

Eugene Delacroix Getting To Know The Worlds Greatest Artists

This is the second of two anthologies designed to form an interdisciplinary exploration of the changes and transitions in European culture between 1780 and 1830. The collection of extracts in this anthology provide primary and secondary sources on industry and changing landscapes, new forms of knowledge, new conceptions of art and the artist, and the exotic and the Oriental. Each selection is accompanied by a detailed introduction explaining the context and significance of the sources. Extracts in the anthology stimulate questions rather than providing reassuring answers, but provide vital insights to the major events, movements, and personalities of the time. This volume provides an invaluable resource for all students of European culture in the period. A companion volume offers readings on the death of the Old Regime, the Napoleonic phenomenon, and slavery, religion and reform.

The leader of the French Romantic school of art, Eugène Delacroix was influential in the development of both Impressionist and Post-Impressionist painting, producing historical and contemporary masterpieces that would change the course of art. Delphi Classics' Masters of Art Series presents the world's first digital e-Art books, allowing readers to explore the works of great artists in comprehensive detail. This volume presents Delacroix's complete paintings in beautiful detail, with concise introductions, hundreds of high quality images and the usual Delphi bonus material. (Version 1) * The complete paintings of Eugène Delacroix — over 200 paintings, fully indexed and arranged in chronological and alphabetical order * Includes reproductions of many rare works * Features a special 'Highlights' section, with concise introductions to the masterpieces, giving valuable contextual information * Enlarged 'Detail' images, allowing you to explore Delacroix's celebrated works in detail, as featured in traditional art books * Hundreds of images in stunning colour – highly recommended for viewing on tablets and smart phones or as a valuable reference tool on more conventional eReaders * Special chronological and alphabetical contents tables for the complete paintings * Easily locate the paintings you want to view * Includes Delacroix's a selection of drawings and lithographs - explore the artist's varied works * Features a bonus biography - discover Delacroix's artistic and personal life * Scholarly ordering of plates into chronological order Please visit www.delphiclassics.com to browse through our range of exciting e-Art books CONTENTS: The Highlights MADEMOISELLE ROSE THE BARQUE OF DANTE ORPHAN GIRL AT THE CEMETERY THE MASSACRE AT CHIOS GREECE ON THE RUINS OF MISSOLONGHI THE DEATH OF SARDANAPALUS LIBERTY LEADING THE PEOPLE THE WOMEN OF ALGIERS SELF-PORTRAIT, 1837 MEDEA ABOUT TO KILL HER CHILDREN POTRTRAIT OF FRÉDÉRIC CHOPIN FANATICS OF TANGIER HAMLET WITH HORATIO THE SULTAN OF MOROCCO AND HIS ENTOURAGE APOLLO SLAYS PYTHON THE SEA FROM THE HEIGHTS OF DIEPPE MOROCCAN SADDLES HIS HORSE LION HUNT OVID AMONG THE SCYTHIANS The Paintings THE COMPLETE PAINTINGS ALPHABETICAL LIST OF PAINTINGS The Drawings LIST OF DRAWINGS The Biography DELACROIX by Paul G. Konody Please visit www.delphiclassics.com to browse through our range of exciting titles or to buy the whole Art series as a Super Set

One of the most celebrated artists of Western art, the Post-Impressionist Vincent van Gogh created masterpieces that are now famous for their striking colour, emphatic brushwork and contoured forms. Although the artist died in obscurity, his artworks would go on to change the course of modern art, powerfully influencing Expressionism and the works of leading artists. A first of its kind in digital print, the 'Masters of Art' series allows readers to explore the works of the world's greatest artists in comprehensive detail. This volume presents the complete paintings and letters of the Dutch master. For all art lovers, this stunning collection offers a personal and unique digital portrait of one of the world's greatest artists. (Version 2) Features: * the complete paintings of Vincent van Gogh — over 800 paintings, fully indexed and arranged in chronological order * features a special 'Highlights' section, with concise introductions to the masterpieces, giving valuable contextual information * beautiful 'detail' images, allowing you to explore van Gogh's celebrated works in detail * numerous images relating to van Gogh's life and works * includes over 800 letters — explore the artist's vast and scholarly correspondence with his brother Theo * EVEN includes the detailed biography by van Gogh's sister-in-law * hundreds of images in stunning colour - highly recommended for tablets, iPhone and iPad users, or as a valuable reference tool on traditional eReaders * UPDATED with improved and larger images Please visit: www.delphiclassics.com for more information and to browse our range of titles CONTENTS: The Highlights STILL LIFE WITH CABBAGE AND CLOGS AVENUE OF POPLARS IN AUTUMN THE POTATO EATERS SKULL WITH BURNING CIGARETTE SELF-PORTRAIT WITH STRAW HAT THE WHITE ORCHARD PORTRAIT OF THE POSTMAN JOSEPH ROULIN STILL LIFE: VASE WITH TWELVE SUNFLOWERS VINCENT'S HOUSE IN ARLES (THE YELLOW HOUSE) THE CAFÉ TERRACE ON THE PLACE DU FORUM, ARLES, AT NIGHT PORTRAIT OF DR. GACHET VINCENT'S BEDROOM IN ARLES VINCENT'S CHAIR WITH HIS PIPE THE RED VINEYARD SELF-PORTRAIT WITH BANDAGED EAR THE STARRY NIGHT WHEAT FIELD WITH CYPRESSES IRISES WHEAT FIELD WITH CROWS The Paintings THE COMPLETE PAINTINGS ALPHABETICAL LIST OF PAINTINGS The Letters THE CORRESPONDENCE OF VINCENT VAN GOGH The Biography MEMOIR OF VINCENT VAN GOGH by Johanna Gesina van Gogh Please visit: www.delphiclassics.com for more information

A handsome volume exploring Delacroix's works, his artistic contemporaries, and the generations of great artists he inspired "

"Issued in conjunction with the exhibition ... held at the Metropolitan Museum of Art, New York, from April 10, 1991, through June 16, 1991"--T.p. verso.

Describes the life and career of the nineteenth-century French artist Eugene Delacroix, whose experiments with color and scenes of action led to Impressionism and other modern art styles.

Edited by Jean Stewart. Introduction by John Russell.

This volume of the College Art Association Monograph series presents a detailed study of the murals by the French painter Eugene Delacroix at Saint-Sulpice.

At Delacroix' studio sale, held six months after his death in 1864, crowds and critics were astonished at both the abundance and the multi-disciplinary nature of the work on display, the life's vision of a man praised by Baudelaire for being the last great artist of the Renaissance period and the first of the Modern. But Delacroix himself was well aware of the position he wanted to occupy. Taking his cue from Rubens in both lifestyle and visual inventiveness, he took the order of classical composition and allied it to a universally appreciated symbolic and allegorical intent, producing from that marriage works of unmatched integrity and sensuality. From the spectacular Salon reception in 1824 to a work such as the major Scenes from the Chios Massacre (when the term Romantique was first applied to his style) through to the liberating and controversial carnality of The Agony in the Garden, Delacroix' genius in graphic design, in the liberation and reinvention of colour, and in the portrayal of bodies was never in doubt. His numerous sketchbooks attest to a personality committed to the most truthful results, in both his Goyaesque fantasias of horror, cruelty and sacrifice and in his huge historical canvases. Excessive, monumental, Byronic even, this Victor Hugo of the art world has proved profoundly influential, his technique studied by movements as diverse as Impressionism, Expressionism and the Abstract painters of mid-century. Leaving the self-indulgence of the Romantics far behind, the nobility of Delacroix' spirit will continue to speak to any and every age.

Art for art's sake. Art created in pursuit of personal expression. In Art in an Age of Counterrevolution, Albert Boime rejects these popular modern notions and suggests that history—not internal drive or expressive urge—as the dynamic force that shapes art. This volume focuses on the astonishing range of art forms currently understood to fall within the broad category of Romanticism. Drawing on visual media and popular imagery of the time, this generously illustrated work examines the art of Romanticism as a reaction to the social and political events surrounding it. Boime reinterprets canonical works by such politicized artists as Goya, Delacroix, Géricault, Friedrich, and Turner, framing their work not by personality but by its sociohistorical context. Boime's capacious approach and scope allows him to

incorporate a wide range of perspectives into his analysis of Romantic art, including Marxism, social history, gender identity, ecology, structuralism, and psychoanalytic theory, a reach that parallels the work of contemporary cultural historians and theorists such as Edward Said, Pierre Bourdieu, Eric Hobsbawm, Frederic Jameson, and T. J. Clark. Boime ultimately establishes that art serves the interests and aspirations of the cultural bourgeoisie. In grounding his arguments on their work and its scope and influence, he elucidates how all artists are inextricably linked to history. This book will be used widely in art history courses and exert enormous influence on cultural studies as well.

A compelling insight into the French 19th-century painter's life and times.

It is October 17, 1849, Chopin has just taken his last labored breath. Solange Dudevant Clésinger, George Sand's unloved daughter, is at his bedside, but Sand herself is nowhere to be found. Solange, deeply grieved by the loss of Chopin, with whom she feels she has always been in love, takes a letter fragment from the last letter Sand wrote to Chopin breaking off their relationship. In the letter fragment, Sand accuses Chopin of taking sides with Solange in a family battle and tells him that this has sounded the death knell for their relationship. Married to a man she doesn't love, Solange Dudevant Clésinger decides to try to find out why her mother abandoned Chopin and does not show up at his deathbed. She begins a search of the quays of Paris, claiming that she believes she saw her mother wandering them in the past few days. Her mother's friend, Charlotte Marlinai, assures her that Sand is not in Paris but in her country home at Nohant. Something in Marlinai's evasive answers and her refusal to invite Solange into her home causes Solange to suspect that perhaps she is hiding her mother. In her attempt to avoid her hard drinking, abusive husband who is making his bid to sculpt Chopin's funeral monument, Solange retreats to their home and begins a plan to try to find out where her mother is and why she didn't appear at Chopin's bedside. She begins a series of visits to the people closest to Chopin to try to learn as much as she can about the history of the relationship between Sand and Chopin and also to find out more about what people knew or didn't know about her relationship with Chopin that could have triggered such enraged jealousy in her mother. She visits Charlotte again the next day to find her much more welcoming now that she isn't trying to hide a lover from her husband. Charlotte begins the process of educating Solange about the history of Sand's relationship with Chopin. Solange's quest is interspersed with memories of past times in Chopin's company and with fantasies of wished for greater intimacy with him. The influx of information that comes to her showing the initial deep bond between Chopin and Sand doesn't dissuade Solange from believing that Chopin was truly in love with her as she was with him and that that was what caused Sand to eventually abandon him so cruelly. Solange alternates between a strong belief in the fact of the love between her and Chopin and in a need to discover evidence to prove the truth of it. Auguste Clésinger comes home drunk and angry because Solange is so preoccupied with her grief over Chopin that she has forgotten to join him at a dinner where he is to make his bid to sculpt the funeral monument. He comes upon her in the bath, abuses her verbally, and forces her to have sex with him. She seeks refuge the next day in the studio of Eugène Delacroix, a devoted friend of both Chopin and Sand. He says he has no idea where Sand is and why she didn't appear at Chopin's deathbed. Delacroix sees the bruise on her eye and promises to try to play the diplomat in mending the rupture between Solange and her husband. Solange seeks refuge in the Luxembourg Gardens and meets Count Albert Grzymala, a Polish ex-patriot and long-time friend of both Sand and Chopin. Grzymala, too, has no idea where Sand is and is deeply grieved by the loss of his dear friend, Chopin. He fills in some blanks for Solange about the early days of Sand's relationship with Chopin. She tries to rationalize her jealousy over the truth of the deep bond between her mother and Chopin. Throughout her quest, Solange is visited with dreams both divine and nightmarish. Her next visit is to Jane Stirling, the Scotswoman who took care of Chopin at the end, paying his rent at 12 Place Vendôme and for his elaborate funeral at the Church of the Madeleine. Solange and Jane find comfort in one another and share a playing of one of Chopin's nocturnes. Solange contrasts the purity of Jane's love for Chopin with that of her mother and the

p.p1 {margin: 0.0px 0.0px 0.0px 0.0px; font: 14.0px Verdana} Eugène Delacroix (1798–1863) was one of the towering figures to emerge in France in the wake of Napoleon. No other artist of the nineteenth century balanced a reverence for the past with such a strong ambition and spirit of innovation. Distinguishing himself from many other talented young artists in Paris, he gained renown in the 1820s for his novel subject matter, theatrical sense of composition, vibrant palette, and vigorous painterly technique. His vast production—including some eight hundred paintings, prints in a variety of media, and thousands of drawings and pages of writing—won the admiration of countless writers and artists, including Charles Baudelaire, Paul Cézanne, and Pablo Picasso. This comprehensive monograph closely examines the full breadth of Delacroix's career, including his engagement with the work of his predecessors, his fascination with the natural world, his interest in Lord Byron and the Greek War of Independence, and the profound influence of his voyage to North Africa in 1832. It brings to life his relationships with his contemporaries, ranging from the painters Pierre Narcisse Guérin and Antoine Jean Gros to Gustave Courbet, as well as his exploration of literary, historical, and biblical themes, his writing in personal journals, and his triumphant exhibition at the Exposition Universelle of 1855. Richly illustrated and encompassing the entire range and diversity of his art, from grand paintings to intimate drawings, Delacroix illuminates how this intrepid figure changed the course of European painting by heeding “a call for the liberty of art.”

Open to the public, the homes and studios of eight celebrated nineteenth-century painters—Vincent van Gogh, Claude Monet, Gustave Courbet, Eugène Delacroix, Gustave Moreau, Rosa Bonheur, Jean-François Millet, and Charles-François Daubigny—provide intimate insights into their work and personalities as well as pleasurable day-long itineraries in and around Paris. A writer and a photographer, both of whose work appears frequently in *Architectural Digest*, present sumptuous portraits of these painters' lives and times. Travel information includes discriminating hotel and restaurant recommendations; sites of related interest; excursions to nearby châteaux and medieval fortress towns; directions for travel by car and train; museums in Paris with works by each artist; phone and fax numbers and email addresses for all listings.

