

Ikonografie En Ikonologie Van De Oude Christelijke Kunst

Rede 20 Maart 1950

Longing for Darkness Kamante 1975 Kamante, hero of Isak Dineson's *Out of Africa*, relates autobiographical tales and his rendering of European fables. Illustrated in bandw by his water colors and photographs by Dineson and Peter Beard, who collected and translated the tales (from Swahili) and had Kamante's son hand write them for the book. 8x12". Annotation copyrighted by Book News, Inc., Portland, OR
Wagner Herbert Barth 1975

The Elements of Architecture Sir Henry Wotton 1903

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Hoogewerff 1950

The National Union Catalog, Pre-1956

Imprints Library of Congress 1973
Museum 1947

Ten Essays for a Friend E. de Johgn 1996

Wagner, a Case History Martin van Amerongen 1984 Examines the life and music of Richard Wagner and analyzes the controversy concerning the composer's anti-Semitism and political views.

Van Sunte Christoffels beelden Gerardus Wilhelmus van Heukelum 1954

Epigrams V Martial 1995 The Roman poet Martial concentrated on the genre of epigram, which he brought to such perfection that he provided the model for subsequent epigrammatists. He is best known for his

pungently witty poems, which gave the word epigram its modern definition, but his range is much wider than his: he has an acute perception of human nature, and gives an insight into Rome of the late first century AD. His fifth book, which contains 84 poems, is dedicated to the emperor Domitian, and for that reason it avoids the obscenity of the other books. Nevertheless it includes a variety of subject matter and treatment.

Hollywood-continental Frank Martin 1988

The Ten Books of Architecture Leon Battista Alberti 1986 Rare classic helped introduce the glories of ancient architecture to the Renaissance. 68 black-and-white plates.

Extremely rare and valuable volume now available in inexpensive paperback edition. "

The Province of Painting Jeroen Stumpel 1990

The Goodman of Paris (Le Ménagier de

Paris) Eileen Power 2006 A first-hand view of life in medieval France, as seen through the eyes of an elderly man instructing his young wife. The

Goodman of Paris (Le Ménagier de Paris) wrote this book for the instruction of his young wife around 1393. He was a wealthy and learned man, a member of that enlightened haute bourgeoisie upon which the French monarchy was coming to lean with increasing confidence. When he wrote his Treatise he was at least sixty but had recently married a young wife some forty years his junior. It fell to her to make his declining years comfortable, but it was his task to make it easy for her to do so. The first part deals with her religious and moral duties: as well as giving a unique picture of the medieval view of wifely behaviour it is illustrated by a series of stories drawn from the Goodman's extensive reading and personal experience. In the second part he turns from theory to practice and from soul to body, compiling the most exhaustive treatise on household management which has come down to us from the middle ages. Gardening, hiring of servants, the purchase and preparation of food are all covered, culminating

in a detailed and elaborate cookery book. Sadly the author died before he could complete the third section on hawking, games and riddles. This unique glimpse of medieval domestic life presents a worldly, dignified and compelling picture in the words of a man of sensibility and substance. The distinguished historian EILEEN POWER was Professor of Economic History at the University of Cambridge.

The Art Historian Michael F. Zimmermann 2003 Despite its origins in European models, the practice of art history in the United States has evolved into institutional protocols distinct from those of countries such as Germany, France, England, and the Netherlands. Fourteen international scholars examine how these varying disciplinary practices might be characterized, in theory and actuality, in the past and the present, comparing the function of higher education in different national contexts and the extent that professionalization encourages or limits critical innovation.

Berthon & Grasset Victor Arwas 1978

Badger's Illustrated Catalogue of Cast-iron Architecture Daniel D. Badger 1981 Most extensive, most ambitious, most thoroughly documented primary source of cast-iron architecture in 19th-century America. An architectural classic! 102 plates.

Art in History/History in Art David Freedberg 1996-07-11 Historians and art historians provide a critique of existing methodologies and an interdisciplinary inquiry into seventeenth-century Dutch art and culture.

Fondscatalogus van Martinus Nijhoff, 1853-1953 Martinus Nijhoff Publishers 1953
Barthes Roland Barthes 1983

Noguchi East and West Dore Ashton 1993-09 An art history professor and author or editor of 30 books on art and culture maps the life of Japanese-American sculptor and designer Isamu Noguchi (1904-1988) and his spiritual journey, both in the events of his life and in the milestones of his art--the sculptures, gardens,

public spaces, and stage decors that gained force and significance from Noguchi's double heritage. Photographs.

Holländische Genremalerei im 17.

Jahrhundert Henning Bock 1987

The Viewer as Poet Norman E. Land 1994 In *The Viewer as Poet*, Norman Land provides the first comprehensive survey of ekphrasis in literature and art criticism from antiquity through the Renaissance. Land demonstrates, more fully than anyone has so far, that Renaissance art criticism assimilated the poetic tradition of ekphrasis while maintaining its function of analyzing works of art. Broadly speaking, the book shows that purely literary descriptions of art in poetry and prose contain a response like that found in art-critical ekphrasis. This is true in both antiquity and the Renaissance. The response to art in the elder Philostratus's *Imagines*, for example, is like that found in the descriptions of Apuleius and Lucian. Later Dante, Boccaccio, and Poliziano, among others,

respond to imaginary works of art in their poetry in much the same way that Lorenzo Ghiberti, Aretino, and Vasari respond to real works in their writings. Land offers for the first time a synthetic description of the Renaissance response to, or experience of, art as embodied in literature, including art criticism. This book will form the basis for a deeper understanding of Renaissance art than we have now, for it provides not only a tool for viewing works of art as they were originally seen and experienced--that is, from a historical perspective--but also an outline of the tradition out of which modern writings about art grew.

The Sporting Art of Frank W. Benson Faith Andrews Bedford 2000 Frank Benson, a pivotal artist of the American Impressionist movement had three great loves in his long and productive life: his family, his art, and the sporting life. As a boy, Benson dreamed of being an ornithological illustrator. In mid-life, after an extremely successful career as a portraitist, he returned to

the wildfowl and sporting subjects that were his lifelong passion. Over the next forty years, in etching, lithography, watercolor, and oil and wash, he portrayed birds beloved since childhood, scenes of his hunting and fishing expeditions, and still lives of incomparable delicacy. Whether painting a hunter setting out decoys, a wash of geese by moonlight, a watercolor of a companion poised to gaff a salmon, or an etching of a group of ducks silently gliding in for a landing, Benson conveyed the joy and beauty of a sportsman's life.

The Reality of Symbols Jan Baptist Bedaux 1990 "Bedaux brings the discussion of meaning in northern painting back to the basics: the description of real objects, the evocation of everyday associations, the employment of standard visual metaphors, symbols and allegories. With the first publication of an eighteenth-century iconographical program drawn up by the Hague painter Mattheus Verheyden, he demonstrates the continued

importance of allegory, that stepchild of iconography." -- Cover page 4.

Sebastiano Serlio on Architecture Sebastiano Serlio 1996

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Mexican Drama Rense Royaards 1992

Italian Art, 1500-1600 Robert Klein 1989 Art and the cultured public - Documents on art and artists - Mid-century Venetian art criticism - Vasari - Art theory in the second half of the century - The Counter-Reformation - Artists, amateurs and collectors - On beauty.

English Pottery and Porcelain Paul Atterbury 1980

The Family in Renaissance Florence Leon Battista Alberti 1994-10-10 A classic of Italian literature! The chief merit of this work lies in its scope: it directly assays the personal value system of the Florentine bourgeois class, which did so much to foster the development of art,

literature, and science. It displays a variety of high style, high rhetoric, systematic moral exposition, novelistic portrayal of character in the typical Renaissance framework of the dialogue. The treatise, in its entirety, shows a Florentine paterfamilias and two uncles instructing some submissive nephews in the ethics of private life. Money and reputation are its primary themes. Book III, the most dramatic, far-ranging, and down-to-earth of the four books, does not present a single bourgeois outlook but, as a dialogue, expresses conflicting points of view, enabling students to relive social and moral conflicts that troubled early capitalist society.

The Age of Sultan Süleyman the Magnificent
Esin Atıl 1987

Dialogues with Michelangelo Francisco de Holanda 2025-01-13 - Francisco de Holanda's Dialogues record Michelangelo's participation in art discussions hosted by Vittoria Colonna, revealing his thoughts and world as he painted

The Last Judgement The Dialogues by Portuguese painter and writer Francisco de Holanda give unprecedented insight into the opinions, preoccupations and character of Michelangelo, already in his lifetime the most celebrated and influential artist in Europe. These Dialogues record his participation in the discussions about art hosted by Vittoria Colonna, his closest friend. Michelangelo's opinions and ambitions during the period when he was painting The Last Judgement come vividly to life, as does the world in which he moved. No other text brings us so close to Michelangelo the artist, poet and thinker. The Dialogues are presented here in the classic translation by Charles Holroyd, painter, engraver, art historian and director of the National Gallery. The introduction by David Hemsoll situates the Dialogues in the context of Michelangelo's career and the artistic world in Rome. Sixteen pages of illustrations include some of Michelangelo's finest drawings, and views of the

Rome he knew.

Art in Latin America Dawn Ades 1989-01-01

This authoritative and beautiful book presents the first continuous narrative history of Latin American art from the years of the Independence movements in the 1820s up to the present day. Exploring both the indigenous roots and the colonial and post-colonial experiences of the various countries, the book investigates fascinating though little-known aspects of nineteenth and twentieth-century art and also provides a context for the contemporary art of the continent.

Catalogue of the Harvard University Fine Arts Library, the Fogg Art Museum Harvard University. Fine Arts Library 1971

Urban Life in the Renaissance Susan Zimmerman 1989 This volume derives from two symposia sponsored by the Center for Renaissance and Baroque Studies at the University of Maryland. In studies of Italy, France, England, Holland, and Spain that range

from the fifteenth through the seventeenth centuries, it explores various aspects of Renaissance urban culture and urban identity.

Joris Ivens and the Documentary Context

Kees Bakker 1999 The life of Joris Ivens (1898-1989) coincides roughly with the history of the film. His own place of prominence in that history was earned by his pioneering work in the documentary film, which combined a striking aesthetic with intense personal and political involvement. This book places his life and work in the context of twentieth-century history and the development of the documentary film.

Articles by film scholars, historians, former co-workers, and by Joris Ivens himself present a complex portrait of this outstanding filmmaker, illuminating the social, political, and aesthetic facets of his life and work, as well as of the documentary film in general.

Fondscatalogus van Martinus Nijhoff, 1853-1926 Martinus Nijhoff Publishers 1927
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christelijke kunst G.J. Hoogewerff 1950

Renaissance Venice and the North Bernard

Aikema 2000 A study of Renaissance Italy and the north, focusing on crosscurrents in the time of Durer, Bellini and Titian. It contains essays on subjects such as the invention of oil painting; Netherlandish music and musicians in the City of Doges; and commercial contacts and intellectual inspirations.

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