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The Museum's
outstanding
collection of
maiolica is
significant because
most of the major
pottery centers,
maiolica forms, and
styles are
represented. This
current catalogue
presents the
collection in a
chronological
progression

according to stylistic trends. Lavish color plates accompany the detailed entries. Once the State-run Salon in Paris closed, an array of independent Salons mushroomed starting with the French Artists Salon and Women's Salon in 1881 followed by the Independent Artists' Salon, National Salon of Fine Arts and Autumn Salon. Offering an unparalleled choice of art identities and alliances, together with undreamed-of opportunities for sales, commissions, prizes and art criticism, these great Salons guaranteed the centripetal and centrifugal power of Paris as the

"modern art centre". Lured by the prospect of being exhibited annually in Salons the size of Biennales today, a huge number and national diversity of artists, from the Australian Rupert Bunny to the Spaniards Pablo Picasso and Juan Gris, flocked to Paris. Yet by no means were these Salons equal in power, nor did they work consensually to forge this "modern art centre". Formed on the basis of their different cultural politics, constantly they rivalled one another for State acquisitions and commissions, exhibition places and spaces, awards, and every other means of enhancing

their legitimacy. By no means were the avant-garde salons those that most succeeded. Instead, as this culturo-political history demonstrates, the French Artists' and National Fine Art Salons were the most successful, with the genderist French Artists' Salon being the most powerful and "official". Despite the renown today of Neo-Impressionism, Art Nouveau, Fauvism, Cubism and Orphism, the most powerful artists in this "modern art centre" were not Sonia Delaunay, Émile Gallé, Paul Signac, Henri Matisse or even Picasso but such Academicians as Léon Bonnat, William Bouguereau,

Fernand Cormon, Edouard Detaille, Gabriel Ferrier, Jean-Paul Laurens, Luc-Oliver Merson and Aimé Morot, who exhibited at the “official” Salon supported by the machinery of the State. In its exposure of the rivalry, conflict and struggle between the Salons and their artists, this is an unprecedented history of dissension. It also exposes how, just below the welcoming internationalist veneer of this “modern art centre”, intense persecutionist paranoia lay festering. Whenever France’s “civilizing mission” seemed culturally, commercially or colonially

threatened, it erupted in waves of nationalist xenophobia turning artistic rivalry into bitter enmity. In exposing how rivals became transmuted into conspirators, ultimately this book reveals a paradox resonant in histories that celebrate the international triumph of French modern art: that this magnetic “centre”, which began by welcoming international modernists, ended by attacking them for undermining its cultural supremacy, contaminating its “civilizing mission” and politically persecuting the very modernist culture for which it has received historical renown.

War has been central to the rise and fall of civilizations since the dawn of time. The history of warfare first emerges from legend in Mesopotamia, the cradle of civilization, around 3,000 years before the birth of Christ. The first armies that we know about fought in Sumeria, Ancient Egypt, and Syria. From these first battles, fought with spears or axes on horseback or on foot, War traces the campaigns and conflicts that have shaped world history and examines the evolution of military tactics and technology. The story of the development from these primitive

battles to the global conflicts of the 20th century and the modern 'War on Terror' is the story of humanity itself, reflecting the same political, cultural and technological forces that have defined human history. From longbows to laser-guided missiles; from chariots to jet aircraft; and from Samurai warriors to SAS soldiers, War provides the definitive visual chronicle of this intense, brutal, and often heroic tale. War combines a coherent and compelling spread-by-spread historical narrative with a wealth of supporting features on weapons and technology, strategy and tactics, the

experience of war, and history's fighting elites to recount the epic 5,000-year story of warfare and combat through the ages. The J. Paul Getty Museum Journal 12 is a compendium of articles and notes pertaining to the Museum's permanent collections of antiquities and decorative arts. This volume includes a supplement introduced by John Walsh with a fully illustrated checklist of the Getty's recent acquisitions. Volume 12 includes articles written by Pat Getz-Preziosi, Brunilde Sismondo Ridgway, Guntram Koch, Jiří Frel, Reynold Higgins, Alain Pasquier, Birgitta Lindros

Wohl, Mario A. Del Chiaro, David Ball, Frank Bommer, Hille Kunckel, Anna Manzoni Macdonnell, Georges Daux, Stanley M. Burstein, Jaan Puhvel, Marit Jentoft-Nilsen, Gillian Wilson, Adrian Sassoon, and Charissa Bremer-David. Les différentes études contenues dans ce volume replacent le commerce du luxe pendant l'Ancien Régime dans une perspective historique, économique et sociale, depuis la conception des objets jusqu'à leur consommation, en France et en Europe. Les princes européens achetaient à Paris les créations les plus luxueuses, à la

dernière mode, afin d'affirmer leur position sociale, leur puissance financière et la justesse de leur goût. Leurs motivations témoignent des dimensions sociale et politique du commerce international du luxe. L'aspect matériel des envois met en lumière les circuits commerciaux, les détails pratiques de telles expéditions. Pour la première fois, des études de chercheurs étrangers, rarement traduites, sont accessibles aux chercheurs et aux historiens de l'art français. Elles apportent un point de vue extérieur inédit et indispensable pour appréhender le

commerce parisien dans toute sa complexité. Ces recherches permettent de mieux saisir l'origine et l'ancienneté du prestige international de l'industrie du luxe en France. Skyhorse Publishing, as well as our Arcade imprint, are proud to publish a broad range of books for readers interested in history--books about World War II, the Third Reich, Hitler and his henchmen, the JFK assassination, conspiracies, the American Civil War, the American Revolution, gladiators, Vikings, ancient Rome, medieval times, the old West, and much more. While not

every title we publish becomes a New York Times bestseller or a national bestseller, we are committed to books on subjects that are sometimes overlooked and to authors whose work might not otherwise find a home. Issued in connection with an exhibition held Sept. 20, 2011-Jan. 29, 2012, Metropolitan Museum of Art, New York, and at the Rietberg Museum, Zurich, at later dates. "Many famous artworks of the Italian Renaissance were made to celebrate love, marriage, and family. They were the pinnacles of a tradition, dating from early in the era, of

commemorating betrothals, marriages, and the birth of children by commissioning extraordinary objects - maiolica, glassware, jewels, textiles, paintings - that were often also exchanged as gifts. This volume is the first comprehensive survey of artworks arising from Renaissance rituals of love and marriage and makes a major contribution to our understanding of Renaissance art in its broader cultural context. The impressive range of works gathered in these pages extends from birth trays painted in the early fifteenth century to large canvases on mythological themes that Titian painted in the

mid-1500s. Each work of art would have been recognized by contemporary viewers for its prescribed function within the private, domestic domain."--
BOOK JACKET.
Excerpt from Merchants of Art, 1880-1960: Eighty Years of Professional Collecting Metropolitan Museum Of Art 11a carolingian (reichenau), loth century, Ivory plaque. New York. About the Publisher Forgotten Books publishes hundreds of thousands of rare and classic books. Find more at www.forgottenbooks.com This book is a reproduction of an important historical work. Forgotten Books uses state-of-

the-art technology to digitally reconstruct the work, preserving the original format whilst repairing imperfections present in the aged copy. In rare cases, an imperfection in the original, such as a blemish or missing page, may be replicated in our edition. We do, however, repair the vast majority of imperfections successfully; any imperfections that remain are intentionally left to preserve the state of such historical works. This volume catalogues more than 400 decorative objects in the Robert Lehman Collection at The Metropolitan Museum of Art, including painted enamels,

snuffboxes, porcelain, pottery, ceramics, jewellery, furniture, cast metal, and textiles from throughout Europe and Asia, with the majority dating from the late seventh century to the 20th century. This volume documents the Getty Museum's important holdings of Vincennes and Sèvres porcelain. Entries are arranged in chronological order and include descriptions, commentary, and a complete bibliography and exhibition list. Every object is illustrated in color and all incised and painted marks are reproduced. The volume also includes an index of painters, gilders,

and previous owners. Issued in conjunction with the exhibition at The Metropolitan Museum of Art of over 450 works of art from the legendary Havemeyer collection, formed at the turn of the century by pioneering American patrons of art Henry O. and Louisine Havemeyer, this lavishly illustrated catalogue combines 800 illustration (176 in color) with the collaborative efforts of 27 authors who examine the various aspects of the collection in summarizing essays and in entries on individual works. In addition, one essay is devoted to the Manhattan

residence designed for the Havemeyers by Tiffany and Colman. An exhaustive 90-page chronology offers a perspective on the formation of the collection, outlining the roles of friend and advisor Mary Cassatt and a succession of dealers, and focusing on the history of the family and its business interests. 9.25x12.25" Annotation copyright by Book News, Inc., Portland, OR Traces the simultaneous crafting of political power, the codification of a historical record, and the unfolding of cultural change Previously published in hardcover as War: The Definitive

Visual History War has been central to the rise and fall of civilizations since the dawn of time. The history of warfare first emerges from legend in Mesopotamia, the cradle of civilization, around 3,000 years before the birth of Christ. The first armies that we know about fought in Sumeria, Ancient Egypt, and Syria. From these first battles, fought with spears or axes on horseback or on foot, The Illustrated Encyclopedia of Warfare traces the campaigns and conflicts that have shaped world history and examines the evolution of military tactics and technology. The story of the

development from these primitive battles to the global conflicts of the 20th century and the modern "War on Terror" is the story of humanity itself, reflecting the same political, cultural and technological forces that have defined human history. From longbows to laser-guided missiles; from chariots to jet aircraft; and from Samurai warriors to SAS soldiers, The Illustrated Encyclopedia of Warfare provides the definitive visual chronicle of this intense, brutal, and often heroic tale. War combines a coherent and compelling spread-by-spread historical narrative with a wealth of supporting features

on weapons and technology, strategy and tactics, the experience of war, and history's fighting elites to recount the epic 5,000-year story of warfare and combat through the ages. This book is available as open access through the Bloomsbury Open Access programme and is available on www.bloomsburycollections.com. It is funded by Knowledge Unlatched. The historiography of the Great War has been significantly renewed in recent years; yet, despite its crucial social, economic, and cultural importance, the role that fashion played in shaping wartime

experiences and economies on an international scale between 1914 and 1918 has largely gone unaddressed. Fashion, Society, and the First World War fills this gap by offering a comprehensive analysis of the impact of the war on the ways that the fashion industry functioned in a global wartime economy, as well as on the ways that women and men negotiated this new world. With an international, thematic approach, and illustrated in full color throughout, this volume discusses the reconfiguration of the fashion industry, wartime style and production, and the reframing of

selfhood, gender roles, and national identity through visual, print and material culture. Through analysis of archives, visual chronicles, press, and garments, and covering an impressive range of topics, from the feathered showgirl in Paris to the evolution of pilots' uniforms, these exciting essays show how fashion, even temporarily, encouraged the articulation of an identity, a society, and a nation. Fashion, Society, and the First World War provides an extensive overview by leading fashion historians on an industry in the midst of major transformation and is both an invaluable guide

and starting point for all researchers, curators, and students interested in fashion history and the cultural history of the period. A remnant of the Renaissance : the transnational iconography of justice -- Civic space, the public square, and good governance -- Obedience : the judge as the loyal servant of the state -- Of eyes and ostriches -- Why eyes? : color, blindness, and impartiality -- Representations and abstractions : identity, politics, and rights -- From seventeenth-century town halls to twentieth-century courts -- A building and litigation boom in Twentieth-Century

federal courts --
Late Twentieth-
Century United
States courts :
monumentality,
security, and
eclectic imagery --
Monuments to the
present and
museums of the
past : national
courts (and prisons)
-- Constructing
regional rights --
Multi-jurisdictional
premises : from
peace to crimes --
From "rites" to
"rights" -- Courts :
in and out of sight,
site, and cite -- An
iconography for
democratic
adjudication.
Among the finest

examples of
European
craftsmanship are
the clocks produced
for the luxury trade
in the eighteenth
century. The J. Paul
Getty Museum is
fortunate to have in
its decorative arts
collection twenty
clocks dating from
around 1680 to
1798: eighteen
produced in France
and two in
Germany. They
demonstrate the
extraordinary
workmanship that
went into both the
design and
execution of the
cases and the
intricate

movements by
which the clocks
operated. In this
handsome volume,
each clock is
pictured and
discussed in detail,
and each movement
diagrammed and
described. In
addition,
biographies of the
clockmakers and
enamellers are
included, as are
indexes of the
names of the
makers, previous
owners, and
locations. Comptes
rendus du Congrès
national des
sociétés savantes.
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sciences