

DOWNLOAD PDF WORKS BY CHARLES CORDIER EXHIBITED BETWEEN 1848 AND 1906 LAURE DE MARGERIE

Chapter 1 : Review of De Delacroix a Kandinsky: L'Orientalisme en Europe

"The most beautiful Negro is not the one who looks most like us," Cordier, / Laure de Margerie --"To have the courage of his conviction to polychromy": Charles Cordier and the sculpture of the Second Empire / Édouard Papet --The polychromy techniques of Charles Cordier / Édouard Papet --The trip to Greece, April to November

The daughter of working-class parents from Reims, she took Cuno Amiet Snowy Landscape A large painting, measuring more than four square metres, Snowy Landscape by the Swiss painter Cuno Amiet is astonishing for the disproportionately large area In order to avenge the murder of his father by But this success did not satisfy Marie Bashkirtseff at all, At the beginning of that year, Bazille was sharing his The subject, the martyrdom of the early Christians, glorifies the virtues of In , it had the highest circulation of any newspaper, with 32, Emile Bernard Breton Women with Umbrellas The Pont-Aven school brought together a very diverse group of artists who met regularly in this little village in South Finistere from the mid s onwards Emile Bernard Stoneware Pots and Apples Searching for a pure style of painting in a reaction against Naturalism, and also against Impressionism and the dissolution of forms, Emile Bernard For him, it was an opportunity to demonstrate his stylistic development, and Albert Besnard A Family In the late 19th century, the official portrait of a painter in his studio was sometimes exchanged for a more intimate view of the artist surrounded by his In he produced Jacques-Emile Blanche Thaulow and his Children Against a rapidly painted, indistinct background, evoking a cluster of trees that might appear in a "Conversation Piece" painting from 18th century England, Throughout his career he worked to inject new life into history painting The painter could not fail to Rosa Bonheur Ploughing in Nevers This scene, dated , shows the first ploughing or dressing, which was done in early autumn to break the surface of the soil and aerate it during the Pierre Bonnard The Toilet The theme of a woman at her toilet, an excuse for painting a nude, was still very common in the 20th century. As Degas had done before him with his pastels, It was exhibited in at the Salon des Pierre Bonnard The Chequered Blouse When he painted this piece in , at the beginning of his career, Pierre Bonnard had just discovered Japanese art thanks to two exhibitions in Paris, the It gave him an opportunity to paint a commonplace scene Pierre Bonnard Water Games This decorative panel is part of a set of four large paintings produced by Bonnard between and for the dining room of Misia Sert, a muse for many Pierre Bonnard Lunch by Lamplight Very early on in his career, Bonnard revealed himself to be an acute observer of family life. He portrays this intimacy with humour and tenderness. A strange animal, exaggeratedly arched on its paws, with its head drawn He opened a gallery there, where his two sons, Joseph, known as The growth in leisure in the late nineteenth He liked to capture the light in William Bouguereau The Assault The Assault is one of the works that brought the artist enormous commercial success during his lifetime, particularly in America. When exhibited at the Salon William Bouguereau The Oreads The Oreads are the nymphs of mountains and grottoes the most well known is Echo , who were said to come out in joyful, lively groups to hunt deer, chase wild Bouguereau was particularly proud of his painting Compassion! He presented it twice: William Bouguereau Dante and Virgil Having failed on two occasions to win the Prix de Rome and , Bouguereau was hungry for revenge. His early submissions to the Salon reveal this George Hendrik Breitner Moonlight The painter George Hendrik Breitner was born in Rotterdam in , but received most of his training in Amsterdam where, about , he was a pupil of Willem He did not show the This was a mark of official Edward Burne-Jones Princess Sabra This work was part of a decorative ensemble commissioned from Burne-Jones by the watercolourist Miles Birket Foster and depicts the legend of Cabanel, a painter who Gustave Caillebotte The Floor Planers This painting is one of the first representations of urban proletariat. From onwards, he won regattas on the Seine and attracted attention for his luxurious and innovative boats. Gustave Caillebotte Rooftops in the Snow snow effect At the fourth Impressionist Exhibition in , Caillebotte presented over twenty-five works. These included two roofscapes of which this is one. The identity of many of these To this end, he produced a model of The Until the s he mainly exhibited portraits. With Intimacy also called The Big

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Sister, In one huge family portrait, the painter brings together his favourite themes: Mary Cassatt Girl in the Garden A light, lively palette is characteristic of the work of Mary Cassatt, an American painter who introduced art lovers and collectors on the other side of the His great ambition was to achieve a complete fusion Problems of dating and identifying the site have long heightened the ambiguity surrounding it. The influence of his friend On many occasions during his adult life, the painter They differ in size, in the number of characters and in the During the s, the artist Pissarro was also painting Following on from the Whilst working with Pissarro, he gradually moved closer towards the Impressionist style, Once again, the subject is used to further one of

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Although true readers retain knowledge of the literary tradition, with maturity they move adventurously from past to contemporary writers, and thus from secondhand bookstores to shops that stock new publications E2. When Virginia Woolf considers reading in libraries, however, she adds gender to her distinction between types of readers. Institutional libraries, like those of the great English universities, are traditional, protected places designed mainly for the sedentary specialists of her description. She may need not only her own private space and sufficient income, but also her own library Miletic-Vejzovic Pursuing her research, she is thwarted not by library rules or officials, but by a paucity of information on women and literature. Women might read in the British Library, but its catalogue, available books, and architecture remind them constantly that they live in, and read about, a patriarchy. Virginia Woolf also worked at the London Library, a private subscription collection founded in by Thomas Carlyle. She continued to use it even after when she was infuriated by E. Woolf used the Fawcett library resources herself when she was doing research for Three Guineas. Both she and Leonard sent letters to a number of women asking for their support Snaith. Responding to some of the replies, Virginia Woolf continues the discussion of libraries suitable for women readers, especially curious and open-minded lovers of reading. These kinds of avid, unspecialized readers not only need a library, but they also need a comfortable one in which they feel welcome. It is a combined collection of many decades, with a wide variety of volumes added by numerous people at many different times. They define institutional, intellectual, and emotional networks of relationships among contemporaries as well as among people of different generations. Virginia Stephen was born in into a prominent intellectual family of evangelical philanthropists, imperialists, academics, and judges. Her father Leslie Stephen owned, before his daughter inherited them, books written and inscribed to him by his father, Sir James Stephen, among them Essays in Ecclesiastical Biography. Leslie, in turn, inscribed books to his young daughter Virginia, like J. Upon his death in , she inherited his books, more than 1, volumes of which remain in the library today Daugherty Through her father, Virginia Stephen also inherited books her mother Julia Stephen had owned. Although Julia also published Notes From Sick Rooms Smith Elder, , she exists among the books Virginia inherited primarily through the volumes she owned. After their marriage, Leslie and Julia Stephen had four more children, each of whom began receiving and then giving books. Early gifts to Virginia herself, inscribed to her not only by her father but also by other family members and friends like Vanessa and Thoby Stephen, Violet Dickinson, and Madge Vaughan, are also among the books remaining in the Leonard and Virginia Woolf Library. He died at age forty-seven, leaving his widow with nine children and a much-reduced income, which she managed with considerable common sense. Shilleto , is signed by Leonard. Because of his seven years as a colonial administrator in Ceylon now Sri Lanka , the combined library contains many books belonging both to Leonard and to his sister Bella Sidney Woolf on that country. The , seventy-volume edition of the complete works of Voltaire which Leonard had taken with him to Ceylon Woolf, L. According to his, her, and their joint interests and writing or research commitments, the Woolfs continued to add numerous books after their marriage. These included ones they authored, as they were published; review and signed copies of books published by their acquaintances and friends; as well as gift copies given to Leonard or Virginia by various people. Philosophical, psychoanalytical, and aesthetic studies are represented along with practical books on cooking and, predictably, on book printing and production Miletic-Vejzovic Some books came with fascinating inserts. Wherefore do I, Drawing a little near, prophetically, Send you a book. She explains, however, that the essay was printed in a basement by uninstructed amateurs for whom such activity is a hobby. WSU, however, founded in the late nineteenth century, is no 3,year-old Oxbridge. Since students in other fields actually outnumbered those in agriculture, the college changed its name in to the State College of

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Washington, although it retained its agricultural research and teaching mission. By the s, the Faculty Executive Committee persuaded state legislators that the institution deserved to be called a university. The combination of an egalitarian tradition and an identity as a research institution makes WSU an appropriate institutional venue for the Leonard and Virginia Woolf Library. Nor is the new addition to Holland Library like the British Museum Reading Room with the names of famous men ranged around the dome, or its U. The dome over the central atrium in the new addition added in to the Holland Library building is conical and made entirely of glass. Ian Trekkie Parsons, his executor, gave copies of books Virginia Woolf herself had written, including some translations into foreign languages from her room at Monks House, to Sussex University Library, along with copies of many books Leonard had written, manuscript materials belonging to both Woolfs, and considerable correspondence. Spater Most of the first lot, largely signed presentation copies by twentieth-century writers, was bought by the Henry Ransom Humanities Research Center at the University of Texas, Austin. According to Elwood, however, this transaction followed a much larger initial purchase. A casual communication from Nancy Lucas to the Elwoods in indicated that Fred Lucas was looking for a buyer for the Monks House books 1. WSU bought these through a London bookseller, Wm. A conversation between John Elwood and G. Donald Smith, director of Libraries at the time, authorized WSU to bid on what may have been both lots of books owned, directly or through the Bow Windows subsidiary, by Wm. These include most of the actual Hogarth Press publications, only a few of which came with the initial library purchases. Although the books were noncirculating, scholars visiting the collection could get a sense of the Woolf library as a whole. In , however, when the Humanities and Special Collections division was combined with Manuscripts-Archives under one administration, the Woolf library was dispersed and catalogued, according to the Library of Congress system, among the other books in what is now Manuscripts, Archives and Special Collections. Meanwhile, the knowledgeable staff continues to be helpful in answering mail, e-mail, and telephone inquiries as well as pulling many books and other materials for on-site reader use. This short-title catalogue facilitates some of the preliminary browsing currently difficult to do on-site. The printed short-title catalogue in combination with the online version also makes the Woolf library more accessible to those reluctant to travel to this noncirculating collection without surveying, in a preliminary way, what they might find there. There is no substitute, however, for handling the books themselves. As the appreciative, published user accounts indicate, the Library of Leonard and Virginia Woolf is available not only to sedentary, specialized readers whom Virginia Woolf would have associated with Oxbridge academic institutions, but also to interested students and general lovers of reading. Although the Woolfs were book users rather than book collectors, their books meant a lot to them. Leonard, on the other hand, kept indices in the back or marked passages in many books he read Wilson 6, Miletic-Vajzovic The Woolf library also gives readers access to many difficult-to-find, out-of-print works Lee, L. Small press publishers and printers identify instantly with the production of Hogarth Press first editions Bissinger 8. There are some letters and papers of other writers and artists as well. MASC owns, in addition, a number of striking etchings, lithographs, and book illustrations by Duncan Grant and other Bloomsbury artists, as well as art exhibition catalogues ranging from the post-Impressionist exhibitions to more recent ones of Bloomsbury art. Most of us have books in our libraries that we have read only in part or not at all. The Woolfs were no exception. Gift books and review copies were, no doubt, sometimes unwelcome or uninteresting. Indeed, now and then one finds a volume with uncut pages. Other books are obviously well used, although one cannot always be certain by which generation of readers. Drawing conclusions from a list of books the Woolfs owned, therefore, requires caution and often a look at the book itself. On the other hand, as increasing numbers of lovers of learning and lovers of reading are discovering, the Woolf library is a rich resource, a legacy worth using and preserving from two of the most prolific and influential writers and thinkers of the twentieth century. Works Cited Barber, Emma-Rose. Selected Letters of Vanessa Bell. Tenth Annual Conference on Virginia Woolf. University of Maryland, Baltimore County. Of Leslie, Libraries, and Letters. Jeanette McVicker and Laura Davis. Pace University Press, Ohio University Press, Washington State University, Washington State University Press, Stories for

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Children, Essays for Adults. Gillespie and Elizabeth Steele. Syracuse University Press, Virginia Woolf, The Uncommon Bookbinder. The Library of Leonard and Virginia Woolf. Princeton University Press, Going to Washington State: A Century of Student Life. The Spectacle of Women: Imagery of the Suffrage Campaign University of Chicago Press, An Autobiography of the Years to Harcourt Brace Jovanovich, first published Letters of Leonard Woolf. Harcourt Brace Jovanovich, The Diary of Virginia Woolf. The Essays of Virginia Woolf. The Letters of Virginia Woolf. Nigel Nicolson and Joanne Trautmann. Siniyam sahita jinarajamsaya Sacan Gotamabuda caritaya. Extra title page in English. Abbott, Evelyn, and Lewis Campbell. Life and Letters of Benjamin Jowett, M.

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Chapter 3 : Charles F. Adams-class photos on Flickr | Flickr

Provenance Private collection, United States Literature L. de Margerie and E. Papet, Facing the Other: Charles Cordier () Ethnographic Sculptor, exh. cat., Musée d'Orsay, Paris, , p. , no. Catalogue Note In the summer of the sculptor Charles Cordier spent six months living and working in Algeria.

From Augsburg to Antwerp, from Gujarat to Nagasaki this form was embellished with decorative panels based on local cultural imagery: The vogue for the distinctive Japanese lacquer-work was so widespread that it has been suggested these panels might have originated elsewhere in Southeast Asia, including Thailand, where the Japanese had trading interests, resulting in hybrid lacquer styles. It is unclear from the existing records if Sasaya was an individual lacquer worker, a representative of a workshop, a wholesaler or a merchant. The lid of this writing box is decorated with a scene of the roadstead of Batavia and the coat of arms of the city of Batavia, a dagger with laurel wreath. The scene, with Dutch ships at anchor and the coat of arms below, is based on a Dutch engraving after Hendrik Kobell by Matthias de Sallie, published in . The other known Sasaya pieces are also decorated with scenes taken from late eighteenth-century Dutch prints. His style developed under the influence of Rudolf Bonnet, the well-known Dutch painter in Bali, who had settled there in . In Japan, women in traditional dress and Geisha culture, became favourite subjects rendered in his characteristic impressionistic style. He returned from Japan in and settled with his wife in Blaricum, the Netherlands where he continued to paint, concentrating in his later career on ballet dancers. The height and corresponding scale of this pedestal table is unusual. It is based on an eighteenth-century British prototype with typical birdcage support, plain baluster-turned pedestal and tripod feet, but is considerably higher than the standard table. It would be unsuitable as a typical Western side- or tea table where the height is normally around 70cm. It would seem more suitable as a table at which one could stand while working, which raises interesting questions regarding usage and distribution of Western style furniture made in Asia. The unusual height of this table might indicate that it was made for Asian rather than European use. It is not uncommon for traditional Chinese desks, painting and study tables to be as high as 89cm. A similar birdcage-table was sold by us in , see *Uit verre streken*, February , no. The material was used for sword hilts, snuff and tobacco boxes, cutlery, jewelry and buttons. Sawasa wares were not only made in workshops in Japan but also produced in Tonkin now Vietnam , and in the eighteenth century in Batavia, capital of the Dutch commercial empire in Southeast Asia. Boxes with similar Chinese and other landscape settings are illustrated in *Sawasa, Japanese export art in black and gold* , Rijksmuseum Amsterdam, , pp. The monogram was generally restricted to plates and chargers. A key player in the development of the Japanese porcelain market was the Dutchman Zacharias Wagenaer, who arrived as chief merchant in Japan in and provided designs suitable for the European market, which contrasted with the coarser wares favoured by the Japanese. It was during this time that the most complex transfusions of styles, forms and designs took place between Japan, the West and their trading partners. These wares would have been used in combination with pewter plates, mugs and a variety of other porcelain because extensive matching dinner services, with serving dishes, tureens, sauceboats and other shapes, only became fashionable in Europe in the second half of the eighteenth century. The porcelain production at Arita was never very profitable for the Dutch because of high production and transportation costs. However, William and Mary of England decorated Hampton Court with Japanese porcelain at the end of the seventeenth century and, between and , Augustus the Strong, Elector of Saxony and King of Poland, put together his vast collection of Japanese porcelain to form the Japanese Palace Collection. The European engraving, on which the central scene is based, epitomizes the pride of the Dutch in their seaborne empire. A number of prints illustrating Holland receiving tribute from the four continents circulated in the seventeenth and eighteenth centuries. The earliest set was published in see David S. Howard, *The choice of the private trader, Zwemmer*, Another example is illustrated on p. *Japan, Edo period Copper*, covered in black lacquer and decorated in gold hiramakie with a portrait of Maurice, Elector of Saxony in low relief, the name written in

Latin capitals around the rim, the reverse with further script. The tea culture series represents all the processes from the growing of the tea bush to its final shipment and sale. Since tea was the major commodity of the trade, these watercolours found a ready market with Europeans Carl Crossman, *The decorative arts of the China Trade*, Woodbridge, p. Martyn Gregory, *From the Pearl River*, exhibition catalogue, p. A vogue for collecting portrait medallions of famous historical figures developed in the late eighteenth century. A panoramic view of Hong Kong island and the city of Victoria from Kowloon. In the harbour are paddle steamers, three-masters and sea-going junks flying various flags. Visible on the summit of the Peak is the Signalling Station and further to the west the Clock Tower, both erected in Similar paintings are in the Peabody Essex Museum, U. Small chests, such as this, and the next example, had been collected and treasured as status symbols since the sixteenth century when Katharina von Habsburg built up the largest and most impressive collection in Europe of exotica and luxury works of art for her *Kunstkammer*. Her collection of small Ceylonese ivory chests was unrivaled in Europe. The present example, as well as no. Interior view of the cabinet above right 13 Small casket Ceylon Sri Lanka, early 17th century Ivory, silver mounts Height: Gingham, who might have been the author of the engraved scenes on the tusk. The voyage on the *Sunbeam*, to which one of the central cartouches refer was undertaken by Lord and Lady Brassey, an English couple who sailed around the world in eleven months in and Brassey, *Around the world* 1853 edition, p. According to Jaffer these pieces testify to the popularity of Rococo Revival furniture with the British in India in the s Jaffer, p. The inner face of the lid is usually decorated with an elaborate, large ivory inlaid roundel surrounded by scrolling foliage and borders of ebony and ivory. In this box the centre is aptly decorated with an elephant in ivory. The interior is fitted with compartments with lids or fronts inlaid with ivory and similarly decorated and engraved to the lid. It has been suggested that the design of the exterior of these boxes is in the tradition of scallop-edged calamander bible boxes made under Dutch patronage during the eighteenth century Jaffer, p. Adaptations of this style are found in seat furniture made for Europeans on Ceylon, Java, as well as at the Cape of Good Hope. Richly carved and caned seat furniture in ebony, in a variety of Regency and other styles, were particularly popular with British high officials, planters and high-status Singhalese during the British period. Ebony easy chairs, settees and tables were ordered from local craftsmen and used not only in the large drawing rooms of the colonial houses, but probably also on verandahs. This provided an airy solution to the tropical Asian climate. An example consisting of five chair-backs and with similar carving is illustrated in R. Brohier, *Furniture of the Dutch period in Ceylon*, Colombo, pl. An unusual example in satinwood and with ebony star-inlays were sold by us in, see *Uit verre streken*, November, no. For examples of easy chairs in similar style, see our catalogue *Uit verre streken*, November, nos. It is attributed to the School of Kamasan, a village near Klungkung, capital of the Gelgel dynasty, where a Dutch military attack on the Palace of the Raja of Klungkung in led to ceremonial suicides by several hundred Balinese rather than face the humiliation of surrender. In this attack the Raja of Klungdung was killed and the royal palace burnt to the ground by Dutch forces. In his quest to save Sita, Rama enlists the monkey army of Hanuman, which leads to many dramatic and violent battles. One such battle is depicted here with the forces of good and evil set against each other. Wayang style paintings resemble the two-dimensional puppets used in traditional Javanese theatre, wayang kulit. We are grateful to Kees de Ruiter for his assistance with this catalogue entry. He was active in Indonesia in the s and s as an art teacher at secondary schools. Other paintings by Agerbeek were illustrated in our catalogue *Uit verre streken*, June, nos. The Dayak people are renowned for their singing and dancing, and the most famous is the hornbill dance. In their animist religion the hornbill is associated with the spirit world. The Dayak are the non-Muslim indigenous peoples of southern and western Borneo modern Kalimantan. Most of them live along the banks of the larger rivers as opposed to the largely Malay population of the coastal areas. In an authoritative article on Batavian furniture Jan Veenendaal wrote: Although the interior of these cabinets have compartments fitted to resemble a miniature Chinese temple, Veenendaal is of the opinion that the cabinets in the Netherlands were not used as small home altars, but as luxury items of display. The use of silver for the keyplates is therefore fitting. Chairs and settees with a solid, shaped splats and cabriole legs were

popular in the Dutch East Indies from as early as the s. Interestingly, this five-chairback settee combines both early eighteenth-century decorative carving the symmetrical motif on the knees and later rococo motifs the top of the back splats. The size of such tops, each made of a single plank of hardwood, was only possible due to the exceptional sizes attained by the amboyna tree *Pterocarpus Indicus* , indigenous to Indonesia, Malaysia, Cambodia and Thailand. These trees are known to grow up to 48m high with trunks up to 2m in diameter. Jan Veenendaal High-back chairs of this type are shown in a watercolour by C. Reimer depicting the reception by the Dutch Governor in Ceylon of an embassy from Kandy in These characteristic open armchairs with caned shield backs and cabriole legs, often lacquered in red and gold, filled the large colonial houses where twenty or thirty chairs were not uncommon. Such chairs are sometimes depicted in long rows on the open verandahs of the European elite. This closed armchair is a variation on the theme, but displaying the characteristic exaggerated arm terminals found in the open armchairs. This chair might have been lacquered originally as teak was not valued as timber for its attractiveness. Earlier in the century Indies and Cape of Good Hope desks were based on English Georgian models with plain sloping fall fronts. Jan Veenendaal 26 Commode Indonesia, Java, 18th century 27 Commode Indonesia, Java, 18th century Amboyna and rosewood, brass mounts, the serpentine-shaped top above three long drawers and a floral-caved apron, on cabriole legs ending in splayed feet. The cabriole legs and restrained moulded apron of this commode relate closely to a type of armchair made for the Dutch in Indonesia from the mid-eighteenth century. The use of burr amboyna for the drawer fronts and the side panels creates a lively decorative effect not often seen in commodes of this date. In order to support the unusually large top, local craftsmen had devised the uncharacteristic support system at the top of the pedestal. The English translation reads: A commemorative salver, A. Oostwalt , is mentioned in the list of known pieces with the mark BI, exhibited in Batavia, in as catalogue no. The Gemeentemuseum Den Haag has a commemorative salver attributed to Jacobz, illustrated in Voskuil-Groenewegen, , catalogue no. Du Chattel had studied art at the academies in The Hague and Leiden before visiting Indonesia in He exhibited regularly between and in Surabaya, Semarang, Jakarta and Yogyakarta. He exhibited his Indische Aquarellen in in The Hague. Only three eighteenth-century examples in silver are illustrated in the standard work on VOC silver by S. Boxes in ebony, ivory or tortoiseshell with silver mounts are seen more often. The richly worked keyplate, corner mounts and central medallion on the lid seem to have been based on Indian-inspired bird, flower and fish iconography used on Coromandel Coast ebony furniture produced for the Dutch in the late seventeenth century. Might the central figure on the lobed medallion, for instance, be a representation of a Hindu snake goddess nagini?

Chapter 4 : Musée d'Orsay: Painting

The Artist as Ethnographer: Charles Cordier and Race in Mid-Nineteenth-Century France Facing the Other: Charles Cordier, Ethnographic Sculptor Dahesh Museum of Art, New York, October 12, January 13, Laure de Margerie and Edouard Papet, with contributions by Christine Barthe and Maria Vigli, Facing the Other: Charles Cordier (

Wassily Kandinsky, Arab Cemetery, The exhibition also featured a second crucial publication of the work of the savants: In this exemplar of biblical Orientalism, Poynter shows the captive Israelites hauling a pair of Nubian lions – based on the two displayed in the British Museum since – towards the pylon gateway of the temple at Edfu. The backdrop includes the Great Pyramid of Giza, the temple at Philae, and the obelisk at Heliopolis. Poynter sold his slave picture in to John Hawkshaw, an eminent railway engineer. The feeling, shared by other artists and travel writers, that they were seeing a lost classical world in the modern Orient is persuasively evoked in this section of the show. In his catalogue essay, Diederer examines both the discovery of living antiquity by Delacroix and the charm of its ruins for other painters – The literary context of "The Orient within Europe" is traced in the catalogue by Robert Irwin, historian, novelist, and expert on the Alhambra and Arabic literature. Following the Moorish canvases was a colorful array of paintings by an early generation of traveling romantics: The visitor in Munich then entered a stunning room dedicated to the Abrahamic religions. He then persuaded the Protestant governor general of Algeria, Jacques-Louis Randon, to invite the monk to join a military expedition in the Babors range of the Atlas Mountains. By early June, when Vernet and the somewhat hesitant Trappist reached the two army divisions camped near the mouth of the Oued Agrioun, most of the tribes along the river had submitted to the French. The governor organized a ceremony of investiture on June 5, bestowing on some forty sheiks a red burnoose as a symbol of their office; the abbot then celebrated Mass under a cross of cork oak branches. Vernet – colonial landowner, lifelong paramilitary, and converted freethinker – was stirred, not by a battle, but by army bands and Catholic rites amid cannons and drum rolls in this bivouac near the coast of Kabylia. Jan de Hond of the Rijksmuseum, Amsterdam, who wrote the catalogue essay on the religious works, wisely refers the reader to a superb description of the Vernet painting by Peter Benson Miller. A painter who not only traveled but wrote books that still sell briskly today, Fromentin arrived in Laghouat six months after the French had ended a siege and massacred much of the population; the large, sad town still smelled of death, he wrote. On tour in the recent show was what appears to be a second version ca. In a small painting on panel, Bompard had emulated the sun-parched main street in Laghouat, a successful Fromentin picture of; returning to the Arab street motif in, Bompard moved it to the oasis near Biskra, distinguishing the figures and bleaching the shadows. The section label in Brussels was "Hedonistic Dreams. In a second catalogue essay for this section – "And the Women? Cordier is the ruling mufti of the following section, designated in Brussels "In the Name of Learning. Two objects demonstrated the French perception of a favored Algerian "type": King Wilhelm I sent his son to represent Prussia at the opening of the Suez Canal, and en route the crown prince stopped in Jerusalem, making an official entry through the Damascus Gate. Friedrich Wilhelm then accepted a gift from the Sultan to his father, the historic plot in the Muristan quarter on which the neo-Romanesque Church of the Redeemer would be built in the s. Germany had become an empire by the time Gentz traveled to Jerusalem in to document the site; adapting Palm Sunday iconography, he placed the Hohenzollern prince in the center on a white stallion and inserted himself in the right foreground on a donkey, sketching the event as if he had been there – Rather than establish a colony in the eastern Mediterranean, the Germans would negotiate a concession to build the Baghdad Railway. The Gentz canvas – as much as any Horace Vernet battle – emitted a whiff of colonial aspirations, but the penultimate section of the exhibition "Genre" was an oasis innocent of imperial schemes or demeaning subject matter fig. When it was shown at the Salon of, Jules-Antoine Castagnary – a critic who gave the name Orientalism to an artistic tendency he disdained – mentioned only a smaller painting, Arab Falconer Chrysler Museum of Art, Norfolk. Still, he conferred on

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Fromentin his highest praise: Another painting in this group in Munich won a dispensation from Castagnary at the Salon of 1874. The critic admitted that looking at the Pasini picture, he forgot his long-time hatred of Orientalism. This roomful of likable works was a boon as the exhibition path approached its end. The final room soared into modernity with *Orange Market at Blidah* by Henri Evenepoel, who died in the last week of the nineteenth century. The young Belgian traveled to Algeria in October for his health, taking a small Kodak camera. Macke painted the oils in the exhibition shortly before he fell in battle during the second month of World War I. Also hanging in this last room was an important picture by yet another Gleyre student: *A wall text* reminded visitors of the comprehensive exhibition of Islamic art held in Munich in 1874, *Masterpieces of Mohammedan Art*. Attracted perhaps by a brilliant poster by Julius Diez, Kandinsky and Macke were impressed by the display of thousands of decorative art objects and manuscripts; Henri Matisse came to Munich to see the show in May 1905. Conceived on the lines of the Villa Medici, the Villa Abd-el-Tif was established in Algiers in 1892 as a residence for artists. Rome was indeed no longer only in Rome, and the prizewinners "les Abd-el-Tif" continued to receive stipends until independence in 1962. One table displayed the abundant literature on the harem and on female travelers in the Orient, another held a panoply of books by, inspired by, and refuting Said. Browsing the previous writings of the stellar team of contributors to the *Orientalismus* catalogue gave rise to regret that their essays were not indexed. The editors did provide an alphabetical checklist by artist with illustration numbers and page references. A reader can find exhibited works, but only repeated searches through the book turn up allusions to, say, Baalbek or Biskra or to Edward Said himself. The catalogue is otherwise attractively designed, with each work reproduced in color; for some objects these are the only readily available illustrations. Equally well conceived was the Brussels website architecture. Both exhibition and catalogue handled the complex subject thoughtfully, enabling an overview of nearly a century of artists from various backgrounds, who invented their Orients with differing motives. MacKenzie in his impressive book of 1994 offered, for example, a rare opportunity to consider work by impoverished painters like Edward Lear or Gustav Bauernfeind, struggling to earn a living. Bauernfeind, who settled in Jerusalem, could be compared with Etienne Dinet, who painted in Laghouat on a travelling fellowship awarded him by the French government in 1892; Dinet would later make Algeria his second home and convert to Islam. Reasons to undertake a voyage to the Orient ranged from sex tourism to scouting for authentic Bible locations. Some artists were simply curious or convalescent, some collected costumes and studio props, and others carried out official commissions at times under military escort. That late in the twentieth century these artists faced charges of complicity with "the corporate institution for dealing with the Orient," as Said called Orientalism, prompted only a few critics to walk through the show assessing innocence or guilt of racism or colonialism. The organizers put together a fascinating, open-minded survey, allowing paintings and sculpture to drive the narrative and admitting diversity to offset stereotypes.

Chapter 5 : Photography Collections Database

Facing the other the Paris Salon in , and he soon went on to create Author: Charles Cordier, Laure de Margerie, Édouard Papet, Christine Barthe, Maria Vigli, Musée d'Orsay, Musée national des beaux-arts du Québec, Dahesh Museum of Art.

Correspondence, handwritten and typed manuscripts, galleys and page proofs, notes, photographs, clippings, financial documents, ephemera, Napoleonic-era documents, and works by others comprise the Princess Marthe Bibesco Papers and document her life, writings, and associations with notable European authors, artists, and heads of state. Numerous documents contained in this collection predate the birth of Princess Bibesco and were acquired through family. We gratefully acknowledge the assistance of the Andrew W. Mellon Foundation, which provided funds for the processing and cataloging of this collection. Biographical Sketch Princess Marthe Bibesco, a Romanian aristocrat raised mainly in France, enjoyed a successful literary career during the first half of the twentieth century. Although never formally educated, Princess Bibesco was an avid reader of classical literature and history, and she possessed a deep appreciation and understanding of contemporary European politics. Throughout her life she associated with the elite and powerful on the European continent, as well as noted literary and artistic figures. Although not formally educated beyond private primary school in Biarritz, she received additional instruction from her French governess. Her father, uncle, and maternal grandfather were also instrumental in cultivating her interest in history and politics. Her elder sister, Jeanne, died of cholera in , and her younger sister Marguerite killed herself seven years later. He was an important industrialist from a distinguished Romanian family, served as ambassador to France, and was a noted civilian aviator. He was instrumental in founding the International Aeronautic Federation and later became its president. Theirs was not a happy alliance, and Georges was unfaithful throughout their union. During the early years of her marriage Marthe found solace in reading and writing. In she published her first novel, *Les huit paradis* *The Eight Paradises* , a travel documentary based on a diplomatic trip to Persia by automobile with her husband. It won critical acclaim and was crowned by the French Academy. Two of her later novels also earned literary distinction: Although a celebrated author and laureate of the French Academy, Marthe Bibesco was never elected as a member of that body. Her early fictional works are loosely based on her own life and experiences abroad. Non-fiction works include books, stories, and articles about the many illustrious people she knew intimately: Not only did she produce a large body of published works, she was also a prolific letter-writer. Her literary endeavors also included screenplays and theatrical pieces, as well as several historical novels written under the pseudonym Lucile Decaux. He was killed in an aircraft accident in Princess Bibesco experienced first hand many of the tumultuous events of early twentieth century Europe. In , as a guest of the exiled Spanish king, she witnessed the arrival of Hitler in Rome on his official visit to Italy. She fled to France in , never to return to Romania, but her daughter and son-in-law did not manage to escape. They were placed in detention for nearly nine years by the Communist government. The postwar years brought financial difficulties to Princess Bibesco. Then in her sixties, she was responsible for supporting her two grandsons while their parents were in captivity. She had no regular source of income after her estates in Romania were confiscated by the Communists. In order to care for her family and live more comfortably, she sold family jewelry she had taken out of Romania. She also depended on the kindness of her wealthy friends. Writing became her livelihood rather than merely a lucrative hobby. Scope and Contents Correspondence, handwritten and typed manuscripts, galleys and page proofs, notes, photographs, clippings, financial documents, ephemera, Napoleonic-era documents, and works by others comprise the Princess Marthe Bibesco Papers and document her life, writings, and associations with notable European authors, artists, and heads of state. Numerous documents contained in this collection predate the birth of Princess Bibesco and were acquired through family inheritance. The Princess Marthe Bibesco Papers are organized in four series: Correspondence, boxes , consists of correspondence between Bibesco and other correspondents; II. This series

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also includes the Rapetti Collection, a Napoleonic-era collection of letters, contracts, and proclamations, which were inherited by Princess Bibesco. The bulk of the Bibesco collection is correspondence in Series I. Incoming and outgoing correspondence is interfiled and arranged alphabetically by correspondent. Also present are business letters between the Princess and various agents and publishers such as Plon, Knopf, Bernard Grasset, and others. Members of the extended Bibesco, Lahovary, and Ghika-Comanesti families with the same first names are identified by their relationship to the Princess, i. Works is alphabetical by title. Also covered here are various articles and essays Bibesco wrote for publication in periodicals such as the Saturday Evening Post, and unpublished ruminations and diaries. Found in the works series are numerous spiral notebooks possibly providing insight into the research and note taking that preceded her published works. Also included is one large bound volume which once contained letters sent to her concerning the publication of *Le perroquet vert*. These items include drawings, financial records, legal papers, postcards, photographs, receipts, contracts, a registry of Romanian births, blueprints, and souvenirs of her trip to the United States. Correspondence, 11 boxes ; B. Works by Others, 9 boxes ; and C. Third-party correspondence in Subseries A. It includes numerous letters between Valentine Ghika-Comanesti and others honoring the Princess after her death in The Rapetti Collection contains hundreds of certified copies of documents in the French National Archives Le centre historique des Archives nationales. The existence of the originals is now in some doubt, since they were removed from Paris during the German occupation and are believed to have been destroyed. The Rapetti Collection maintains its original order, though it is unclear what the assigned numeric sequence indicates.

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Chapter 6 : HISTORY OF THE CHRISTIAN CHURCH*

Charles Cordier (Cambrai - Algiers) was a fascinating sculptor who saw his own importance to both Science and Art in his work. In , the year slavery was abolished in France, he caught visitors' attention at the Salon by exhibiting a bust of a Sudanese.

These are the papers of Washington, D. Curry, whose legal career included work both as a government attorney and in his own private practice. The bulk of the papers reflect his private practice in the area of Indian affairs. For the most, the collection is made up of such materials as letters exchanged with government officials, Indians, and other attorneys; copies of legal documents; published government documents; notes; and clippings and other printed materials. Of particular significance is a subject file relating to Indian affairs. Curry Papers have been arranged into 6 series: Curry was trained in law in Chicago and practiced in that city from until , serving part of that time as secretary of the local branch of the American Civil Liberties Union. From to , he was an attorney with the United States Department of the Interior Bureau of Indian Affairs, being largely involved with matters of credit affecting Indians. In , Curry returned to Washington and set up private practice, also maintaining for a time an office in Puerto Rico. In Washington, he became the attorney for the National Congress of American Indians and from that time until the s his practice increasingly involved representation of American Indian tribes, mostly in claims against the federal government. He also often worked closely with lawyers who lived near the tribes he represented, William L. This aspect of his practice--representing Indian tribes--was largely broken up during the early s when the Commissioner of Indian Affairs began to use his powers to disapprove contracts between Curry and the tribes. In and , his official relationship with the National Congress of American Indians was also ended. After this, while Curry continued until his death to act as a consultant in Indian claims with which he had earlier been involved, his career and life developed in a different direction. Additional material relating to James E. Aileen Curry-Cloonan in December Please contact the archives to make an appointment phone: Single photocopies may be made for research purposes. Permission to publish or broadcast materials from the collection must be requested from National Museum of the American Indian Archive Center. Please submit a written request to nmaiarchives si.

Chapter 7 : Autumn_11_reviews

The positioning of these two works at the same height in Ford's studio serves as a reminder of the sculptor's sustained professional investment in, and profit from British imperial markets and colonial conflict.

The Artist as Ethnographer: Charles Cordier ; Ethnographic Sculptor, trans. It also showed how reevaluations of nineteenth-century notions of the Other can reveal more about the active ingredient of contemporary biases than new insights about representations of non-Western people. He was an innovator of nineteenth-century polychrome sculpture; his sumptuous combinations of foreign colored marbles with patinated bronzes and occasional use of enamel along with the new process of galvanoplasty metal plating caused controversy at a time when sculpture was still based on the Neoclassical legacy of whiteness. The decorative and exotic appeal of his materials, his interest in peoples of the Orient, and his attempt to create lifelike figurative work place him in the later realist phase of Orientalism. Cordier is credited with sculpting Asians he created only two such busts, and these pendants were commissioned, sub-Saharan Africans very few, if any, examples, since the models lack any specific sub-Saharan place of origin, and Europeans for the most part these are from the Mediterranean basin-Greeks and Italians-and could equally fall under the designation Orientalist, but mainly his ethnographic busts are of North Africans. The claim that his work was scientific, even in the nineteenth-century sense, is difficult to sustain, as is the assertion made in the catalog, "It is clear that the artist Cordier did not entertain any belief in the hierarchy of race. However, "beauty" and "racial equality" are not equivalent concepts. The exhibition was divided into six sections: The placement nearby of a much later full-length allegorical bronze called Love One Another, of, in which a black child and a white child with different-colored patinas embrace, reinforces that impression. Said Abdallah carries the carefully noted affiliation Mayac Tribe, Kingdom of Darfur an area of Sudan at the southernmost part of the Sahara. Beside it stood the bust of a black woman entitled African Venus, done two years later. Both works were modeled on freed slaves living in Paris, although the subjects lack Western garb and are denied a modern, Western history. The painted plaster cast in question was at the Dahesh as well. Phrenology, the study of the shape of the skull, whose bumps were thought to reveal aptitudes, intelligence, and character, was the forerunner to mid-nineteenth-century anthropological craniometry a science dealing with the measurement of the skull, and in its more popular forms was well known to the general public. We know little about the background of the bronze African Venus, conceived as the pendant of Said Abdallah. No tribe or geographic locale is given in the title, nor any specific name, although we are told that the subject had passed through the slave market and ended up in Guadeloupe before being freed several years later. Despite the fact that the bust is modestly draped, the nipples are polished, giving the effect of having been rubbed by many an admirer. The hottentot Venus, an African Bushwoman paraded around London and Paris for several years beginning in, then dissected after her death in by the naturalist Baron Georges Cuvier, was thought to embody hypersexuality, demonstrated by elongated labia and large buttocks. As Sandor oilman has shown, the hottentot Venus was central to the nineteenth-century discourse that conflated African women, as animalistic, sexual beings, with white prostitutes. This painting appeared in the Salon of, infamous among other things for the many erotic Venuses exhibited in that year. I examine and compare many individuals. I study the form of their head, the traits of the faces, the expression of their physiognomy; I examine the common characteristics of a race that I wish to represent, I appreciate them as a whole as well as in their details I arrive at an ideal type or rather the ideal type of their characteristics. I search among the individuals that I have studied and compared for the one that presents to the highest degree the reunion of the special beauties of an entire population. With his Western eye Cordier sought just the right representative of an entire population. He gives away some of his hierarchical thinking when he goes on to maintain that this most beautiful of individuals according to the standards Cordier claims are of the population itself always happens to be "of a superior class. Armand de Quatrefages, chair of anthropology at the museum beginning in, described the collections in the Anthropology Galleries in as

including "beautiful bronze busts by M. Because of their fragile state, these photographs could not travel, and the Dahesh instead presented a slide show of the same images in the second room of the exhibition. Past this, in a back corner gallery, the viewer came upon some twelve busts and two small full-scale figures crowded together. As it turned out, all were on view, but not in the same room. Of these, two were Kabyle identified by the artist as "Caucasian, Atlantic Race" , one was Coulougli of Turkish and Moorish parentage , two were Arabs identified as Caucasian one from Biscara of a "Syro-Arab family" and the other from Laghouat, in southern Algeria , two were Moors, one was a mulatto, and one was a "Jewess. One more bust, the Negro of the Sudan, was of a drummer whom Cordier met at a religious celebration in Algiers. Significantly, the Algerian busts represent the area of most intensive investigation by early ethnographers and anthropologists at a time when France searched for alliances within the population of its colony. They received much coverage in the French press, which extolled them for their courage and noble ways and likened them to the mountains in which they lived because of their supposed strength and endurance. Cordier treated his own works as "types," having nineteen of them photographed by Charles Marville in , then noting parentage and race in the resulting album. He categorized his racial types beneath the headings Caucasian, Mongolian, and Ethiopian, followed by the designation "MixedRace. Cordier seemed fascinated by the range of skin colors and physiognomic variation to be found among the Moors of Algeria. Paul Broca, who founded the Anthropological Society of Paris in , believed racial mixing eventually led to sterility in the third or fourth generation. His perspective implied doom for mixed populations. William Edwards, who had established the Ethnological Society, maintained that the essential type of one or the other parent always returned to form in subsequent generations. Others believed racial mixing was an inevitable part of the future. He became a member in and gave a lecture there on his busts in The cause of degeneration was environmental, creating differences in intellectual and moral faculties. Blacks were the most degenerate and whites the least. The scientist did not support the idea of evolution; the future for degenerate populations was bleak. When he lectured there on his ethnographic busts in he showed three bronzes that represented "the three principal types of humans: Negro or Ethiopian, Mongolian, and Caucasian. Broca contended that races had separate histories, but he did support Lamarckian evolutionary theory. Races, therefore, had the possibility of improvement. In the catalog Cordier discusses the characteristics of the formation of the head, which Broca used as his most powerful weapon to demonstrate not only racial variation but also the inferiority of nonwhites. This kind maintains the perfection and majesty of his primordial type" Fig. Some, like his Young Harem Woman, whose nipples protrude through the sheer fabric of her bodice, follow Orientalist tropes. A number of them have on garments with plunging necklines. Although the catalog authors maintain that Cordier was quite true to detail in costume, one wonders how so many of the women represented wear the ethnographic equivalent of a French bustier. The Dahesh offered a number of examples, in addition to a display of several of the more colorful sculptures, in sections four and five of the exhibition. There is, for example, a small replica of a Christopher Columbus installed in Mexico and a medallion with a bas-relief bust of Giuseppe Garibaldi. The exhibition, if conceived as truly monographic, could have been of an entirely different character. Had Cordier and his ethnographic busts been positioned within the commercial and political strategies of the second Empire, an artist of less altruistic intentions might have emerged. Said Abdallah was sculpted one year after the surrender of Emir Abd-el-Kader , which marked the end of the Holy War led against the French in North Africa although skirmishes would continue for another ten years. In , during his first trip to Algeria, Cordier conceived of a project for a monument showing "France, depicted as Minerva, goddess of wisdom, war, and the arts, disembarking in Algeria. Although the project was never realized, Cordier did receive the commission. Cordier worked on the plaster in Paris in and exhibited it in his studio early in Randon was aggressively involved in exploiting the natural resources of Algeria, including its marble. Cordier had quickly established a friendship with Randon, even sculpting busts of him and his wife. It was on that same trip that Cordier found the onyx marble he would use for many of his most impressive Algerian busts. The onyx marble was located in an ancient quarry, once used by the Romans, and recently rediscovered by a marble mason from Carrara. By this marble became an

official part of the busy industry of French marble products from quarries in Algeria. The Exposition Universelle of provided France with the opportunity to show its material gains from its North African colony. Among the products on view was the onyx marble Cordier preferred. The illustrated guide to the exposition emphasized a link via the quarry in Oran between the Roman Empire and the modern French Empire. In one case, reduced busts of African Venus and Said Abdallah were made into a clock and barometer. Mass production and industry had been emphasized by the second Empire since In that year Cordier exhibited his original bronze busts African Venus and Said Abdallah at the Great Exhibition, Crystal Palace, London, where they were purchased by Queen Victoria this is the pair located in the first room of the Dahesh exhibition. France had a reputation as the leading nation in bronze work, due to advances in technology beginning in the early nineteenth century, and a section of the exposition was devoted to French bronzes. For original busts Cordier often used materials associated with the figures he sculpted-the Kabyle Child, for example, made of white marble from Algeria, or certain North Africans reconstituted of onyx marble. Combining regional products with the people who are associated with them demonstrates a strategy of consumption that would have appealed to a second Empire invested in colonization and its rewards. As Anne Maxwell has noted of colonial photographs-which, like the Cordier busts, are forms of visual anthropology with strategies of Western intervention-when people are in a state of abjection they pose no real threat and can be inscribed with a romantic nobility; the focus can be on "beauty," which obfuscates unpleasant aspects of imperial control. The Chinese Man is both portrait and product. He rests on a low stool in the form of an abstract symbol like those found in the Shang dynasty. This, together with his golden hue, suggests ancient Chinese bronzes. Chinese Man, a wealthy tea merchant, associates himself with dynastic power through his elaborate dress and long fingernails a sign of leisure. More than any other ethnographic bust, Chinese Man turns away from the sculptor or viewer. The "inscrutable look" of a Chinese man who refuses to meet the gaze of the Western man signified elevated class in the nineteenth century. The exhibition organizers treat the fact that "these were the only Cordier busts reproduced in porcelain bisque" as a mere curiosity, making no further connection with second Empire consumerism and the vulgarization of "top-end" decorative wares. He also had a studio on the Boulevard St-Michel done in Moorish style, as well as a third home in Nice in The writing or translation from the French has an ambiguous quality that leaves points unclear. Margerie makes much of the paucity of black models in the second half of the nineteenth century, going so far as to state this as the reason for the success of cheap reproductions in plaster of the heads of African Venus and Said Abdallah sold in the United States through catalogs in the Os. Margerie offers the explanation, "By character. Cordier always preferred individual contact and eschewed the crowd," as if arrangements could not be made to sculpt individuals. She gives evidence of this by pointing to the wealthy tea merchant and his family, whom, she says, the sculptor "chose as models. In fact, Broca used many forms of cranial measurement, especially those that dealt with facial angles. Broca and other French anthropologists made use of brachycephalite and dolichocephalite indexes; that is, the relation of head width to length. Does that mean he is any more nonethnocentric or less tied into empire than Paul Gauguin, for example, some thirty-five years later? Or, for that matter, does a visit of several months really carry the same weight as settling somewhere? Yet he did not discuss Cordier as a decorator, let alone one who could "reconvert. While Albert-Ernest Carrier-Belleuse and Jean-Baptiste Carpeaux are mentioned, little is made of the similar interests these artists shared in architectural sculpture, second Empire decoration, and racial types. She discusses dates and ways in which life casts came into the collection and explains how Cordier was given the commission to sculpt the Chinese tea merchant and his wife as the result of their unwillingness to be cast or have their photographs taken. Some reproductions come from details in old photographs that are so blurry that we need to take a leap of faith that a given work has even been identified, but such uncertainties are few.

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Chapter 8 : Library of Leonard and Virginia Woolf

In addition, given Queen Victoria's widely reported purchase at the Great Exhibition of Cordier's black bronze Said Abdallah, de la Tribue de Mayac, Royaume de Darfour and polychrome bronze African Venus , both Ford's polychromy and the addition of dark wax to the surface of The Singer, potentially align Ford's neo-Egyptian.

Literature of the Renaissance. For an extended list of literature, see Voigt: Source-Book of the Ital. Tiraboschi, a Jesuit and librarian of the duke of Modena, d. Storia della Letteratura Italiana, 18 vols. Renaissance, the 7th vol. Die Cultur der Renaissance in Italien, Basel, ; 3rd ed. A series of philosophico-historical sketches on the six aspects of the Italian Renaissance, namely, the new conception of the state, the development of the individual, the revival of classic antiquity, the discovery of the world and of man, the new formation of society and the transformation of morals and religion. Wiederbelebung des classischen Alterthums oder das erste Jahrhundert des Humanismus, ; 2 vols. The Revival of Letters in the 14th and 15th Centuries. Crowned by the French Acad. Machiavelli e i suoi tempi, 3 vols. Renaissance in Italy, Lond. The most complete Engl. Also his Life of Michelangelo, etc. Italiens im Zeitalter der Renaiss. The Makers of Florence, Lond. Sketches of Dante, Giotto, Savonarola, Michelangelo. The Age of the Renaissance, "N. The Sceptics of the Ital. Rome and the Renaiss. Cromwell and Maximilian I, N. Best Italian text of the Div. Commedia is by Witte. The latest and best Ital. Campi, Turin, sqq. Vernon, based on Benvenuto da Imola, 2 vols. In verse by Rev. Norton, Boston, , new ed. Scartazzini, a native of the Grisons, Reformed minister: A Companion to Dante, by A. Concordance to the Div. Dante and the Div. Studies in Dante, 3 vols. Moore of five, Lond. The First Two Centt. The Republic, and Parties at the Time of Dante. Essays on Dante, trsl. Shadow of Dante, Edin. Sceptics of the Ital. Poets preceding him, "Boston, The Teachings of Dante, Bost. Dante, in Great Poets and their Theol. Opera omnia, Venice, ; Basel, , Laura often separately edited by Marsand, Leopardi, Carducci and others, and in all collections of the Ital. Kuhns, Great Poets of Italy, Boccaccio and the Novella in A Teacher of Dante, etc. The Medici Popes, The Medici, "Lond. Vasari, pupil of Michelangelo, d. Vasari is the basis of most works in this department. Vita scritta da lui medesimo. Jameson and Lady Eastlake: Legends of the Madonna as repres. Lectures on Art, Paris, sq. Art in Italy, etc. The first 3 vols. Golden Days of the Renaiss. Its Origin and Development, 2 vols. Adams, Bost, ; Knackfuss, trsl. Monographs on Reuchlin by Mayerhof, Berl. Erasmania, 5 vols, Ghent, "sqq. Lives of Erasmus, by H. Unterrichts his zur Mitte d. For Ulrich von Hutten: Huttens deutsche Schriften, Strauss, author of the Life of Jesus: To be completed in 4 vols. Faber In Herzog, V. Life of Dean Colet, Lond. Paris, , Stapleton, Douay, ; E. More, a grandson, ; T. Ten Tudor Statesmen, Lond. More is treated pp. Schools at the Reformation, Lond. The discussions, which issued in the Reformatory councils and which those councils fostered, were a worthy expression of an awakening freedom of thought in the effort to secure relief from ecclesiastical abuses. The movement, to which the name Renaissance has been given, was a larger and far more successful effort, achieving freedom from the intellectual bondage to which the individual man had been subjected by the theology and hierarchy of the Church. The intelligence of Italy, and indeed of Western Europe as a whole, had grown weary of the monastic ideal of life, and the one-sided purpose of the scholastic systems to exalt heavenly concerns by ignoring or degrading things terrestrial. It sought to give just recognition to man as the proprietor of the earth. It substituted the enlightened observer for the monk; the citizen for the contemplative recluse. It honored human sympathies more than conventual visions and dexterous theological dialectics. It substituted observation for metaphysics. It held forth the achievements of history. It called man to admire his own creations, the masterpieces of classical literature and the monuments of art. It bade him explore the works of nature and delight himself in their excellency. How different from the apparent or real indifference to the beauties of the natural world as shown, for example, by the monk, St. Bernard, was the attitude of Leon Battista Alberti, d. After having been taught for centuries that the literature of classic antiquity was full of snares and dangers for a Christian public, men opened their eyes and revelled with childlike delight in the discovery of ancient authors and history. Virgil sang again the

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Aeneid, Homer the Iliad and Odyssey. Cicero once more delivered his orations and Plato taught his philosophy. It was indeed an intellectual and artistic new birth that burst forth in Italy, a regeneration, as the word Renaissance means. But it was more. It was a revolt against monastic asceticism and scholasticism, the systems which cramped the free flow of bodily enthusiasm and intellectual inquiry. Beginning in Italy, this new enthusiasm spread north to Germany and extended as far as Scotland. North of the Alps, it was known as Humanism and its representatives as Humanists, the words being taken from *literae humanae*, or *humaniores*, that is, humane studies, the studies which develop the man as the proprietor of this visible sphere. In the wider sense, it comprehends the revival of literature and art, the development of rational criticism, the transition from feudalism to a new order of social organization, the elevation of the modern languages of Europe as vehicles for the highest thought, the emancipation of intelligence, and the expansion of human interests, the invention of the printing-press, the discoveries of navigation and the exploration of America and the East, and the definition of the solar system by Copernicus and Galileo,â€”in one word, all the progressive developments of the last two centuries of the Middle Ages, developments which have since been the concern of modern civilization. The most discriminating characterization of this remarkable movement came from the pen of Michelet, who defined it as the discovery of the world and man. In this twofold aspect, Burckhardt, its leading historian for Italy, has treated the Renaissance with deep philosophical insight. The period of the Renaissance lasts from the beginning of the 14th to the middle of the 16th century, from Roger Bacon, d.

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In Facing the Other: Charles Cordier () Ethnographic Sculptor, ed. Laure de Margerie and Édouard Papet, with contributions by Christine Barthe and Maria Vigli, trans. Lenora Ammon, Laurel Hirsch, and Clare Palmieri, New York: Harry N. Abrams.

We hold these truths to be self-evident, that all men are created equal, that they are endowed by their Creator with certain unalienable Rights, that among these are Life, Liberty and the pursuit of Happiness. Prudence, indeed, will dictate that Governments long established should not be changed for light and transient causes; and accordingly all experience hath shewn, that mankind are more disposed to suffer, while evils are sufferable, than to right themselves by abolishing the forms to which they are accustomed. But when a long train of abuses and usurpations, pursuing invariably the same Object evinces a design to reduce them under absolute Despotism, it is their right, it is their duty, to throw off such Government, and to provide new Guards for their future security. The history of the present King of Great Britain [George III] is a history of repeated injuries and usurpations, all having in direct object the establishment of an absolute Tyranny over these States. To prove this, let Facts be submitted to a candid world. He has refused his Assent to Laws, the most wholesome and necessary for the public good. He has forbidden his Governors to pass Laws of immediate and pressing importance, unless suspended in their operation till his Assent should be obtained; and when so suspended, he has utterly neglected to attend to them. He has refused to pass other Laws for the accommodation of large districts of people, unless those people would relinquish the right of Representation in the Legislature, a right inestimable to them and formidable to tyrants only. He has called together legislative bodies at places unusual, uncomfortable, and distant from the depository of their public Records, for the sole purpose of fatiguing them into compliance with his measures. He has dissolved Representative Houses repeatedly, for opposing with manly firmness his invasions on the rights of the people. He has refused for a long time, after such dissolutions, to cause others to be elected; whereby the Legislative powers, incapable of Annihilation, have returned to the People at large for their exercise; the State remaining in the mean time exposed to all the dangers of invasion from without, and convulsions within. He has endeavoured to prevent the population of these States; for that purpose obstructing the Laws for Naturalization of Foreigners; refusing to pass others to encourage their migrations hither, and raising the conditions of new Appropriations of Lands. He has obstructed the Administration of Justice, by refusing his Assent to Laws for establishing Judiciary powers. He has made Judges dependent on his Will alone, for the tenure of their offices, and the amount and payment of their salaries. He has erected a multitude of New Offices, and sent hither swarms of Officers to harass our people, and eat out their substance. He has kept among us, in times of peace, Standing Armies without the consent of our legislatures. He has affected to render the Military independent of and superior to the Civil power. He has combined with others to subject us to a jurisdiction foreign to our constitution and unacknowledged by our laws; giving his Assent to their Acts of pretended Legislation: For Quartering large bodies of armed troops among us: For protecting them, by a mock Trial, from punishment for any Murders which they should commit on the Inhabitants of these States: For cutting off our Trade with all parts of the world: For imposing Taxes on us without our Consent: For depriving us, in many cases, of the benefits of Trial by Jury: For transporting us beyond Seas to be tried for pretended offences: For abolishing the free System of English Laws in a neighbouring Province, establishing therein an Arbitrary government, and enlarging its Boundaries so as to render it at once an example and fit instrument for introducing the same absolute rule into these Colonies: For taking away our Charters, abolishing our most valuable Laws, and altering fundamentally the Forms of our Governments: For suspending our own Legislatures, and declaring themselves invested with power to legislate for us in all cases whatsoever. He has abdicated Government here, by declaring us out of his Protection and waging War against us. He has plundered our seas, ravaged our Coasts, burnt our towns, and destroyed the lives of our people.