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| 1. Record Nr. | UNISA996396844203316 |
| Titolo | The Day-breaking, if not the sun-rising of the Gospell with the Indians in New-England [[electronic resource]] |
| Pubbl/distr/stampa | London, : Printed by Rich. Cotes for Fulk Clifton ..., 1647 |
| Descrizione fisica | [2], 25 p |
| Altri autori (Persone) | WilsonJohn <1588-1667.> ShepardThomas <1605-1649.> EliotJohn <1604-1690.> |
| Soggetti | Indians of North America - Massachusetts Massachuset Indians - Missions |
| Lingua di pubblicazione | Inglese |
| Formato | Materiale a stampa |
| Livello bibliografico | Monografia |
| Note generali | Variously attributed to John Wilson, John Eliot and Thomas Shepard. Cf. Halkett & Laing (2nd ed.); BM.; Wing. For a discussion of the question of authorship, see Proceedings of the Massachusetts Historical Society, 1890/91, v. 26 (2nd ser., v. 6) p. 392-395. Reproduction of original in Thomason Collection, British Library. |
| Sommario/riassunto | eebo-0158 |

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| 2. Record Nr. | UNINA9910495775503321 |
| Autore | Barbillon Claire |
| Titolo | Louvre : Le Collège de France et le musée du Louvre // Jessica Desclaux |
| Pubbl/distr/stampa | Paris, : Collège de France, 2020 |
| ISBN | 2-7226-0559-7 |
| Collana | Passage des disciplines |
| Altri autori (Persone) | ClaassVictor DesclauxJessica DureyPhilippe JolyCécile MartinFrançois-René Oléron EvansÉmilie RechtRoland Tchernia-BlanchardMarie |
| Soggetti | Theory of art Conservation, restoration & care of artworks History of art / art & design styles Art styles not defined by date Exhibition catalogues & specific collections Literary studies: general Museology & heritage studies Modern history to 20th century: c 1700 to c 1900 |
| Lingua di pubblicazione | Francese |
| Formato | Materiale a stampa |
| Livello bibliografico | Monografia |
| Sommario/riassunto | The fourth volume of the "Passage des disciplines" collection looks at how the discipline of art history was established at the Collège de France by forging a special link with the Musée du Louvre. Georges Lafenestre, André Michel, Paul Vitry, and René Huyghe were curators in the Department of Paintings and Drawings and the Department of Medieval, Renaissance and Modern Sculptures, before holding the Chair |

of Aesthetics and Art History, created in 1878 and once renamed “History of French Art” (1920-1925), or the municipal chair, “Psychology of Visual Arts” (1951-1976), financed by the City of Paris. By electing several curators to its chairs in this way, does the Collège de France single itself out among the institutions at which aesthetics and art history are taught? What determines the recruitment of curators? To what extent does their museum experience weigh on their appointment? Once elected, what ties do they maintain with the Louvre? Do they integrate the museum’s debates on aesthetics or historical method into their teaching at the Collège de France? Such are some of the questions that the authors of this volume explore, drawing on the archives of various institutions. This volume ensues from a study day organised by Jessica Desclaux (Sorbonne Université-Musée du Louvre/Centre Dominique-Vivant Denon) on 4 April 2019, as part of the research programme “Passage des disciplines: global history of the Collège de France, 19th-20th century”. The programme focuses on the selection process of chairs and fields of study at the Collège de France, including those that were not admitted to it and which formed a “virtual college”, from the late 18th century to the 1960s. It is directed by Antoine Compagnon, with the collaboration of Céline Surprenant, and has received financial support from PSL (2016-2019) and the République des Savoires.
