born aristocrat who was years ahead of her time as a writer socialite salon host and participant in the Cuban slavery debate Eventually celebrated on both sides of the Atlantic at age 13 headstrong young Mercedes was shipped off to live with her glamorous mother in Spain Though political chaos blanketed Europe Mercedes triumphed charming aristocrats from all sides with her beauty and singing voice She married General Merlin in Napoleon's army watched her mother have an intimate affair with Joseph Bonaparte and discussed painting with Goya Arriving in Paris after the French defeat Mercedes one of the greatest amateur sopranos of her day hosted the city's premier musical salon where Liszt Rossini and great divas performed for Rothschilds Balzac and royalty Increasingly she turned to her memoirs and travel writings which have recently been rediscovered and scholars agree deserve a place in the canon of Latin American literature Alina García-Lapuerta was born in Cuba and travels frequently to Miami and Cuba retaining strong ties with her Cuban based family and the Cuban American community She holds a bachelor's degree in international economics from Georgetown University and a master's degree in international relations from Tufts University She lives in London

**The Rare Art Traditions** Joseph Alsop, 2023-10-17 A cultural and social history of art collecting art history and the art market In *The Rare Art Traditions* Joseph Alsop offers a wide ranging cultural and social history of art collecting art history and the art market He argues that art collecting is the basic element in a remarkably complex and historically rare behavioral system which includes the historical study of art the market for buying and selling art museums forgery and the astonishing prices commanded by some works of art *The Rare Art Traditions* tells the story of three important traditions of art collecting the classical tradition that began in Greece the Chinese tradition and the Western tradition The result is a major original contribution to art history

**Théophile Gautier's España** Kathleen Koestler, 2002 *In Pursuit of the Natural Sign* Gayana Jurkevich, 1999 This is

the first major study on Azorin to appear in two decades The first part explores parallels between the cultural milieus in France and Spain when both countries lost their colonies in the second half of the nineteenth century The second part studies the fiction and essays of Jose Martinez Ruiz Azorin Illustrated Manet/Velázquez Gary Tinterow, Geneviève Lacambre, Metropolitan Museum of Art (New York, N.Y.), Musée d'Orsay, 2003 Here approximately two hundred works by French and Spanish artists chart the development of this cultural influence and map a fascinating shift in the paradigm of painting from Idealism to Realism from Italy to Spain from Renaissance to Baroque Above all these images demonstrate how direct contact with Spanish painting fired the imagination of nineteenth century French artists and brought about the triumph of Realism in the 1860s and with it a foundation for modern art BOOK JACKET *Vistas de España* Mary Elizabeth Boone, 2007-01-01 In the decades following the American Civil War and leading up to the First World War a definitive shift in power took place between Spain and the United States This original book explores American artists perceptions of Spain during this period of turmoil and demonstrates how their responses to Spanish art helped to answer emerging complex questions about American national identity M Elizabeth Boone focuses on works by Thomas Eakins Mary Cassatt William Merritt Chase John Singer Sargent Robert Henri and other American artists who traveled to Spain to study the achievements of such great masters as Murillo Velázquez and Goya The resulting American paintings some well known and others now largely forgotten provide intriguing insights not only into the 19th century American struggle to define itself as an imperial power but also into the relations between the United States and the Spanish speaking world today Complete Studies on Velázquez Enriqueta Harris, 2006 Este libro reúne por primera vez todos los escritos dispersos sobre Velázquez publicados por Enriqueta Harris en inglés y en español desde 1950 art culos en revistas especializadas ensayos para catálogos de exposiciones sobre el artista y reseñas de libros y exposiciones de tema velazque o Complemento necesario de su clásico libro sobre el artista estos 40 textos permiten recorrer toda una vida dedicada al estudio jalonada de descubrimientos que han cambiado en buena medida nuestro conocimiento moderno sobre Velázquez **The Romantic Movement**, 1972

**Aisthesis** Jacques Rancière, 2013-06-04 Composed in a series of scenes Aisthesis Rancière's definitive statement on the aesthetic takes its reader from Dresden in 1764 to New York in 1941 Along the way we view the Belvedere Torso with Winckelmann accompany Hegel to the museum and Mallarmé to the Folies Bergère attend a lecture by Emerson visit exhibitions in Paris and New York factories in Berlin and film sets in Moscow and Hollywood Rancière uses these sites and events some famous others forgotten to ask what becomes art and what comes of it He shows how a regime of artistic perception and interpretation was constituted and transformed by erasing the specificities of the different arts as well as the borders that separated them from ordinary experience This incisive study provides a history of artistic modernity far removed from the conventional postures of modernism *Baudelaire and Caricature: From the Comic to an Art of Modernity*, Baudelaire's essays on caricature offered the first sustained defense of the value of caricature as a serious art worthy of

study in its own right This book argues for the crucial importance of the essays for his conception of modernity so fundamental to the subsequent history of modernism From the theory of the comic formulated in *De l'essence du rire* to his discussions of Daumier Goya Hogarth Cruikshank Bruegel Grandville Gavarni Charlet and many others Baudelaire develops not only an aesthetic of caricature but also a caricatural aesthetic dual and contradictory grotesque ironic violent farcical fantastic and fleeting that defines an art of modern life In particular Baudelaire's insistence on the dualism and ambiguity of laughter has radical implications for such emblems of modernity as the city and the flâneur who roams the streets The modern city is the space of the comic a kind of caricature presenting the flâneur with an image of dualism one's position as subject and object implicated in the same urban experiences one seems to control The theory of the comic invests the idea of modernity with reciprocity one's status as laughter and object of laughter thus preventing the subjective construction and appropriation of the world that has so often been linked with the project of modernism Comic art reflects what Walter Benjamin later defined as Baudelairean allegory at once representing and revealing the alienation of modern experience But Baudelaire also transforms the dualism of the comic into a peculiarly modern unity the doubling of the comic artist enacted for the benefit of the audience the self-generating and self-reflexive experience of the flâneur in a communion with the crowd This study examines his views in the context of the history of comic theory and contemporary accounts of the individual artists Complete with illustrations of the many works discussed it illuminates the history and theory of caricature the comic and the grotesque and adds to our understanding of modernism in literature and the visual arts

**French and Spanish Painters** James Stothert, 1877      *Discovery of El Greco* Eric Storm, 2016-05-24 Originally published in Dutch and translated to Spanish for the fourth centenary celebration of the death of El Greco in 2014 this book is a comprehensive study of the rediscovery of El Greco seen as one of the most important events of its kind in art history The Nationalization of Culture versus the Rise of Modern Art analyses how changes in artistic taste in the second half of the nineteenth century caused a profound revision of the place of El Greco in the artistic canon As a result El Greco was transformed from an extravagant outsider and a secondary painter into the founder of the Spanish School and one of the principle predecessors of modern art increasingly related to that of the Impressionists due primarily to the German critic Julius Meier Graefe's influential *History of Modern Art* 1914 This shift in artistic preference has been attributed to the rise of modern art but Eric Storm a cultural historian shows that in the case of El Greco nationalist motives were even more important This study examines the work of painters art critics writers scholars and philosophers from France Germany and Spain and the role of exhibitions auctions monuments and commemorations Paintings and associated anecdotes are discussed and historical debates such as El Greco's supposed astigmatism are addressed in a highly readable and engaging style This book will be of interest to both specialists and the interested art public

*The History of Art* A. N. Hodge, 2016-07-15 From the glories of the High Renaissance in Italy to the emotional visions of the Romantics and from the groundbreaking techniques of the Impressionists to the radical

canvases of the Abstract Expressionists this book provides a fascinating look at the major movements in the history of Western painting A clear chronological structure allows the reader to see each movement in its historical context and to appreciate the patterns that emerge The historical framework shows the extent to which the powers of royalty religion and revolution have exerted their influence in the artistic sphere

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