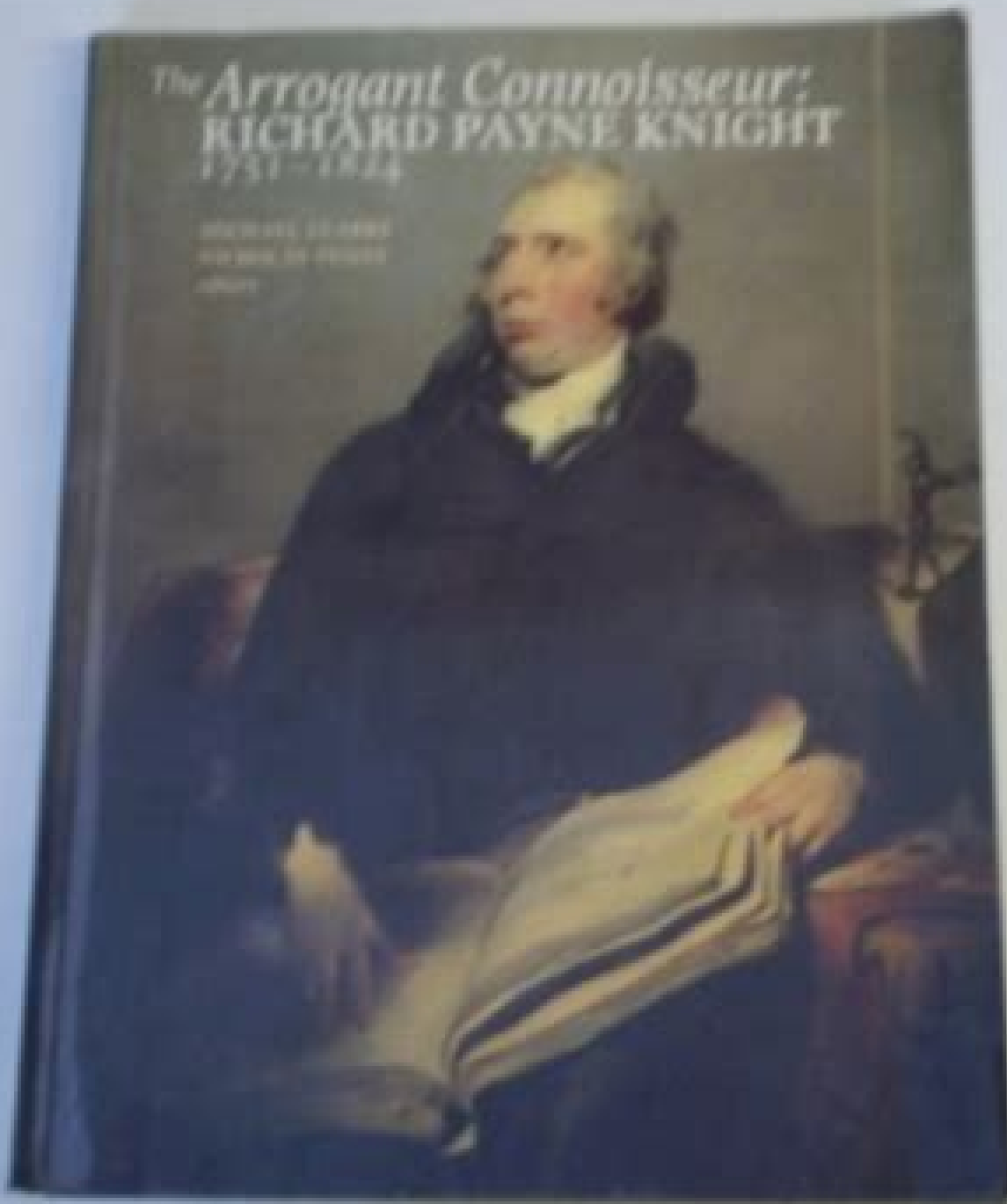


The Arrogant Connaisseur:
RICHARD PAYNE KNIGHT
1751-1824

INTRODUCTION BY
MICHAEL J. BOWEN
WITH AN AFTERWORD BY
JAMES M. SMITH



Arrogant Connoisseur

**Peter Funnell, Whitworth Art Gallery
(Manchester), Claudia Stumpf**

Arrogant Connoisseur:

The Arrogant Connoisseur Michael Clarke, Nicholas Penny, 1982 *The Arrogant Connoisseur* Peter Funnell, Whitworth Art Gallery (Manchester), Claudia Stumpf, 1982 Romantic Paganism Suzanne L. Barnett, 2018-02-05

This book addresses the function of the classical world in the cultural imaginations of the second generation of romantic writers Percy Shelley Mary Shelley Thomas Love Peacock John Keats Leigh Hunt and the rest of their diverse circle The younger romantics inherited impressions of the ancient world colored by the previous century in which classical studies experienced a resurgence the emerging field of comparative mythography investigated the relationship between Christianity and its predecessors and scientific and archaeological discoveries began to shed unprecedented light on the ancient world The Shelley circle embraced a specifically pagan ancient world of excess joy and ecstatic experiences that test the boundaries between self and other Though dubbed the Satanic School by Robert Southey this circle instead thought of itself as Athenian and frequently employed mythology and imagery from the classical world that was characterized not by philosophy and reason but by wildness excess and ecstatic experiences **Victorian Keats and Romantic Carlyle**, 2022-02-22 Both John Keats and Thomas Carlyle were born in 1795 but one rarely thinks of them together When one does curious speculations result It is difficult to think of Carlyle as a young Romantic or of Keats as a Victorian Sage but had Carlyle died prematurely and had Keats lived to a ripe old age we might now be considering a Romantic Carlyle and a Victorian Keats Such a juxtaposition leads one to consider the use and abuse the fusions and confusions of period terms in literary history and in criticism Does Carlyle represent Romanticism as typically as Keats Does Keats's work give us any cause to believe that he might have developed into a Victorian poet Do the terms Romanticism and Victorian have any useful literary historical and literary critical value What are the marks of the transition from one to the other Or is the existence of such a transition an illusion In this volume some essays consider aspects of Keats or of Carlyle independently or together or focus on contemporaries of one or other or of both and explore the effect of their literary and ideological relationships and the often indefinable sense that we all have of different styles manners and periods as well as the awareness that we might all be equally deceived about such distinctive boundaries and definitions The Classical Tradition Michael Silk, Ingo Gildenhard, Rosemary Barrow, 2017-11-06 Reorganizes the field and challenges our preconceptions in both familiar areas and in disciplines that are not usually treated in studies on the classical tradition A must read Craig Kallendorf Texas A the role of translation the intricate relationship of pagan and Christian the ideological implications of the classical tradition the interplay between the classical tradition and the histories of scholarship and education the relation between high and low culture and the myriad complex relationships comparative contrastive and interactive between art literature and thought themselves Authoritative and accessible *The Classical Tradition* Art Literature Thought offers new insights into the powerful legacy of the ancient world from the Middle Ages and the Renaissance to the present day *The Poetry of Erasmus Darwin* Martin

Priestman,2016-02-24 While historians of science have focused significant attention on Erasmus Darwin's scientific ideas and milieu relatively little attention has been paid to Darwin as a literary writer In *The Poetry of Erasmus Darwin Enlightened Spaces Romantic Times* Martin Priestman situates Darwin's three major poems *The Loves of the Plants* 1789 *The Economy of Vegetation* 1791 and *The Temple of Nature* 1803 and Darwin himself within a large polymathic late Enlightenment network of other scientists writers thinkers and social movers and shakers Interpreting Darwin's poetry in terms of Darwin's broader sense of the poetic text as a material space he posits a significant shift from the Enlightenment's emphases on conceptual spaces to the Romantic period's emphases on historical time He shows how Darwin's poetry illuminates his stance toward all the major physical sciences and his well formulated theories of evolution and materially based psychology Priestman's study also offers the first substantial accounts of Darwin's mythological theories and their links to Enlightenment Rosicrucianism and Freemasonry and of the reading of history that emerges from the fragment poem *The Progress of Society* a first ever printed edition of which is included in an appendix Ultimately Priestman's book offers readers a sustained account of Darwin's polymathic Enlightenment worldview and cognate poetics in a period when texts are too often judged by their adherence to a retrospectively constructed Romanticism *Antiquity, Theatre, and the Painting of Henry Fuseli* Andrei Pop,2015 In this volume Pop examines how art of the mid 1700s and early 1800s inspired by translations of Greek tragedy reveals a view of modern Europe attempting to recognize its own historical status as one culture among many He analyses this broad view of culture through the lens of Anglo Swiss artist Henry Fuseli's life and work *The Birth of Pandora* J. Barrell,1991-12-02 This book brings together many of John Barrell's essays some written especially for this volume on the history and politics of culture in eighteenth century Britain It addresses a wide range of cultural practices painting sculpture poetry the law the division of labour discussing them in relation to such issues as sexuality the body and representation and the distinction between public and private *The Birth of Pandora* will interest all those involved with or interested in cultural history and cultural studies *The Warm South* Robert Holland,2018-01-01 An evocative exploration of the impact of the Mediterranean on British culture ranging from the mid eighteenth century to today Ever since the age of the Grand Tour in the eighteenth century the Mediterranean has had a significant pull for Britons including many painters and poets who sought from it the inspiration beauty and fulfillment that evaded them at home Referred to as *Magick Land* by one traveler dreams about the Mediterranean and responses to it went on to shape the culture of a nation Written by one of the world's leading historians of the Mediterranean this book charts how a new sensibility arose from British engagement with the Mediterranean ancient and modern Ranging from Byron's poetry to Damien Hirst's installations Robert Holland shows that while idealized visions and aspirations often met with disillusionment and frustration the Mediterranean also offered a notably insular society the chance to enrich itself through an imagined world of color carnival and sensual self discovery *The Genius of the Place* John Dixon Hunt,Peter Willis,1988-09-09 A garden classic *The Genius of the Place* reveals that the history of landscape gardening is

much more than a history of design and style it opens up a wide perspective of English cultural history showing how landscape gardening was gradually transformed over two centuries into an art that has been widely imitated throughout Europe and North America The English landscape garden is richly documented in this anthology Over 100 illustrations accompany writings that range from Francis Bacon to Jane Austen from the early 1600s when Englishmen began to determine their own concept and form of the garden through the first half of the eighteenth century when its distinctive feature emerged to the heyday of the landscape garden under Capability Brown and the reactions to his pure formalism under Repton and Loudon in the 1800s This edition contains a new introduction and bibliography covering the many developments in garden history during the last dozen years

What Gardens Mean Stephanie Ross, 2001-03 In *What Gardens Mean* Stephanie Ross draws on philosophy as well as the histories of art gardens culture and ideas to explore the magical lure of gardens Paying special attention to the amazing landscape gardens of eighteenth century England she situates gardening among the other fine arts documenting the complex messages gardens can convey and tracing various connections between gardens and the art of painting *What Gardens Mean* offers a distinctive blend of historical and contemporary material ranging from extensive accounts of famous eighteenth century gardens to incisive connections with present day philosophical debates And while Ross examines aesthetic writings from the seventeenth and eighteenth centuries including Joseph Addison's *Spectator* essays on the pleasures of imagination the book's opening chapter surveys more recent theories about the nature and boundaries of art She also considers gardens on their own terms following changes in garden style analyzing the phenomenal experience of viewing or strolling through a garden and challenging the claim that the art of gardening is now a dead one ed

Imprints & Re-visions Peter Hughes, Robert Rehder, 1996 *Theosophical Enlightenment* Joscelyn Godwin, 1994-10-28 This is an intellectual history of occult and esoteric currents in the English speaking world from the early Romantic period to the early twentieth century The Theosophical Society founded in 1875 by Helena P Blavatsky holds a crucial position as the place where all these currents temporarily united before again diverging The book's ambiguous title points to the author's thesis that Theosophy owed as much to the skeptical Enlightenment of the eighteenth century as it did to the concept of spiritual enlightenment with which it is more readily associated The author respects his sources sufficiently to allow that their world so different from that of academic reductionism has a right to be exhibited on its own terms At the same time he does not conceal the fact that he considers many of them deluded and deluding In the context of theosophical history this book is neither on the side of the blind votaries of Madame Blavatsky nor on that of her enemies It may therefore be expected to mildly annoy both sides

Revolution and the Antiquarian Book Kristian Jensen, 2011-01-06 Examines the late eighteenth century preoccupation with the acquisition of old books and the new historical discipline created by traders

Byron, Sully, and the Power of Portraiture John Clubbe, 2017-11-28 Since the early nineteenth century Byron the man and his image have captured the hearts and minds of untold legions of people of all political and social stripes in Britain Europe

America and around the world This book focuses on the history and cultural significance for Federal America of the only portrait of Byron known to have been painted by a major artist In private hands from 1826 until this day Thomas Sully's Byron has never before been the subject of scholarly study Beginning with his discovery of the portrait in 1999 and a 200 year narrative of the portrait's provenance and its relation to other well known Byron portraits the author discusses the work within the broad context of British and American portraiture of the late eighteenth and early nineteenth centuries Receiving most attention are Thomas Lawrence and Sully his American counterpart The author gives the fullest account to date of Sully's career and his relation to English influences and to figures prominent in the early nineteenth century American imagination among them Washington Fanny Kemble Lafayette Joseph Bonaparte and Nicholas Biddle Byron is discussed as an icon of the young American Republic whose Jubilee year coincided with Sully's initial work on the poet's portrait Later chapters offer a close reading of the portrait arguing that Sully has given a visual interpretation truly worthy of his celebrated controversial and famously handsome subject

The Unruly Queen Flora Fraser, 2012-03-11 At the tawdry extravagant heart of the Regency period nine scandalous politically fascinating years from 1811 to 1820 lies the bitter mismatch between the Prince and Princess of Wales The Prince Regent later George IV separated privately from Caroline of Brunswick within a year of their marriage in 1795 They remained separated until her death in 1821 but the mockery of their marriage resisted the most strenuous efforts to dissolve it Barred from the Regent's court Queen Caroline travelled through Europe with a small court of her own Her story a long courageous fight by an extraordinary individual to see justice done in the face of overbearing authority is compellingly told by Flora Fraser This astonishing book culminates with the Queen's House of Lords trial for adultery and exclusion from her bigamous husband's coronation

2007 Lectures Ron Johnston, 2008-12-25 Volume 154 of the Proceedings of the British Academy contains 17 Lectures delivered at the British Academy in 2007 From commemoration of the American Civil War to an examination of our capacity as human beings to live in the world of imagination and the opportunities and challenges which face cultural institutions in Britain today

Sculpture, Sexuality and History Jana Funke, Jen Grove, 2019-01-04 This book investigates the wide ranging connections between sculpture sexuality and history in Western culture from the eighteenth century to the present Sculpture has offered a privileged site for the articulation of sexual experience and the formation of sexual knowledge As historical objects sculptures also draw attention to the different ways in which knowledge about sexuality is facilitated through an engagement with the past Bringing together contributors from across disciplines including art history classics film studies gender studies history literary studies museum studies queer theory and reception studies the volume presents original readings of sculptural art in relation to antiquarianism aesthetics collecting cultures censorship and obscenity psychoanalysis sexology and the experience and regulation of museum spaces It examines how sculptural encounters were imagined and articulated in literature painting film and science As a whole the book opens up a new understanding of the ways in which sculptures as real or imagined objects have

fundamentally shaped approaches to and receptions of the past in relation to sex gender and sexuality Chapters 8 and 10 of this book are available open access under a CC BY 4.0 license at link.springer.com

British Romanticism and the Reception of Italian Old Master Art, 1793-1840 Maureen McCue, 2016-05-23 As a result of Napoleon's campaigns in Italy Old Master art flooded into Britain and its acquisition became an index of national prestige Maureen McCue argues that their responses to these works informed the writing of Romantic period authors enabling them to forge often surprising connections between Italian art the imagination and the period's political social and commercial realities Dr McCue examines poetry plays novels travel writing exhibition catalogues early guidebooks and private experiences recorded in letters and diaries by canonical and noncanonical authors including Felicia Hemans William Buchanan Henry Sass Pierce Egan William Hazlitt Percy Shelley Lord Byron Anna Jameson Maria Graham Callcott and Samuel Rogers Her exploration of the idea of connoisseurship shows the ways in which a knowledge of Italian art became a key marker of cultural standing that was no longer limited to artists and aristocrats while her chapter on the literary production of post Waterloo Britain traces the development of a critical vocabulary equally applicable to the visual arts and literature In offering cultural historical and literary readings of the responses to Italian art by early nineteenth century writers Dr McCue illuminates the important role they played in shaping the themes that are central to our understanding of Romanticism

Animating the Antique Sarah Betzer, 2022-01-28 Framed by tensions between figural sculpture experienced in the round and its translation into two dimensional representations *Animating the Antique* explores enthralling episodes in a history of artistic and aesthetic encounters Moving across varied locations among them Rome Florence Naples London Dresden and Paris Sarah Betzer explores a history that has yet to be written that of the Janus faced nature of interactions with the antique by which sculptures and beholders alike were caught between the promise of animation and the threat of mortification Examining the traces of affective and transformative sculptural encounters the book takes off from the decades marked by the archaeological art historical and art philosophical developments of the mid eighteenth century and culminates in fin de siècle anthropological psychological and empathic frameworks It turns on two fundamental and interconnected arguments that an eighteenth century ontology of ancient sculpture continued to inform encounters with the antique well into the nineteenth century and that by attending to the enduring power of this model we can newly appreciate the distinctively modern terms of antique sculpture's allure As Betzer shows these eighteenth century developments had far reaching ramifications for the making and beholding of modern art the articulations of art theory the writing of art history and a significantly queer Nachleben of the antique Bold and wide ranging *Animating the Antique* sheds light upon the work of myriad artists in addition to that of writers ranging from Goethe and Winckelmann to Hegel Walter Pater and Vernon Lee It will be especially welcomed by scholars and students working in eighteenth and nineteenth century art history art writing and art historiography

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