

Eighteenth-Century French Book Illustration



DRAWINGS BY FRAGONARD AND GRAVELOT FROM
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Eighteenthcentury French Illustration Drawings By Fragonard And Gravelot From The Rosenbach Museum And Library

Pierre Rosenberg



Eighteenth-century French Illustration Drawings By Fragonard And Gravelot From The Rosenbach Museum And Library:

Eighteenth-century French Book Illustration Kimerly Rorschach, Susan B. Taylor, Rosenbach Museum & Library, 1985

Book Illustration in the Long Eighteenth Century Christina Ionescu, Renata Schellenberg, 2015-01-12 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 *Master Drawings from the Yale University Art Gallery* Yale University (New Haven, Conn.). Art Gallery, Suzanne Boorsch, John Marciari, Nicole Bensoussan, Yale University. Art Gallery, Margaret E. Hadley, Elisabeth Hodermarsky, Rena Hoisington, Jan Leja, Edgar Munhall, 2006-01-01 This beautiful and important book highlights the collection of European drawings at the Yale University Art Gallery one of America's premier university museums From intimate studies to exquisite finished compositions this selection of works documents the history of European drawing practices beginning with late medieval model books and progressing to the verge of the modern period The accompanying text written by a team of scholars offers a unique introduction to various critical and technical aspects of the study of master drawings brought to life through drawings from a range of national schools and in a variety of media Among the drawings examined in this handsomely produced volume are an animated pen and ink sketch by Giulio Romano a pastoral landscape by Claude Lorrain a forceful and humorous caricature by Guercino a scene from the epic poem Orlando Furioso by Jean Honor Fragonard and a delicate portrait by Edgar Degas **Eighteenth-century French Book Illustration**, 1985 **The**

Illustrated Shakespeare, 1709-1875 Stuart Sillars, 2008-12-18 Illustrations have been an important element of many of the most extensively read editions of Shakespeare's plays from the frontispieces to Nicholas Rowe's 1709 edition to the multiple images placed within the text of Victorian editions Through symbols the illustrations have explored language and character by allusion to earlier paintings they have offered critical readings and by gesture setting and costume they have redesigned the plays within the visual vocabulary of their own times In all these ways they offer important exchanges with contemporary social aesthetic and critical concerns and despite being largely ignored by scholars are central to the plays reception Highly illustrated including many images not previously reproduced the book allows the reader to share the experience of early readers of the plays Building on the author's earlier work in *Painting Shakespeare* it offers a fresh address to the tradition of visual criticism and assimilation of Shakespeare's plays *European Drawings from the Collection of the Ackland Art Museum* Ackland Art Museum, Carol C. Gillham, Carolyn H. Wood, Carolyn M. Allmendinger, 2001 This handsome catalogue presents 267 European drawings and watercolors dating from the 16th through the early 20th centuries Color reproductions of 73 of the Ackland's most important Italian Netherlandish French British and German drawings are accompanied by 194 black and white reproductions and 35 supplemental images Although the Ackland has not previously published its drawings many of the works are already quite well known including works by Luca Cambiaso Pietro da Cortona Eugène Delacroix Jean Honor Fragonard William Blake Giulio Romano Henry Fuseli and Egon Schiele Beginning with an overview of the history of the Ackland's drawings collection the catalogue examines the most significant works with full page reproductions and essays that detail the scholarly issues relevant to each drawing including questions of attribution date subject matter and relationship to other studies or to known projects In addition 200 works are presented with thumbnail reproductions and brief commentary **Antiquity in Print** Daniel Orrells, 2024-05-16 Daniel Orrells examines the ways in which the ancient world was visualized for Enlightenment readers and reveals how antiquarian scholarship emerged as the principal technology for envisioning ancient Greek culture at a time when very few people could travel to Greece which was still part of the Ottoman Empire Offering a fresh account of the rise of antiquarianism in the 18th century Orrells shows how this period of cultural progression was important for the invention of classical studies In particular the main focus of this book is on the visionary experimentalism of antiquarian book production especially in relation to the contentious nature of ancient texts With the explosion of the Quarrel between the Ancients and the Moderns eighteenth century intellectuals antiquarians and artists such as Giambattista Vico Johann Joachim Winckelmann the Comte de Caylus James Stuart Julien David Leroy Giovanni Battista Piranesi and Pierre-François Hugues d'Hancarville all became interested in how printed engravings of ancient art and archaeology could visualize a historical narrative These figures theorized the relationship between ancient text and ancient material and visual culture theorizations which would pave the way to foundational questions at the heart of the discipline of classical studies and neoclassical aesthetics The Eighteenth

Century ,1990 *Raphael to Renoir* Stijn Alsteens, Metropolitan Museum of Art (New York, N.Y.), National Gallery of Scotland, 2009 The works from the Bonna Collection are illustrated in color and whenever possible at their actual sizes They are arranged chronologically by the artist s date of birth and are grouped according to the main artistic schools This volume is introduced by an interview with Jean Bonna by George Goldner Each drawing is then described in an entry many of which have comparative illustrations that shed further light on individual works BOOK JACKET *Fragonard* Pierre Rosenberg, 1988 Rare Books and Manuscripts Librarianship ,1986 **Eighteenth-century Life** ,1988 **Jean-Honoré Fragonard** Jean-Pierre Cuzin, Jean-Honoré Fragonard, 1988 A study of the works of Jean Honore Fragonard 1732 1806 The author reveals the extent to which Fragonard s paintings were informed by such diverse artists as Rembrandt and Ruisdael Pietro da Cortona and Solimena Rubens and Jordaens The text offers an account of the artist s life and work *The Magazine Antiques* ,1985-07 The Publishers' Trade List Annual ,1994 **Dictionary of Artists: Gémignani - Herring** Emmanuel Bénézit, 2006 First English language edition of Emmanuel B n zit s Dictionnaire critique et documentaire des peintres sculpteurs dessinateurs et graveurs based on the 14 volume French edition published in 1999 It has been revised adapted and updated Preface **Fragonard** Pierre Rosenberg, 1988 **Blake to Beardsley** Kimerly Rorschach, 1988

Bibliographic Guide to Art and Architecture New York Public Library. Art and Architecture Division, 1975

Mastery & elegance Alvin L. Clark, 1998 *Mastery Elegance* Two Centuries of French Drawings from the Collection of Jeffrey E Horvitz is the catalogue of an exhibition that presents for the first time a selection from the most comprehensive private American collection of French old master drawings The catalogue features 115 drawings by seventy artists which range in date from the beginning of the seventeenth century to the early years of the nineteenth

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