

Vues Du Palais D Hiver A Saint Pa C Tersbourg

.. 6th International Congress of the Archaeology of the Ancient Near East held in Rome on May 5th-10th, 2008 (www.6icaane.it)"--Foreword.

"Le" magasin pittoresque

Сборник Русскаго историческаго общества

Le palais d'hiver

guide du lecteur et du visiteur, catalogue général et raisonné des collections qui y sont conservées

Catalogue

À Saint-Pétersbourg il y a la célèbre prison Kresty. Le personnage principal y passe presque exactement une année. Comment se rendre aux Croix, comment ils vivent, ce qu'ils mangent, où ils dorment, comment ils se lavent, raconte ce livre. À la fin, l'auteur donne des conseils sur la façon de se comporter en prison. Comment rester en vie. Comment maximiser votre santé Comment rapprocher la liberté.

A Catalogue of Autograph Letters & Manuscripts and Signed Documents ...

Sbornik

4th November - 29 November 1985

Orientalism's Interlocutors

Mémoires Anecdotiques Sur L'interieur de Palais de Napoléon

This book showcases some of the finest examples of The National Maritime Museum's collection of prints of ports from this period. Prints are analysed as commercial and art objects, rather than as simple historical records of matters maritime. The aim is to address a broad audience, including general readers of eighteenth and nineteenth century British and colonial history, those interested in ports and maritime affairs, and those with an interest in prints themselves. The eighteenth and nineteenth centuries were a period of enormous political and commercial development across the globe. Of particular importance was the revolution in transportation and communication by sea, with the concomitant growth in size and importance of the seaport. Despite growing awareness that the eighteenth and nineteenth centuries were a formative period in the development of maritime art, there has been relatively little exploration of maritime prints. This is extraordinary, since the period c.1700-1870 was a golden age of print production and saw the development of new forms of engraving such as aquatint and lithography, as well as the production of beautiful examples of line engraving and woodcut. The eighteenth and nineteenth centuries saw the establishment and expansion of major ports not just in Britain, but in continental Europe, Africa, Asia, Australia and in North and South America. The National Maritime Museum, upon which collection this book is based, is at the centre of the preservation and display of Britain's maritime heritage. Its print collection reveals the firm link between art and commerce in the development of these ports.

Némésis

Guide du voyageur à Saint-Pétersbourg ... accompagné de dix vues et d'un beau plan de Saint-Pétersbourg, etc

The Fine Arts

Ports of the World

??????? ????????

Sur le Chemin de la Paix et de l'Edification

Painting, Architecture, Photography

Satire Hebdomadaire

Prison «Crosses». 24 avril 1999 – 6 avril 2000

Grand Dictionnaire Universel [du XIXe Siecle] Francais: A-Z 1805-76

Proceedings of the 6th International Congress of the Archaeology of the Ancient Near East: Near Eastern archaeology the past, present and future : heritage and identity, ethnoarchaeological and interdisciplinary approach, results and perspectives ; visual expression and craft production in the definition of social relations and status

Until now, Orientalist art—exemplified by paintings of harems, slave markets, or bazaars—has predominantly been understood to reflect Western interpretations and to perpetuate reductive, often demeaning stereotypes of the exotic East. *Orientalism's Interlocutors* contests the idea that Orientalist art simply expresses the politics of Western domination and argues instead that it was often produced through cross-cultural interactions. Focusing on paintings and other representations of North African and Ottoman cultures, by both local artists and westerners, the contributors contend that the stylistic similarities between indigenous and Western Orientalist art mask profound interpretive differences, which, on examination, can reveal a visual language of resistance to colonization. The essays also demonstrate how marginalized voices and viewpoints—especially women's—within Western Orientalism decentered and destabilized colonial authority. Looking at the political significance of cross-cultural encounters refracted through the visual languages of Orientalism, the contributors engage with pressing recent debates about

indigenous agency, postcolonial identity, and gendered subjectivities. The very range of artists, styles, and forms discussed in this collection broadens contemporary understandings of Orientalist art. Among the artists considered are the Algerian painters Azouaou Mammeri and Mohammed Racim; Turkish painter Osman Hamdi; British landscape painter Barbara Bodichon; and the French painter Henri Regnault. From the liminal "Third Space" created by mosques in postcolonial Britain to the ways nineteenth-century harem women negotiated their portraits by British artists, the essays in this collection force a rethinking of the Orientalist canon. This innovative volume will appeal to those interested in art history, theories of gender, and postcolonial studies. Contributors. Jill Beaulieu, Roger Benjamin, Zeynep Çelik, Deborah Cherry, Hollis Clayson, Mark Crinson, Mary Roberts

Great Cities in the 19th Century

Rossiiia: Katalog 556

Sbornik russkago istoriceskago obscestva

Sur le Chemin de la Paix et de l'Edification

L'impératrice Elisabeth, Épouse D'Alexandre Ier

Elle s'appelle Barbara, Varvara en russe. Alertes et vive d'esprit, elle est admise au service de l'impératrice Élisabeth, dans l'univers éclatant et cruel de la plus éminente cour du monde. Sous la tutelle du comte Bestoujev, chancelier et maître-espion, Varvara va parfaire son éducation, de l'art de crocheter une serrure à l'acte charnel, apprenant par-dessus tout à écouter – et à saisir l'occasion qui se présente en la personne d'une svelte princesse de Zerbst du nom de Sophie, une jeune fille enjouée appelée à devenir l'indomptable Catherine la Grande. Si la cour la destine à épouser le neveu de l'impératrice, elle caresse d'autres ambitions plus nobles et plus dangereuses, et se révèle plus rusée qu'elle ne le laisse d'abord paraître. Ce dont Sophie a besoin, c'est d'une alliée dans l'enceinte de la cour, d'une observatrice loyale qui connaît les pièges, les conspirations et la duplicité qui l'entourent. Varvara va devenir la confidente de Sophie, et ensemble, les deux jeunes femmes graviront les marches du pouvoir absolu. Avec une profusion de détails et une richesse d'émotions, Eva Stachniak dépeint l'alliance secrète qui lie Varvara à Catherine à mesure que la princesse entre dans la légende, au gré d'un mariage forcé, de séductions illicites et, enfin, d'un stupéfiant coup d'État par lequel elle briguera le trône de l'Empire russe. Étayé de recherches scrupuleuses, porté par une écriture magnifique, Le palais d'Hiver nous laisse irrésistiblement entrevoir par le trou de la serrure l'un des plus grands récits de l'histoire.

La Russie en 1839

A Catalogue of ... [books] ...

The Fine Arts; Architecture, Archaeology, Books of Costume, Books & Prints ...

Collection Marxisme Leninisme

Dictionnaire Critique Et Documentaire Des Peintres, Sculpteurs, Dessinateurs & Graveurs de Tous Les Temps Et de Tous Les Pays: D-K

Catalogue raisonné.

Le Cabinet des estampes de la Bibliothèque nationale

Architecture, Archaeology, Books of Costume : Book and Prints

Prints from the National Maritime Museum, Greenwich, C.1700-1870

Catalogues

Ménage et Finances de Voltaire; avec une introduction sur les moeurs des cours et des salons au XVIIIe siècle