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JOCELYN HOUSTON

Disorienting Vision Presses Univ. du Mirail

A review of engraving, etching, aquatint and mezzotint by such masters as Tiepolo, Canaletto, Hogarth, Goya, and others. 168 illustrations, nine in color.

Art Nouveau in Fin-de-Siecle France Yale University Press

The renowned art historian Andre Chastel intended his history of art in France from prehistoric times to the nineteenth century to be the crowning achievement of his long and distinguished career. The fruit of ten years of research and writing, this fully documented and erudite study goes beyond conventional art historical analysis to get at the heart of over two millennia of artistic creation.

Artists and Amateurs Univ of California Press

The Oxford University Studies in the Enlightenment series, previously known as SVEC (Studies on Voltaire and the Eighteenth Century), has published over 500 peer-reviewed scholarly volumes since 1955 as part of the Voltaire Foundation at the University of Oxford. International in focus, Oxford University Studies in the Enlightenment volumes cover wide-ranging aspects of the eighteenth century and the Enlightenment, from gender studies to political theory, and from economics to visual arts and music, and are published in English or French.

Blueprint Millwood, N.Y. : Kraus International Publications

Analyse des constantes et de la diversité qui se dégagent, en dépit des frontières politiques, des manières dont on s'amuse au XVIIIe siècle dans l'espace européen, en Angleterre, en Espagne et au Portugal, en France, en Italie et dans le Saint-Empire. Chacune des contributions concerne les loisirs d'une de ces cinq aires culturelles et est illustrée de gravures et de textes contemporains.

Les gravures françaises du XVIIIe siècle FeniXX

The history of sexuality has been the subject of increased interest in recent years and more widely acknowledged importance in the interpretation of past mentalités. Yet historians have only recently begun to study sexual practices in any depth, establishing that sexuality is not a biological constant but an ever-changing phenomenon, continuously shaped by people themselves. The contributors to this inter-disciplinary collection bring their expertise in ancient as well as medieval history, anthropology, modern history, and psychology to bear upon the history of sexuality. They explore various aspects of sexuality in successive periods: pederasty and lesbian love in antiquity, incest in the Middle Ages, sexual education during the Dutch Republic, voyeurism in the rococo, prostitution in Vienna around 1900, and the invention of sexology. From Sappho to De Sade, first published in 1989, offers an informative and entertaining collection of essays for students of cultural anthropology, social history and gender studies.

The Publishers' Trade List Annual Getty Publications

The 2,569 engraved plates of the Encyclopedie are as central to its meaning as the articles or cross-references themselves. Plates change the discourse of "encyclopedisme" through a novel

collaborative effort of written texts and pictures. With vignettes of Paris as their backdrop, they endorse an aesthetic of urban merveilleux. Ultimately they rewrite the encyclopedia genre. The Encyclopedie is far more than a traditional "illustrated" reference work; it is a modern pictorial encyclopedia. Its visionary or "blueprint" qualities are unique and were conceived by Diderot, the chief sponsor and architect of the plates. This work is richly illustrated with reproductions of the original plates. An exhaustive bibliography adds to the functional nature of this study. "Un petit livre tres excitant." --Dix-huitieme Siecle. "...this study is a fruitful examination of the Encyclopedie as an indisputable coherent fusion of the textual and the pictorial. It points the way to further investigation of what still remains a largely unexplored labyrinth of Enlightenment ideologies, values and concerns." --British Journal of Eighteenth-Century Studies.

The Art of the French Illustrated Book, 1700 to 1914 Routledge

From c.1750 to c.1810 the paths of music history and the history of painting converged with lasting consequences. The publication of Newton's Opticks at the start of the eighteenth century gave a 'scientific' basis to the analogy between sight and sound, allowing music and the visual arts to be defined more closely in relation to one another. This was also a period which witnessed the emergence of a larger and increasingly receptive audience for both music and the visual arts - an audience which potentially included all social strata. The development of this growing public and the commercial potential that it signified meant that for the first time it became possible for a contemporary artist to enjoy an international reputation. Nowhere is this better illustrated than in the career of Joseph Haydn. Although this phenomenon defies conventional modes of study, the book shows how musical pictorialism became a major creative force in popular culture. Haydn, the most popular living cultural personality of the period, proved to be the key figure in advancing the new relationship. The connections between the composer and his audiences and leading contemporary artists (including Tiepolo, Mengs, Kauffman, Goya, David, Messerschmidt, Louthembourg, Canova, Copley, Fuseli, Reynolds, Gillray and West) are examined here for the first time. By the early nineteenth century, populism was beginning to be regarded with scepticism and disdain. Mozart was the modern Raphael, Beethoven the modern Michelangelo. Haydn, however, had no clear parallel in the accepted canon of Renaissance art. Yet his recognition that ordinary people had a desire to experience simultaneous aural and visual stimulation was not altogether lost, finding future exponents in Wagner and later still in the cinematic arts.

Dictionnaire Critique Et Documentaire Des Peintres, Sculpteurs, Dessinateurs & Graveurs de Tous Les Temps Et de Tous Les Pays: A.C Summa Publications, Inc.

Hitherto relegated to the closets of art history and literary studies, book illustration has entered mainstream scholarship. The chapters of this collection offer only a glimpse of where a complete reconfiguration of the visual periphery of eighteenth-century texts might ultimately take us. The use of the gerund of the verb "to reconfigure" in the subtitle of this collection, instead of the corresponding noun, underlines the work-in-progress character of this interdisciplinary endeavour, which aims above all to discern new vistas while charting or revisiting landmarks in the rich field of

eighteenth-century book illustration. The specific interpretive lenses through which contributors to this collection re-evaluate the visual periphery of the text cover an array of disciplines and areas of interest; among these, the most prominent are book history and print culture, art history and image theory, material and visual culture, word and image interaction, feminist theory and gender studies, history of medicine and technology. This spectrum could have been even less restrictive and more colourful if it were not for pragmatic and editorial considerations. Nonetheless, its plurality of vision provides a framework for an inclusive and multifaceted approach to eighteenth-century book illustration. Perhaps these essays are most valuable in the practical models they provide on how to tackle the interdisciplinary challenge that is the study of the eighteenth-century illustrated book. The collection as such is the first formal step in an effort to rethink or reconfigure the visual periphery of eighteenth-century texts. It has become clear that the study of the illustrated book of the Age of Enlightenment has the potential of yielding multiple findings, perspectives and discourses about a society immersed in visual culture, skilled in visual communication and reflected in the visual legacy it left behind.

General Catalogue of Printed Books Metropolitan Museum of Art

Cet ouvrage est une réédition numérique d'un livre paru au XXe siècle, désormais indisponible dans son format d'origine.

La gravure en France au XVIIIe siècle Garland Publishing

Winner, 1990 Berkshire Conference Book Award *Art Nouveau in Fin-de-Siècle France: Politics, Psychology, and Style* explores the shift in the locus of modernity from technological monument to private interior. It examines the political, economic, social, intellectual and artistic factors, specific to late 19th century France, that interacted in the development of art nouveau.

Graphic Art of the 18th Century BRILL

This book begins with a painting. Loyalty to cultural artefacts, listening carefully to what they have to say, is the secret of Inge E. Boer's approach to the French Orientalists tradition. In a post-Said manner, Boer provides close readings of philosophical and literary texts, paintings, prints and other artefacts. Her readings establish a dialogue with critical post-colonial and feminist theory as well as (art-) historical and literary scholarship. She treats all these artefacts like subjects in their own right, enabling them to show and tell. This dialogic attention to detail makes for an innovative vision that shuns the sweeping statements of a priori conviction, as much as avoiding the unwitting endorsements that the rhetoric of scholarship sometimes promotes.

Prints and Drawings by Gabriel de Saint-Aubin, 1724-1780 Cambridge Scholars Publishing

"In *Women and Medicine in the French Enlightenment* Lindsay Wilson takes a new approach to the social history of medicine by focusing on the key role that women played as both providers and recipients of health care during the Ancien Regime. Wilson pays special attention to three medical controversies involving maladies des femmes in eighteenth-century France: the "miraculous cures" claimed by the Convulsionaries of St. Medard, the uncertainty over the maximum length of pregnancy (and its implications for the legitimacy of heirs) and the debate over the medical effectiveness of mesmerism." "Wilson's analysis of these debates reveals how social and political concerns affected the medical community's efforts to establish an enlightened science of medicine which would, in turn, legitimize its own authority. But because the issues of legitimacy, hierarchy

and authority raised by the medical causes celebres resonated so deeply throughout French society, debate extended far beyond medical circles to an increasingly engaged public. Such debate reflected a significant shift in the center of politics from the institutions of court, academy, and parlement to journals, theaters, and the streets." "Wilson's description of these debates provides insight into the forces that were transforming the family, the church, corporate society, and the state on the eve of the Revolution. She argues for a re-assessment of a period that has been all too easily categorized as an age of triumph - either for enlightenment or for repression. Her work also offers concrete examples of the ways in which sexual symbolism can be employed to maintain social order or promote change. Based on medical treatises, medical topographies, official reports, judicial documents, physicians' correspondence, and memoirs of eighteenth-century women, *Women and Medicine in the French Enlightenment* is a thoroughly interdisciplinary work that will appeal to anyone with an interest in the social history of medicine, women's studies, Enlightenment thought, and French social history."--BOOK JACKET. Title Summary field provided by Blackwell North America, Inc. All Rights Reserved

Publications Routledge

A critical rethinking of the way canons are defined, constructed, dismantled, and revised. A century ago, all art was evaluated through the lens of European classicism and its tradition. This volume explores and questions the foundations of the European canon, offers a critical rethinking of ancient and classical art, and interrogates the canons of cultures and regions that have often been left at the margins of art history. It underscores the historical and geographical diversity of canons and the local values underlying them. Twelve international scholars consider how canons are constructed and contested, focusing on the relationship between canonical objects and the value systems that shape their hierarchies. Deploying an array of methodologies—including archaeological investigations, visual analysis, and literary critique—the authors examine canon formation throughout the world, including Africa, India, East Asia, Mesoamerica, South America, ancient Egypt, classical Greece, and Europe. Global studies of art, which are dismantling the traditionally Eurocentric canon, promise to make art history more inclusive. But enduring canons cannot be dismissed. This volume raises new questions about the importance of canons—including those from outside Europe—for the wider discipline of art history.

Catalogue Mosby Elsevier Health Science

Partez à la découverte de la gravure avec ce Grand Article Universalis ! Il est peu d'objets d'art qui soient aussi complexes que la gravure. D'une part, la fabrication mécanique s'ajoute à la création de l'artiste ; d'autre part, la gravure peut être à la fois une œuvre d'art originale et, du fait de sa reproduction à de multiples exemplaires, un moyen de communication de masse. Un ouvrage spécialement conçu pour le numérique afin d'en savoir plus sur la gravure À PROPOS DES GRANDS ARTICLES D'UNIVERSALIS La collection des Grands Articles d'Universalis rassemble, dans tous les domaines du savoir, des articles écrits par des spécialistes reconnus mondialement et édités selon les critères professionnels les plus exigeants. Une sélection thématique, effectuée parmi les nombreux articles qui composent l'Encyclopaedia Universalis, permet au lecteur curieux d'en savoir plus sur un sujet précis et d'en faire le tour grâce à des ouvrages conçus pour une lecture en numérique. À PROPOS DE L'ENCYCLOPAEDIA UNIVERSALIS Écrite par plus de 7 400 auteurs

spécialistes de renommée internationale et riche de près de 30 000 médias (vidéos, photos, cartes, dessins...), Encyclopaedia Universalis offre des réponses d'une grande qualité dans toutes les disciplines et sur tous les grands domaines de la connaissance. Elle est la référence encyclopédique du monde francophone.

La gravure en France au XVIIIe siècle : la gravure de genre et de mœurs Encyclopaedia Universalis
 "The Grove Encyclopedia of Materials and Techniques deals with all aspects of materials, techniques, conservation, and restoration in both traditional and nontraditional media, including ceramics, sculpture, metalwork, painting, works on paper, textiles, video, digital art, and more. Drawing upon the expansive scholarship in The Dictionary of Art and adding new entries, this work is a comprehensive reference resource for artists, art dealers, collectors, curators, conservators, students, researchers, and scholars." "Similar in design to The Grove Encyclopedia of Decorative Arts, this one-volume reference work contains articles of various lengths in alphabetical order. The shorter, more factual articles are combined with larger, multi-section articles tracing the development of materials and techniques in various geographical locations. The Encyclopedia provides unparalleled scope and depth, and it offers fully updated articles and bibliography as well

as over 150 illustrations and color plates." "The Grove Encyclopedia of Materials and Techniques offers scholarly information on materials and techniques in art for anyone who studies, creates, collects, or deals in works of art. The entries are written to be accessible to a wide range of readers, and the work is designed as a reliable and convenient resource covering this essential area in the visual arts."

Regency to Empire Librairie Droz

Catalog of an exhibition held at the Metropolitan Museum of Art, New York, October 1, 2013-January 5, 2014.

Women and Medicine in the French Enlightenment FeniXX

Includes its Report, 1896-19 .

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