



A painting of a mountain landscape with a lake and figures. The scene is dominated by a large, deep blue lake in the foreground. In the background, there are rugged, snow-capped mountains under a hazy, yellowish sky. In the lower left, two figures are standing in the water, holding a long pole. In the lower right, a group of figures is gathered on the shore, some sitting and some standing. The overall style is impressionistic, with visible brushstrokes and a focus on light and color.

Graves' Indexes to Art Exhibitions, 1760-1912

Now online through *19th Century Masterfile™*

Paratext brings to the researcher Algernon Graves' Indexes to Art Exhibitions as an expansion of the *19th Century Masterfile*™

These authoritative works offer scholars a wealth of information on art of the period that is unrivaled in detail and scope. Uniquely valuable for their metadata, these exhibition indexes provide comprehensive documentation on a granular level of one of the most influential cultural institutions in 18th- and 19th-Century Europe.

Many bibliographers and scholars using *19th Century Masterfile* have asked for expanded coverage of the visual arts. Graves' indexes are a seminal resource not only for the study of art, but for users from numerous scholarly disciplines.



John William Waterhouse, *The Lady of Shalott*, 1888.

Research Value of the Graves' Indexes to Art Exhibitions

Inclusion of these indexes in *19th Century Masterfile* allows researchers to identify and collate works of art according to a variety of criteria:

- Subject matter (literary, historical, geographical, architectural, etc.)
- Medium (painting, drawing, watercolor, sculpture, engraving)
- Artist name, address, exhibition year, exhibition venue



Elizabeth Thompson, *Scotland Forever!*, 1881.

This metadata is suited for:

- digital humanities
- genealogical studies
- provenance research
- geographical mapping
- digital analysis
- network analysis

Scope of the Graves' Indexes to Art Exhibitions Digitization

Citations of works by Old Masters (including Caravaggio, Titian, Velazquez, and Rubens) as well as contemporary artists (Turner, Courbet, Degas, Whistler, Millais, etc.) can be found in 15 volumes spread across the four main works in Graves' corpus.

The Royal Academy of Arts. A Complete Dictionary of Contributors and their work from its foundation in 1769-1904, 8 volumes.

The British Institution 1806-1867, 1 volume.

The Society of Artists of Great Britain 1760-1791. The Free Society of Artists 1761-1783, 1 volume.

A Century of Loan Exhibitions 1813-1912, 5 volumes.



William Dyce, Neptune Resigning to Britannia the Empire of the Sea, 1847.

"Algernon Graves' indexes to 18th- and 19th-century art exhibitions are an ideal complement to the interdisciplinary resources already available through *19th Century Masterfile*. The rich diversity of these primary source materials opens up new and often unexpected avenues of inquiry, yielding fresh insights into the intersections of art, music, theater, politics, science, commerce, fashion, and social life during a transformative period of history." –Robyn Asleson, art historian

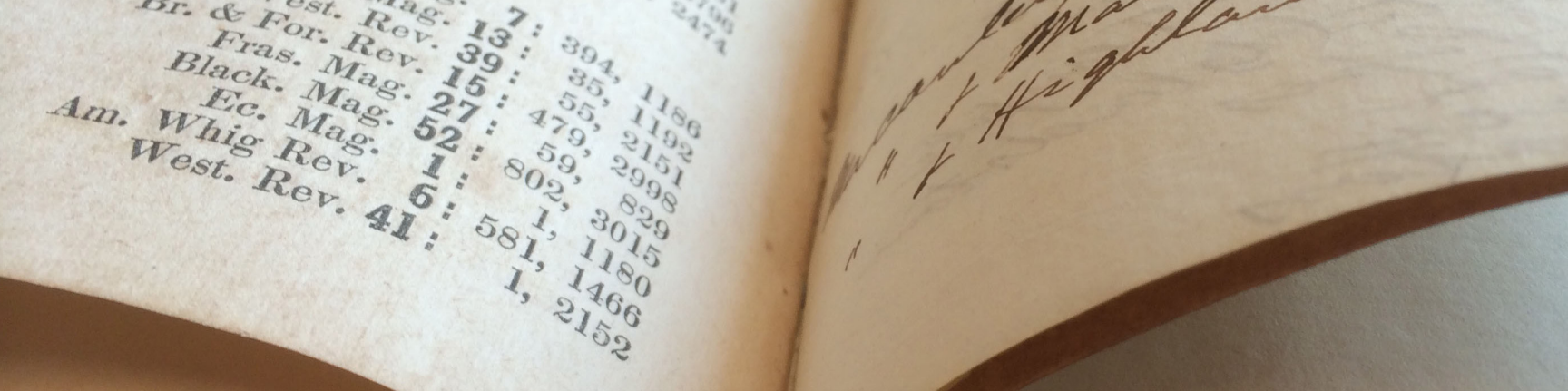


Luke Fildes, Applicants for Admission to a Casual Ward, 1874.

The Fall and Rise of Algernon Graves

The most carefully indexed record of British art exhibitions in the 19th Century was the result of a decidedly unartful fall. A Londoner carrying bottles of wine for his uncle slipped on some ice barely half a mile from home, employing his corporeal frame to protect the potables. Though his knee was destroyed, the wine was saved. His convalescence would offer abundant opportunities to explore new projects with exhibition catalogues he had on hand for a different project.

Inspired by time and frustration, Algernon Graves had the insight to alphabetize and standardize records of art shows, adding contextual detail and biographical information including the artist's specialty, names of works, medium, contributors, passages/quotations, artist address, and much more data invaluable to researchers.



What is **19th Century Masterfile**?

With the integration of Graves' Indexes to Art Exhibitions, **19th Century Masterfile** now supports expanded research into all areas of the visual arts and artistic trends.

Users are able to cull from over 8000 general periodical indexes, specialized finding aids, and visual databases like ARTstor and the *A.L.A. Portrait Index*. Research applications include:

- Gauging the influence of British politics on the subject matter of contemporary art.
Tracking the migration of artists to different London neighborhoods as a measure of urban gentrification.
- Tabulating the number of foreign artists exhibiting in Britain as evidence of fluctuations in the international art market and the rise of London as a cultural hub.
- Analyzing gender bias in the subject matter, media, acceptance rate, and placement of works of art by female artists.
- Gaining insights into the popular reception of specific literary, theatrical, or musical works adopted as themes by artists.
Tracing the rise and fall of celebrity through the exhibition of portraits and narrative works representing politicians, members of royalty, actors, and other public figures.

"19th Century Masterfile is the most comprehensive research tool for 19th Century studies. It should be the researcher's first stop to explore the literature."- *The Charleston Advisor*

- For access to Graves' Indexes to Art Exhibitions through **19th Century Masterfile**, visit www.paratext.com to begin a trial for your library.