

Theory Of Colours Johann Wolfgang Von Goethe

William Turner (1775-1851) was simultaneously a romantic and a realist--and yet he transcended both styles. This book opens up Turner's paintings, demonstrating that he was not simply illustrating nature, but that his pictures speak directly to the eye as nature does itself.

A multidisciplinary look at the role of color in contemporary aesthetics.

The desire of knowledge is first stimulated in us when remarkable phenomena attract our attention. In order that this attention be continued, it is necessary that we should feel some interest in exercising it, and thus by degrees we become better acquainted with the object of our curiosity. During this process of observation we remark at first only a vast variety which presses indiscriminately on our view; we are forced to separate, to distinguish, and again to combine; by which means at last a certain order arises which admits of being surveyed with more or less satisfaction...

First published in German in 1810, this detailed volume was translated from the German by Charles Lock Eastlake and, in six parts, examines every aspect of Goethe's theory of colours, including psychological colours, chemical colours, the moral effect of colour, minerals, plants, insects, mammals and a multitude of further subjects.

A SUNDAY TIMES DESIGN BOOK OF THE YEAR _____ The definitive guide for harnessing the power of colour to improve your happiness, wellbeing and confidence Wouldn't you like to boost your confidence simply by slipping on 'that' yellow jumper? Or when you get home after a stressful day, be instantly soothed by the restful green of your walls? The colours all around us hold an emotional energy. Applied Colour Psychology specialist, Karen Haller, explains the inherent power of colour; for example, looking closely at the colours we love or those we dislike can bring up deeply buried memories and with them powerful feelings. A revolutionary guide to boosting your wellbeing, The Little Book of Colour puts you firmly in the driver's seat and on the road to changing the colours in your world to revamp your mood and motivation. Illuminating the science, psychology and emotional significance of colour, with key assessments for finding your own true colour compatibility, this book will help you to rediscover meaning in everything you do through the joy of colour. Get ready to join the colour revolution, and change your life for the better.

Goethe's influential text, newly illustrated with stunning color photographs. The Metamorphosis of Plants, published in 1790, was Goethe's first major attempt to describe what he called in a letter to a friend "the truth about the how of the organism." Inspired by the diversity of flora he found on a journey to Italy, Goethe sought a unity of form in diverse structures. He came to see in the leaf the germ of a plant's metamorphosis—"the true Proteus who can hide or reveal himself in all vegetal forms"—from the root and stem leaves to the calyx and corolla, to pistil and stamens. With this short book—123 numbered paragraphs, in the manner of the great botanist Linnaeus—Goethe aimed to tell the story of botanical forms in process, to present, in effect, a motion picture of the metamorphosis of plants. This MIT Press edition of The Metamorphosis of Plants illustrates Goethe's text (in an English translation by Douglas Miller) with a series of stunning and starkly beautiful color photographs as well as numerous line drawings. It is the most completely and colorfully illustrated edition of Goethe's book ever published. It demonstrates vividly Goethe's ideas of transformation and interdependence, as well as the systematic use of imagination in scientific research—which influenced thinkers ranging from Darwin to Thoreau and has much to teach us today about our relationship with nature.

This book comprises material on colour which was written by Wittgenstein in the last eighteen months of his life. It is one of the few documents which shows him concentratedly at work on a single philosophical issue. The principal theme is the features of different colours, of different kinds of colour (metallic colour, the colours of flames, etc.) and of luminosity--a theme which Wittgenstein treats in such a way as to destroy the traditional idea that colour is a simple and logically uniform kind of thing. This edition consists of Wittgenstein's basic German text, together with an English translation.

During the first two decades of the nineteenth century, two of the most significant theoretical works on color since Leonardo da Vinci's Trattato della Pittura were written and published in Germany: Arthur Schopenhauer's On Vision and Colors and Philipp Otto Runge's Color Sphere. For Schopenhauer, vision is wholly subjective in nature and characterized by processes that cross over into the territory of philosophy. Runge's Color Sphere and essay "The Duality of Color" contained one of the first attempts to depict a comprehensive and harmonious color system in three dimensions. Runge intended his color sphere to be understood not as a product of art, but rather as a "mathematical figure of various philosophical reflections." By bringing these two visionary color theories together within a broad theoretical context philosophy, art, architecture, and design this volume uncovers their enduring influence on our own perception of color and the visual world around us.

Australia's Impressionists focuses on the paintings of Tom Roberts, Arthur Streeton, Charles Conder, and John Peter Russell. All were key players in a distinctively Australian art movement that drew on influences ranging from Whistler's subtle Nocturnes to the European tradition of plein air painting, and revealed Russell (who spent his working life in France, embedded in the avant garde) as one of the outstanding colorists of his time. This beautiful book challenges our preconceptions of what is meant by Impressionism, enriches our understanding of Australian art, and reveals the international nature of art-historical movements and exchanges in the 19th century. The story is framed by unmistakably Australian subjects and locations, by a preoccupation with light and color, and in the context of Australian identity and sense of nationhood.

Johann Wolfgang von Goethe, although best known for his literary work, was also a keen and outspoken natural scientist. In the second polemic part of Zur Farbenlehre (Theory of Colours), for example, Goethe attacked Isaac Newton's ground-breaking revelation that light is heterogeneous and not immutable, as was previously thought. This polemic was unanimously rejected by the physicists of the day, and has often been omitted from compendia of Goethe's works. Indeed, although Goethe repeated all of Newton's key experiments, he was never able to achieve the same results. Many reasons have been proposed for this, ranging from the psychological — such as a blind hatred of Newtonism, self-deceit and paranoid psychosis — to accusations of incapability — Goethe simply did not understand the experiments. Yet Goethe was never to be dissuaded from this passionate conviction. This translation of Goethe's polemic, published for the first time in English, makes it clear that Goethe did understand the thrust of Newton's logic. It demonstrates that Goethe's resistance to Newton's theory stemmed from something quite different; his pantheism — the belief in the spiritual nature of light. This prevented him from allowing himself to think of light in physical terms and accepting that it is anything other than simple, immutable, and unknowable. This important new translation will be useful to natural scientists, historians, philosophers and theologians alike and will delight anyone hoping to add a further layer of nuance to Goethe's complex portrait. Contents:Introduction (Michael Duck)Preface to the First Edition of Zur Farbenlehre (1810)Exposure of Newton's TheoryAppendix Readership: Goethe researchers, historians and philosophers of science, historians of Christianity and readers interested in Goethe's work. Key Features:The first English translation of Goethe's Theory of ColoursJohann Wolfgang von Goethe, Germany's Shakespeare, confronts Isaac Newton, possibly the greatest scientist of all time in this well-known text

Look closer. Grant Snider's beautiful debut picture book explores the wonders—and colors—of nighttime. For night is not just black and white. Ending in colors yet unseen, and a night of sweet dreams, this lilting lullaby is sure to comfort those drifting off to sleep. With luminous art as spare and glowing as the moon, and lyrical text that reads like a friend leading the way through the wilderness, What Color Is Night? is a rich and timeless look at a topic of endless fascination, and a perfect bedtime read-aloud.

First published by Wordsworth Editions 1999 and 2007. First published by Princeton University Press in 2016.

Read & Co. presents this new edition of Werner's Nomenclature of Colours. First published in 1814, this small volume comprises a collection of 110 swatches displaying nature's colour palette together with their poetical descriptions. In the 18th Century, German geologist Abraham Gottlob Werner set out to establish a standard reference guide to colour for use in the general sciences. Scottish flower painter Patrick Syme later enhanced and extended Werner's work to include all of the most common colours or tints that appear in nature, with each colour swatch accompanied by examples from the Animal, Vegetable and Mineral Kingdoms. The resulting work was used by many scientists, explorers and anthropologists to further their studies, including Charles Darwin during his time on the HMS Beagle. Werner's Nomenclature of Colours is considered the predecessor of modern systems such as Pantone and has even inspired heritage paint ranges from the likes of Dulux and Farrow & Ball. Read & Co. is republishing this beautiful little volume in a new facsimile edition and has taken great care to reproduce the original text and art for a new generation of artists and scientists.

Presenting the collection of Kupferstich-Kabinet in Dresden, this volume focuses on the elegance and quality of ukiyo-e art during the Edo period and examines the importance of these prints as documents of Japanese cultural history.

By closely following Goethe's explanations of the color phenomena, the reader may become so divorced from the wavelength theory—Goethe never even mentions it—that he may begin to think about color theory relatively unhampered by prejudice, ancient or modern. By the time Goethe's Theory of Colours appeared in 1810, the wavelength theory of light and color had been firmly established. To Goethe, the theory was the result of mistaking an incidental result for an elemental principle. Far from pretending to a knowledge of physics, he insisted that such knowledge was an actual hindrance to understanding. He based his conclusions exclusively upon exhaustive personal observation of the phenomena of color. Of his own theory, Goethe was supremely confident: "From the philosopher, we believe we merit thanks for having traced the phenomena of colours to their first sources, to the circumstances under which they appear and are, and beyond which no further explanation respecting them is possible." Goethe's scientific conclusions have, of course, long since been thoroughly demolished, but the intelligent reader of today may enjoy this work on quite different grounds: for the beauty and sweep of his conjectures regarding the connection between color and philosophical ideas; for an insight into early nineteenth-century beliefs and modes of thought; and for the flavor of life in Europe just after the American and French Revolutions. The book does not have to be studied to be appreciated. Goethe's subjective theory of colors permits him to speak most persuasively of color harmony and aesthetics. In some readers these notions will evoke a positive response on their merits. Others may regard them as pure fantasy, but savor the grace and style of their exposition. The work may also be read as an accurate guide to the study of color phenomena. Goethe's conclusions have been repudiated, but no one quarrels with his reporting of the facts to be observed. With simple objects—vessels, prisms, lenses, and the like—the reader will be led through a demonstration course not only in subjectively produced colors, but also in the observable physical phenomena of color. By closely following Goethe's explanations of the color phenomena, the reader may become so divorced from the wavelength theory—Goethe never even mentions it—that he may begin to think about color theory relatively unhampered by prejudice, ancient or modern.

Theory of Colours is a book by Johann Wolfgang von Goethe about the poet's views on the nature of colours and how these are perceived by humans. It was published in German in 1810 and in English in 1840

Discusses color relationships and the color wheel, tells how to develop color schemes, and shows a variety of paintings

Nineteenth-century photography is usually thought of in terms of 'black and white' images, but intense experimentation with generating and fixing colors pre-dated the public announcement of the daguerreotype in 1839. Introducing readers to the long, frequently overlooked story of the relationship of color to photography, this short anthology of primary sources includes: accounts of the scientific search for color by Elizabeth Fulhame and Sir John Herschel; photographers' views on color; extracts from the photographic press and from manuals on handcoloring; and accounts by critics such as John Ruskin. The volume provides a fresh perspective on the culture, history and theory of early photography, demonstrating why scientists, philosophers, photographers, literary writers and artists were so fascinated by the potential for polychrome in photographs. With an introductory essay arguing that from the earliest days of photography the prospect of color loomed large in the imagination of its creators, users and critics, this reader is an essential resource for students and scholars wanting to gain a full understanding of nineteenth-century photography and its relationship to art history, literature and culture.

It's Little Frog's birthday, and Mama Frog gets a big surprise when the guests show up for his party -- all the animals are the wrong color! Little Frog tells her she's not looking long enough, and he's right.

Playing with Color is a highly accessible, fun approach to learning color application and principles. This hands-on book begins with an introduction to the philosophy of learning through the process of play. It then leads to a series of experimental design projects with an emphasis on color, providing the reader with a "toolkit" of ideas and skills. The awareness and sensitivity to form, color, material and craft gained through these visual experiments will increase the designer's confidence in their personal and professional design work. This book can be used in the classroom or independently, and readers can go directly to exercises that appeal to them.

Cover subtitle: An Essential guide to color-- from basic principles to practical applications.

Theory of Colours Mit Press

As the editor of Goethe's scientific writings during the 1880s, Rudolf Steiner became immersed in a worldview that paralleled and amplified his own views in relation to epistemology, the interface between science and philosophy, the theory of how we know the world and ourselves. At the time, like much of the thinking today and the foundation of modern natural science, the predominant theories held that individual knowledge is limited to thinking that reflects objective, sensory perception. Steiner's view was eventually distilled in his Anthroposophical Leading Thoughts in 1924: There are those who believe that, with the limits of knowledge derived from sensory perception, the limits of all insight

are given. Yet if they would carefully observe how they become conscious of these limits, they would find in the very consciousness of the limits the faculties to transcend them. Better known as a poet and dramatist, Johann Wolfgang von Goethe (1749–1832) was also a learned philosopher and natural scientist. Astrida Orle Tantillo offers the first comprehensive analysis of his natural philosophy, which she contends is rooted in creativity. Tantillo analyzes Goethe's main scientific texts, including his work on physics, botany, comparative anatomy, and meteorology. She critically examines his attempts to challenge the basic tenets of Newtonian and Cartesian science and to found a new natural philosophy. In individual chapters devoted to different key principles, she reveals how this natural philosophy—which questions rationalism, the quantitative approach to scientific inquiry, strict gender categories, and the possibility of scientific objectivity—illuminates Goethe's standing as both a precursor and critic of modernity. Tantillo does not presuppose prior knowledge of Goethe or science, and carefully avoids an overreliance on specialized jargon. This makes *The Will to Create* accessible to a wide audience, including philosophers, historians of science, and literary theorists, as well as general readers.

Understanding how to effectively use color is the first step to becoming a well-rounded artist. *Special Subjects: Basic Color theory* is your guide. A perfect resource for new artists and art hobbyists, *Basic Color Theory* demonstrates the color wheel at work and covers all the essentials, including complementary, primary, secondary, and tertiary colors; hue, saturation, and value; color mood, temperature, and schemes; and how to create a color chart. Each concept is clearly explained in easy-to-comprehend language so beginning artists can put their newfound knowledge to immediate use. Also included are step-by-step tutorials, as well as techniques for basic color mixing in different mediums. Designed for beginners, the *How to Draw & Paint* series offers an easy-to-follow guide that introduces artists to basic tools and materials and includes simple step-by-step lessons for a variety of projects suitable for the aspiring artist. *Basic Color Theory* allows artists to widen the scope of their abilities, demonstrating how to create color and value charts, basic color mixing techniques, and a comprehensive approach to understanding color relationships.

A retitled and revised edition of Ian Stewart's *The Problem of Mathematics*, this is the perfect guide to today's mathematics. Read about the latest discoveries, including Andrew Wile's amazing proof of Fermat's Last Theorem, the newest advances in knot theory, the Four Colour Theorem, Chaos Theory, and fake four-dimensional spaces. See how simple concepts from probability theory shed light on the National Lottery and tell you how to maximize your winnings. Discover how infinitesimals become respectable, why there are different kinds of infinity, and how to square the circle with the mathematical equivalent of a pair of scissors.

Sepper shows that the condemnation of Goethe's attacks on Newton has been based on erroneous assumptions about the history of Newton's theory.

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