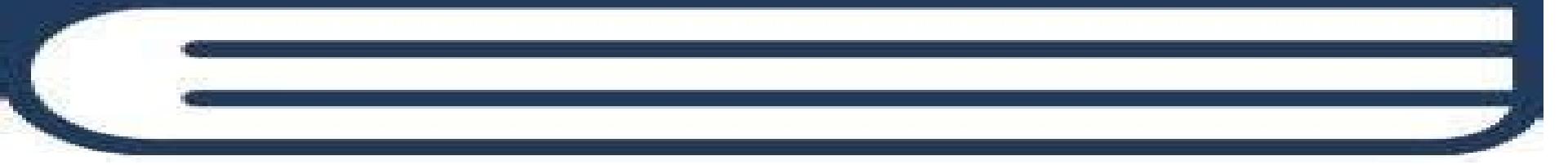


The Painter's Eye: Notes and Essays on the Pictorial Arts

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Henry James

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The Painter's Eye Henry James,1989 Between 1868 and 1897 Henry James wrote a number of short essays and reviews of artists and art collections these essays were published in magazines such as Atlantic Monthly and Harper's Weekly and in newspapers such as the New York Tribune They included James's comments on Ruskin Turner Whistler Sargent and the Impressionists among many others Thirty of these essays were collected and first published in a modern edition in 1956 accompanied by John Sweeney's introduction which sketches James's interest in the visual arts over a period of years focusing on the ways in which painting and painters entered his work as subjects Susan Griffin's new forward places James's observations in a contemporary context Some of the novelist's judgements will seem wrong to today's readers he was critical of the Impressionists for example But all of these essays bear the stamp of James's critical intelligence and they tell us a great deal about his development as a writer during those years [The Painter's Eye](#) Henry James,1956 [The painter's eye: notes and essays on the pictorial arts, selected and ed](#) Henry James,

The Painter's Eye. Notes and Essays on the Pictorial Arts by H. James. Selected and Edited with an Introduction by John L. Sweeney. [With a Portrait.] Henry James,John L. SWEENEY,1956 [The Painter's Eye, Notes and Essays on the Pictorial Arts, by Henry James...](#) Edited... by John L. Sweeney Henry James,1956

Encyclopedia of the Essay Tracy Chevalier,2012-10-12 This groundbreaking new source of international scope defines the essay as nonfictional prose texts of between one and 50 pages in length The more than 500 entries by 275 contributors include entries on nationalities various categories of essays such as generic such as sermons aphorisms individual major works notable writers and periodicals that created a market for essays and particularly famous or significant essays The preface details the historical development of the essay and the alphabetically arranged entries usually include biographical sketch nationality era selected writings list additional readings and anthologies [The World in Paint](#) David Peters Corbett,2004 This anonymous manuscript play has long been the subject of scholarly dispute regarding its relationship with Shakespeare's Richard II This edition which thoroughly re-examines the text situates the play within its historical and political context relating it to the genre of chronicle drama to which it belongs The manuscript is of particular interest in that it appears to have been used in the playhouse over a considerable period of time and contains what seems to be evidence of the theatre practice of the time The play is also of special interest for its skilful and original handling of source material which may well have influenced Shakespeare's Richard II The extensive appendices drawn from Holinshed Grafton and Stow provide the reader with the opportunity to investigate the manner in which the dramatist has shaped the material The editors argue for the play's stage worthiness and dramatic complexity suggesting that its range both of dramatic tone and social inclusiveness indicate the work of a dramatist of considerable skill and subtlety equal or superior to the Shakespeare of the Henry VI plays **Glancing Visions** Zachary Tavlin,2023-06-13 The sweeping vantages that typify American landscape painting from the nineteenth century by Thomas Cole and other members of the Hudson School are

often interpreted for their geopolitical connotations as visual attempts to tame the wild alleviating fears of a savage frontier through views that subdue the landscape to the eye Zachary Tavlin's *Glancing Visions* challenges the long standing assumption that visuality in nineteenth century art and literature was inherently imperialistic or possessive. While there is much to be said for both material economic and theological impulses to clear the wilderness superimpose a national identity and usher in a Puritanical idyll many literary figures of the era display a purposeful disdain for the possessive gaze signaling instead a preference for subtle glances often informed by early photography. Impressionism new techniques in portraiture and soon after the dawn of cinema. The visual subjectivities and contingencies introduced by these media made room for a visual counter narrative one informed by a mode of seeing that moves fast and lightly across the surface of things. Tavlin probes Nathaniel Hawthorne's idea of the imagination one that derives from both the *camera obscura* in *The Custom House* and the daguerreotype in *The House of the Seven Gables* each in its way an instance of the glance and entirely dependent on temporal moments. The poetry of Frances Ellen Watkins Harper toggles between gazes and glances unsettling two competing forms of racialized seeing as they pertain to nineteenth century Black life and racial hierarchies the sentimental gaze and the slave trader's glance highlighting the life and death stakes of both looking anyone squarely in the eye and looking away. Emily Dickinson's certain slant of light syntactical oddities and her stitching of scraps and fragments into the fascicles that constitute her corpus all derive from a commitment to contingency the ungrounded life's only defense against the abyss of non being. Tavlin investigates as well Henry James's vexed but entirely dependent relationship to literary and painterly impressionism and William Carlos Williams's imagist poetics as a response to early cinema's use of the cut as the basis for a new visual grammar. Each of these literary artists Tavlin argues via their own distinctive sensibilities and the artistic or technological counterparts that informed them refuse the authoritative all possessive gaze in favor of the glance a mode of seeing thinking and being that made way for what we now think of as commonplace namely modernity.

Creative Writing and Art History Catherine Grant, Patricia Rubin, 2012-03-19 Creative Writing and Art History considers the ways in which the writing of art history intersects with creative writing. Essays range from the analysis of historical examples of art historical writing that have a creative element to examinations of contemporary modes of creative writing about art.

Considers the ways in which the writing of art history intersects with creative writing. Covers a diverse subject matter from late Neolithic stone circles to the writing of a sentence by Flaubert. The collection both contains essays that survey the topic as well as more specialist articles. Brings together specialist contributors from both sides of the Atlantic.

Picture Titles

Ruth Bernard Yeazell, 2015-09-29 How the practice of titling paintings has shaped their reception throughout modern history. A picture's title is often our first guide to understanding the image. Yet paintings didn't always have titles and many canvases acquired their names from curators, dealers and printmakers not the artists. Taking an original historical look at how Western paintings were named Picture Titles shows how the practice developed in response to the conditions of the modern art world.

and how titles have shaped the reception of artwork from the time of Bruegel and Rembrandt to the present Ruth Bernard Yeazell begins the story with the decline of patronage and the rise of the art market in the seventeenth and eighteenth centuries as the increasing circulation of pictures and the democratization of the viewing public generated the need for a shorthand by which to identify works at a far remove from their creation The spread of literacy both encouraged the practice of titling pictures and aroused new anxieties about relations between word and image including fears that reading was taking the place of looking Yeazell demonstrates that most titles composed before the nineteenth century were the work of middlemen and even today many artists rely on others to name their pictures A painter who wants a title to stick Yeazell argues must engage in an act of aggressive authorship She investigates prominent cases such as David's Oath of the Horatii and works by Turner Courbet Whistler Magritte and Jasper Johns Examining Western painting from the Renaissance to the present day Picture Titles sheds new light on the ways that we interpret and appreciate visual art Transformative Beauty Amy Woodson-Boulton, 2012-03-21 Why did British industrial cities build art museums By exploring the histories of the municipal art museums in Birmingham Liverpool and Manchester Transformative Beauty examines the underlying logic of the Victorian art museum movement These museums attempted to create a space free from the moral and physical ugliness of industrial capitalism Deeply engaged with the social criticism of John Ruskin reformers created a new prominent urban institution a domesticated public space that not only aimed to provide refuge from the corrosive effects of industrial society but also provided a remarkably unified secular alternative to traditional religion Woodson Boulton raises provocative questions about the meaning and use of art in relation to artistic practice urban development social justice education and class In today's context of global austerity and shrinking government support of public cultural institutions this book is a timely consideration of arts policy and purposes in modern society **The Paintings, Graphic and Decorative Work of Sir Edward Burne-Jones, 1833-1898** Edward Coley Burne-Jones, 1975 **CEA Critic** College English Association, 1983

Henry James and the Modern Reader Douglas William Jefferson, 1964 **The Attainment of Delacroix** Frank Trapp, 1970 **Heine in art and letters [essays] tr., with a prefatory note, by E.A. Sharp** Heinrich Heine, 1895 **Victorian Review**, 2001 **Annual Meeting** ... Modern Language Association of America. Central Division, 1951 **The Genius of American Painting** John Wilmerding, R. Peter Mooz, 1973 **College Art Journal**, 1957

Unveiling the Power of Verbal Art: An Psychological Sojourn through **The Painters Eye Notes And Essays On The Pictorial Arts**

In some sort of inundated with monitors and the cacophony of instant conversation, the profound energy and emotional resonance of verbal art usually disappear into obscurity, eclipsed by the continuous barrage of noise and distractions. However, nestled within the lyrical pages of **The Painters Eye Notes And Essays On The Pictorial Arts**, a interesting function of literary brilliance that pulses with organic emotions, lies an unique trip waiting to be embarked upon. Published by way of a virtuoso wordsmith, this magical opus books readers on a psychological odyssey, delicately revealing the latent potential and profound affect stuck within the elaborate internet of language. Within the heart-wrenching expanse of this evocative evaluation, we shall embark upon an introspective exploration of the book is central subjects, dissect its interesting writing model, and immerse ourselves in the indelible impact it leaves upon the depths of readers souls.

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