

La Fortune De Mer Le Besoin De Scurit Et Les Dbuts De Lassurance Maritime Prface De Fernand Braudel

Art BooksMarseille, a century of picturesA Bibliography of Editions of the Writings of Benjamin Constant to 1833Ren L vesque & the Parti Qu b cois in PowerThe Crommelynck MysteryTravelling hopefully"Apollinaire, Cubism and Orphism "The French Colonial Mind: Mental maps of empire and colonial encountersJean-Luc Godard, Cinema HistorianOttomans, Hungarians, and Habsburgs in Central EuropeMarxism and Medieval StudiesCatalog of the Library of the Museum of Modern Art: KlasCatalogue of Title Entries of Books and Other Articles Entered in the Office of the Register of Copyrights, Library of Congress, at Washington, D.C.Les FauvesFrench Autobiographical Writing 1900-1950General Catalogue of Printed BooksArt Criticism Since 1900French XX BibliographyThe National Union Catalog, Pre-1956 Imprints Wolfgang M. Freitag G@rard Detaille Cecil Patrick Courtney Graham Fraser Alain Piette Philippe Herzog Adrian Hicken Martin Thomas Michael Witt P I Fodor Museum of Modern Art (New York, N.Y.). Library Library of Congress. Copyright Office Russell T. Clement Susan M. Dolamore British Museum. Department of Printed Books Malcolm Gee William J. Thompson Library of Congress

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first published in 1997 for this second edition of art books a basic bibliography of monographs on artists the vast number of new books published since 1985 was surveyed and evaluated this has resulted in the selection of 3 395 additional titles these selections reflective of the increase in the monographic literature on artists during the last ten years are evidence of the activities of a larger number of art historians in more countries worldwide of the increasingly diverse and ambitious exhibition programs of museums whose number has also increased dramatically and also of a lively international art market and the attendant gallery activities the selections of the first edition

have been reviewed errors have been corrected and important new editions and reprints have been noted the second edition contains 278 names of artists not represented in the first edition

nombre de photographes ont ®prouv® cette irr®sistible attirance exerc®e par marseille depuis les pionniers du xixe si cle qui fixent les derniers moments des quartiers anciens jusqu aux artistes de l avant garde mondiale jouant notamment des ombres de l embl®matique pont transbordeur rares sont les villes qui connaissent un tel destin photographique et qui en outre b®n®ficient de la pr®sence d un studio qui donne voir son histoire dans la continuit® les detaille un si cle durant attentifs aux profondes mutations de leur cit® en ont constitu® la m®moire des ®volutions sociales et urbaines

ren® l®vesque and the parti qu®be-ois in power has been described as the classic work on one of the most important periods in recent quebec history graham fraser paints a vivid portrait of one of the most dynamic political figures of the twentieth century describes the origins of the parti qu®be-ois and gives a graphic account of key events that still resonate in canadian political life quebec s language law the 1980 referendum and the patriation of the constitution in a new preface fraser completes the story of the last months of the pq government and the period leading up to l®vesque s death in 1987 detailing how l®vesque s leadership continues to mark his successors

in this book the authors examine the works of fernand crommelynck 1886 1970 whose international reputation was established in 1922 when his most important and most popular play the magnanimous cuckold was presented in moscow torn between the extremes of laughter and sorrow frequently violent and visionary crommelynck s work is typically flemish though written in french not least in its preoccupation with sin pain is always present in his plays the pain felt by characters living in a world where happiness is destroyed by irrationalism self deception and obsession crommelynck s plays humorously show us how human behavior can be dominated by extreme expressions of emotion or desire the mixture of buffoonery and tragedy characteristic of his theater extends also to his prose style which presents the most outrageous or gross situations in a language of beautifully sensuous imagery

during the years before his death in 1918 apollinaire s reputation as poet and artistic animateur approached legendary proportions this book is the first to present an extensive reassessment of apollinaire s role in the promotion of themes and iconography amongst his painter friends detailed analysis of the poetic subject matter of selected works of dufy delaunay de chirico laurencin marcoussis metzinger picabia and picasso is used to reconstruct the responses of these artists to apollinaire s artistic and aesthetic proclivities drawing attention to the poet s immersion in the art and iconography of the french late renaissance and the seventeenth century adrian hicken shows that the study of the permeation of apollinairean and orphic imagery in the work of artists with very different personalities presents a fascinating and pivotal episode in the history of parisian modernism

what made france into an imperialist nation ruler of a global empire with millions of dependent subjects overseas historians have sought answers to this question in the nation s political

situation at home and abroad its socioeconomic circumstances and its international ambitions but all these motivating factors depended on other less tangible forces namely the prevailing attitudes of the day and their influence among those charged with acquiring or administering a colonial empire the french colonial mind explores these mindsets to illuminate the nature of french imperialism the first of two linked volumes mental maps of empire and colonial encounters brings together fifteen leading scholars of french colonial history to investigate the origins and outcomes of imperialist ideas among france s most influential empire makers considering french colonial experiences in africa and southeast asia the authors identify the processes that made frenchmen and women into ardent imperialists by focusing on attitudes presumptions and prejudices these essays connect the derivation of ideas about empire colonized peoples and concepts of civilization with the forms and practices of french imperialism in the nineteenth and twentieth centuries the contributors to the french colonial mind place the formation and the derivation of colonialist thinking at the heart of this history of imperialism

originally released as a videographic experiment in film history jean luc godard s histoire s du cin@ma has pioneered how we think about and narrate cinema history and in how history is taught through cinema in this stunningly illustrated volume michael witt explores godard s landmark work as both a specimen of an artist s vision and a philosophical statement on the history of film witt contextualizes godard s theories and approaches to historiography and provides a guide to the wide ranging cinematic aesthetic and cultural forces that shaped godard s groundbreaking ideas on the history of cinema

the central european military frontier in the fifteenth seventeenth centuries hides a treasure of military history information this collective volume provides a fascinating overview to scholars and students interested in the paradigms of the history of frontiers of imperial structures and of early modern state finances the first part of the book examines the birth and development of the hungarian and habsburg defence systems from their origins until their dissolution in the early eighteenth century the second part focuses on the ottoman military establishment in hungary special emphasis has been put throughout on administration finance manpower problems and aspects of the military revolution in the marches the book is unique in its complex and comparative approach no similar effort has yet been made concerning other areas of the ottoman empire

this volume is a unique publication as it examines the marxist attitudes in east central european historiography and archaeology for the first time with an emphasis on the co existence of marxist and other methodologies between the 1950s and 1970s in the local historiographies in question its approach is to distinguish between pseudo marxism as an ideological tool on the one hand and marxism in the form of historical materialism as a way to interpret the medieval world on the other contributors are florin curta piotr guzowski adam hudek tereza johanidesov jitka komendov ji mach ek andrzej marzec martin nodl attila p k david radek tadeusz pawe rutkowski iurie stamati rafa stobiecki g bor thoroczka przemys aw wiszewski piotr w cowski martin wihoda and du an zupka

this is the first comprehensive scholarly bibliography research guide sourcebook on the major french fauve painters henri matisse and georges braque are treated in separate greenwood bio bibliographies it includes information on 3 120 books and articles as well as chronologies biographical sketches and exhibition lists each artist receives a primary and secondary bibliography with many annotated entries secondary bibliographies include details about each artists life and career relationships with other artists work in various media iconography and more designed for art historians art students museum and gallery curators and art lovers alike this volume organizes the vast literature surrounding this fascinating revolutionary 20th century art group genuinely new art is always challenging sometimes even shocking to those unprepared for it in 1905 the paintings of matisse derain vlaminc and their friends shocked conservative museum goers hence the eventual popularity of art critic louis vauxcelles s tag les fauves or wild beasts by which these artists became known although it lasted only three or four years fauvism is recognized as the first artistic revolution of international consequence in the 20th century it was based on the glorification of pure saturated colors and the free expression of primitivism it was a dynamic sensualism an equilibrium of passion and order fire and austerity that could not last by the end of 1908 fauvism collapsed in the face of cubism which moreover several fauve artists helped to form

provides a listing available of books articles and book reviews concerned with french literature since 1885 this work is a reference source in the study of modern french literature and culture the bibliography is divided into three major divisions general studies author subjects arranged alphabetically and cinema

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