

Chefs D Oeuvre De L Enluminure Les Plus Beaux Man

In this comprehensive study of Voltaire's intellectual development, he provides the first full treatment of the effect of the English experience on Voltaire, the diversity of activity at Cirey, and the relation of Voltaire's thought to 17th- and 18th-century philosophy. By devoting considerable attention to the movements, the personal relationships, and the environments that influenced Voltaire, Professor Wade is able to illuminate the sources of Voltaire's thought and show at the same time how he wove them into a unique synthesis. A final chapter in the book contains a general summation of the importance of Voltairianism as a philosophy of life. Originally published in 1969. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

In an era of heightened patriotic fervor following France's defeat in the Franco-Prussian War, Parisians packed concert halls to hear performances of Handel's oratorios and Bach's organ works. At the same time, both royalists and republicans called for the re-evaluation of the once detested musique fran?aise of the ancien r?gime. Musicologist Katharine Ellis examines these unlikely aspects of cultural life in the new Republic as part of a broader study of the early music revival in nineteenth-century France. This revival gives us a vivid sense of how music's cultural meanings were contested, distilled into dominant visions, and then often revised. Peppering the century are famous fakes, pastiches and other creative negotiations between past and present. Descriptions of these phenomena by contemporary witnesses reveal how dissent could run along social, religious and political lines, and why certain genres became idealized while others were disparaged. After providing an overview of trends and contexts throughout the century, Ellis examines specific repertoires that evoked unusually spirited advocacy and debate. She explores the attempts to revive French Baroque stage music in the 1870s; arguments on the appropriateness of Palestrina's liturgical music; the reception of Bach and Handel, and their relation to French choral activity; and, finally, musical "Frenchness." Four case-study chapters focus on key debates and repertories stretching from Adam de la Halle to Rameau, via Josquin, Janequin, Palestrina, Bach and Handel. Interpreting the Musical Past discusses what is at stake in the construction of a musical heritage, and how ideology informs musical value judgements. In its focus on the nature of musical experience and the meaning of music in society, the book explores amateur and professional music-making; working-class, aristocratic and bourgeois cultural life; national pride; religious politics; and ritual, both liturgical and secular. Based on extensive primary research in Paris and the French regions, Interpreting the Musical Past is at once a history of culture, of reception, and of historiography. Covering five centuries of music (from the mid-thirteenth to the mid-eighteenth centuries) and a century of French history, it explains long-term changes of cultural meaning while celebrating the richness of local detail. This study of musical revivalism offers a penetrating analysis of what lies at the heart of the construction, championing, and development of a musical cultural memory.

Œuvres Posthumes de M. J. Chénier . . . : Tableau historique et analytique de la littérature français depuis 1789. Melanges littéraires. Fragments philosophiques et littéraires

Catalogue of the Barton Collection, Boston Public Library

Consisting of Interesting Extracts from the Classic French Writers, in Prose and Verse, with Biographical and Critical Remarks on the Authors and Their Works

Catalogue of the Barton Collection, Boston Public Library: Catalogue of the miscellaneous portion of the Barton Collection, Boston Public Library

Pélléas and Mélisande; Alladine and Palomides; Home

Mémoire pour le Mis de Vaudreuil, ci-devant gouverneur de la Nlle France

The intimately related phenomena of dance and instrumental variation were prominent features of Spanish culture during the 17th and early 18th centuries. These variations (diferencias) on a set piece of music or choreographed movement permeated the activities of professional and amateur musicians, secular and sacred festivities, and were cultivated by the aristocracy as well as the lower class. The incorporation of variation into the instrumental music which accompanied dance enabled the instrumentalists to produce pieces of sufficient length and diversity to accommodate the needs of the dancers on different occasions. As to the two volumes which will complete this set, Volume 2 supplies a complete inventory and transcription of the extant instrumental dance pieces and variation sets (495 pieces plus 228 pasacalles), and Volume 3 will contain the original notes in Spanish.

Catalogue de l'exposition inaugurale du Centre Pompidou Metz o ù sont pr é sent é es pour l'occasion des oeuvres d'art du XXe et XX1e si è cle sign é es : Picasso, Braque, Duchamp, Christian Boltanski, Annette Messager, etc.

Spatiality and Subjecthood in Mallarm é , Apollinaire, Maeterlinck, and Jarry

The National Union Catalog, Pre-1956 Imprints

Chefs-d'œuvre du th é à tre hollandais. Tome I. Hooft, Vondel, Langendyk

Interpreting the Musical Past

Nouveau cours de litt é rature; ou R é pertoire des chefs d'œuvre ... et ... des plus beaux morceaux des plus c é l è bres écrivains fran ç ais, avec des notes par C.P. Buquet

Chefs-d'œuvre de L'art Fran ç ais. 1937. Palais National Des Arts. [Reproductions of Works of Art in the Exhibition.].

Om portrætter af den franske maler Jean Auguste Dominique Ingres (1780-1867)

À travers une sélection de rares peintures, le parcours de cette exposition sur l'art et l'enfant retrace l'évolution du statut de l'enfant du xve au xxe siècle et s'interroge, in fine, sur le rôle du dessin enfantin sur les avant-gardes du début du siècle passé.Provenant de collections particulières et de prestigieux musées français et étrangers, une centaine d'œuvres signées Le Nain, Champaigne, Fragonard, Chardin, Greuze, Corot, Millet, Manet, Monet, Morisot, Renoir, Cézanne, Matisse, Picasso... composent une fresque inédite. Une invitation à découvrir sous un jour nouveau des chefs-d'œuvre tel L'enfant au toton de Chardin, La béquée et La leçon de tricot de Millet, Le Clairon d'Eva Gonzalès, Le petit marchand de violettes de Pelez, Promenade à Argenteuil de Monet, Eugène Manet et sa fille Julie de Berthe Morisot, Les enfants de Martial Caillebotte et La Leçon de Renoir, Le ballon de Vallotton, Le portrait de Pierre par Matisse et Le peintre et l'enfant de Picasso.

Grand Dictionnaire Universel [du XIXe Siecle] Francais: A-Z 1805-76

Intellectual Development of Voltaire

Boston Public Library

Koninklijk Museum voor Schone Kunsten Antwerpen, 20 septembre - 29 novembre 1987, Europalia 87 Österreich

Journal of the Society of Arts

"Pélléas and Mélisande; Alladine and Palomides; Home" by Maurice Maeterlinck (translated by Richard Hovey). Published by Good Press. Good Press publishes a wide range of titles that encompasses every genre. From well-known classics & literary fiction and non-fiction to forgotten?or yet undiscovered gems?of world literature, we issue the books that need to be read. Each Good Press edition has been meticulously edited and formatted to boost readability for all e-readers and devices. Our goal is to produce eBooks that are user-friendly and accessible to everyone in a high-quality digital format.

Vols. for 1871-76, 1913-14 include an extra number. The Christmas bookseller, separately paged and not included in the consecutive numbering of the regular series.

Art Et Architecture Au Canada

Œuvres Posthumes de M. J. Chénier ..

Between Page and Stage

National Identity

Chefs-d'oeuvre de la collection Mellon du Virginia Museum of Fine Arts

Chefs-d'oeuvre de la peinture française

Quarterly accession lists; beginning with Apr. 1893, the bulletin is limited to "subject lists, special bibliographies, and reprints or facsimiles of original documents, prints and manuscripts in the Library," the accessions being recorded in a separate classified list, Jan.-Apr. 1893, a weekly bulletin Apr.

1893-Apr. 1894, as well as a classified list of later accessions in the last number published of the bulletin itself (Jan. 1896)

Painting, Politics and the Struggle for the ?ole de Paris, 1944-1964 is the first book dedicated to the postwar or 'nouvelle' ?ole de Paris. It challenges the customary relegation of the ?ole de Paris to the footnotes, not by arguing for some hitherto 'hidden' merit for the art and ideas associated with this school, but by establishing how and why the ?ole de Paris was a highly significant vehicle for artistic and political debate. The book presents a sustained historical study of how this 'school' was constituted by a diverse group of artists, by the combative field of art criticism, and by the curatorial policies of galleries and state exhibitions. By thoroughly mining the extensive resources of the newspaper and art journal press, gallery and government archives, artists' writings and interviews with surviving artists and art critics, the book traces the artists, exhibitions, and art critical debates that made the ?ole de Paris a zone of aesthetic and political conflict. Through setting the ?ole de Paris into its artistic, social, and political context, Natalie Adamson demonstrates how it functioned as the defining force in French postwar art in its defence of the tradition of easel painting, as well as an international point of reference for the expansion of modernism. In doing so, she presents a wholly new perspective on the vexed relationships between painting, politics, and national identity in France during the two decades following World War II.

Tour du monde des chefs-d'oeuvre de l'architecture

The Rise of the Cult of Rembrandt

In Two Parts: Part I, Shakespeare's Works and Shakespeariana; Part II, Miscellaneous

Bookseller

Chefs-d'œuvre?

Unruly Nature

This study explores the interrelationship between spatiality and subjecthood in the work of Stéphane Mallarmé, Guillaume Apollinaire, Maurice Maeterlinck, and Alfred Jarry. Concerned with various modes of poetry and drama, it also examines the cross-pollination that can occur between these modes, focusing on a range of core texts including Mallarmé's Igitur and Un Coup de dés; Apollinaire's 'Zone' and various of his calligrammes; Maeterlinck's early one-act plays: L'Intruse, Les Aveugles, and Intérieur; and Jarry's Ubu roi and César-Antechrist.. The poetic and dramatic practices of these four authors are assessed against the broader cultural and philosophical contexts of the fin de siècle. The fin de siècle witnessed a profound epistemological shift: the Newtonian-Cartesian paradigm, increasingly challenged throughout the nineteenth century, was largely dismantled, with ramifications beyond physics, philosophy, and psychology. Chapter 1 introduces three foundational notions—Newtonian absolute space, the unitary Cartesian subject, and subject-object dualism—that were challenged and ultimately overthrown in turn-of-the-century science and art. Developments in theatre architecture and typographic design are examined against this philosophical backdrop with a view to establishing a diachronic and interdisciplinary framework of the authors in question. Chapter 2 focuses on the spatial dimension of Mallarmé's Un Coup de dés and Apollinaire's calligrammes—works which defamiliarise page-space by undermining various (naturalised) conventions of paginal configuration. In Chapter 3, the notion of liminality is implemented in an analysis of character and diegetic space as constructed in Jarry's Ubu roi and Maeterlinck's one-acts. Chapters 4 and Chapter 5 undertake a more abstract investigation of parallel inverse processes-the subjectivisation of space and the spatialisation of the subject—manifest not only in the works of Mallarmé, Maeterlinck, Apollinaire, and Jarry, but in the period's poetry and drama more generally.

Théodore Rousseau (1812-1867), arguably the most important French landscape artist of the mid-nineteenth century and a leader of the so-called Barbizon School, occupies a crucial moment of transition from the idealizing effects of academic painting to the radically modern vision of the Impressionists. He was an experimental artist who rejected the traditional historical, biblical, or literary subject matter in favor of “unruly nature,” a Romantic naturalism that confounded his contemporaries with its “bizarre” compositional and coloristic innovations. Lavishly illustrated and thoroughly documented, this volume includes five essays by experts in the field. Scott Allan and Edouard Kopp alternately examine Rousseau's diverse techniques and working procedures as a painter and as a draftsman, as well as his art's mixed economic and critical fortunes on the art market and at the Salon. Line Clausen Pedersen's essay focuses on Mont Blanc Seen from La Faucille, Storm Effect, an early touchstone for the artist and a spectacular example of the Romantic sublime in the Ny Carlsberg Glyptotek's collection. This catalogue accompanies an eponymous exhibition on view at the J. Paul Getty Museum from June 21 to September 11, 2016, and at the Ny Carlsberg Glyptotek from October 13, 2016, to January 8, 2017.

The Landscapes of Theodore Rousseau

Catalogue of the Miscellaneous Portion of the Barton Collection

"Painting, Politics and the Struggle for the ?ole de Paris, 1944?964 "

Faisant Suite Au Manuel Du Libraire ... : Précédé D'un Essai Sur Le Génie, Considéré Comme Principe Des Beaux-arts ...

Chefs-d'oeuvre de l'Albertina

Portraits by Ingres

Collecting diverse critical perspectives on the topic of play—from dolls, bilboquets, and lotteries, to writing itself—this volume offers new insights into how play was used to represent and reimagine the world in eighteenth-century France. In documenting various modes of play, contributors theorize its relation to law, religion, politics, and economics. Equally important was the role of “play” in plays, and the function of theatrical performance in mirroring, and often contesting, our place in the universe. These essays remind us that the spirit of play was very much alive during the “Age of Reason,” providing ways for its practitioners to consider more “serious” themes such as free will and determinism, illusions and equivocations, or chance and inequality. Standing at the intersection of multiple intellectual avenues, this is the first comprehensive study in English devoted to the different guises of play in Enlightenment France, certain to interest curious readers across disciplinary backgrounds.

Identifies and summarizes thousands of books, article, exhibition catalogues, government publications, and theses published in many countries and in several languages from the early nineteenth century to 1981.

Image of an Epoch

Cent Chefs-d'oeuvre de L'art Francais

Early Music in Nineteenth Century France

Reinventing an Old Master in Nineteenth-century France

Bulletin of the Public Library of the City of Boston

Bulletin

Rembrandt's life and art had an almost mythic resonance in nineteenth-century France with artists, critics, and collectors alike using his artistic persona both as a benchmark and as justification for their own goals. This first in-depth study of the traditional critical reception of Rembrandt reveals the preoccupation with his perceived "authenticity," "naturalism," and "naïveté," demonstrating how the artist became an ancestral figure, a talisman with whom others aligned themselves to increase the value of their own work. And in a concluding chapter, the author looks at the playRembrandt, staged in Paris in 1898, whose production and advertising are a testament to the enduring power of the artist's myth.

The Organ of the Book Trade

Chefs d'œuvre de l'art français, 1937. [A catalogue of works exhibited in the Palais National des Arts at the Exposition Internationale.].

L'art et l'enfant

Manuel de L'amateur D'estampes

Dance and Instrumental Diferencias in Spain During the 17th and Early 18th Centuries: History and background, music and dance

Le Guide Musical