London in the middle of the 1800s was a subject endlessly sketched by artists, studied by social reformers, and discussed by writers. This comprehensive collection of drawings by Gustave Doré, France's most celebrated graphic artist of the period, presents a panoramic portrait of that engrossing city - from fashionable ladies riding in a sunlit park to ragged wretches in a shadowy side street. Here are amazingly perceptive sketches of workaday London, busy market places, the Christy Minstrels, a waterman's family, thieves gambling, the Devils' Acre in Westminster, flower girls, waifs and strays, a wedding at the Abbey, provincials in search of lodgings, a garden party, prisoners in the Newgate exercise yard, stalls at Covent Garden Opera House, and many other scenes that capture the London of a bygone era.

190 wood-engraved plates, 120 full-page: charging the windmill, traversing Spanish plains, valleys, mountains, ghostly visions of dragons, knights, flaming lake. Marvelous detail, minutiae, accurate costumes, architecture, enchantment, pathos, humor. Captions.

"Hailed as "the most illustrious of illustrators" by his contemporaries, Gustave Doré's engravings are still renowned today. His drawings appeared regularly in many historic nineteenth-century newspapers, such as the Pictorial Times or The Illustrated London News, and his illustrations for Cervantes's Don Quixote, Milton's Paradise Lost, Edgar Allan Poe's The Raven, Perrault's Fairy Tales, La Fontaine's Fables, Dante's Inferno, and the Holy Bible have ensured his place in our collective memory. Yet, the extent of Doré's genius remains largely unsung; he was both a prolific and protean artist, and a virtuoso in several disciplines. In his engravings, paintings, and sculptures, he alternated between historical, genre, and landscape tableaux, mastering monumental ensembles just as skilfully as modest, intimate, or farcical scenes. From oils on canvas in flamboyant tones to watercolours and wash drawings, Doré is an indisputable master of colour and material. His oeuvre also spans eras and geographical regions from Europe to the United States or Russia revealing his insatiable curiosity through a vast range of themes. Doré's multi-faceted work continues to provide a rich source of inspiration for cinema and comic arts alike, inscribing his enduring legacy in popular culture today."--P. [4] of cover.

Dante Alighieri's terrifying masterpiece enhanced with chilling imagery from the legendary artist, Gustave Doré is a sight to behold. Join Dante on a trip to Hell in Henry Francis Cary's translated version published with Gustave Doré's terrifying artwork. Originally printed in 1861, this Retro Hell-Bound Edition...
includes:- The original type font - Classic page layouts - Crisp digitally re-scanned and enhanced images - 8 1/2” x 11” printing - Bold new cover design - Critical explanatory notes - Chronology - The Life of Dante. Written in the 14th century, Inferno gained immense popularity in the late 19th century and stirred the imagination of contemporary artists and translators from the time. Few found inspiration in such a grand way as Doré. The immensely talented French artist created a famous series of unforgettable engravings that enhance the Divine Comedy’s journey into untold depths of sorrow, pain, and madness with impeccable detail, masterful shading, imaginative landscape work, and flawless human anatomy. Years ahead of his time, Gustave Doré’s imagery tells the story in a cinematic way, which was unusual for the time, and remains captivating today. One wonders how anyone could have possibly created the artwork for Inferno using tools from era. Enjoy Dante’s vision of Hell and Cary's translation while admiring more than 75 unforgettable illustrations in crisp detail. The Cary-Doré edition presents Dante’s thought-provoking look at the afterlife in a modern yet classical way that continues to enthral audiences well into the 21st-century.

All 100 original plates from 19th-century classic, including The Massacre of Antioch, The Road to Jerusalem, The Baptism of Infidels, The Battle of Lepanto, many more. Magnificent, royalty-free illustrations with captions.

The Rime of the Ancient Mariner is the longest major poem by the English poet Samuel Taylor Coleridge. The Rime of the Ancient Mariner relates the experiences of a sailor who has returned from a long sea voyage. The mariner stops a man who is on the way to a wedding ceremony and begins to narrate a story. The wedding-guest's reaction turns from bemusement to impatience to fear to fascination as the mariner's story progresses, as can be seen in the language style: Coleridge uses narrative techniques such as personification and repetition to create a sense of danger or serenity, depending on the mood in different parts of the poem. "The mariner's tale begins with his ship departing on its journey. Despite initial good fortune, the ship is driven south by a storm and eventually reaches Antarctic waters. An albatross appears and leads them out of the ice jam where they are stuck, but even as the albatross is praised by the ship's crew, the mariner shoots the bird. The crew is angry with the mariner, believing the albatross brought the south wind that led them out of the Antarctic. However, the sailors change their minds when the weather becomes warmer and the mist disappears. They soon find that they made a grave mistake in supporting this crime, as it arouses the wrath of spirits who then pursue the ship "from the land of mist and snow"; the south wind that had initially led them from the land of ice now sends the ship into uncharted waters near the equator, where it is becalmed." The poem may have been inspired by James Cook's second voyage of exploration (1772-1775) of the South Seas and the Pacific Ocean; Coleridge's tutor, William Wales, was the astronomer on Cook's flagship and had a strong relationship with Cook. On this second voyage Cook crossed three times into the Antarctic Circle to determine whether the fabled great southern continent existed. Critics have also suggested that the poem may have been inspired by the voyage of Thomas James into the Arctic. "Some critics think that Coleridge drew upon James's account of hardship and lamentation in writing The Rime of the Ancient Mariner."

The most comprehensive book of its kind, this gorgeous edition presents more than 500 full-color works by famous and lesser-known artists from the heyday of book and magazine illustration. Featured artists include Walter Crane, Edmund Dulac, Maxfield Parrish, Howard Pyle, Arthur Rackham, N. C. Wyeth, and many others — 101 in all. Several examples of each artist’s finest illustrations are accompanied by biographical comments and career notes. Additional artists include Victorian-era illustrator Aubrey Beardsley, noted for his compelling combinations of the erotic and grotesque; American painter Harvey Dunn, one of Howard Pyle's most accomplished students; James Montgomery Flagg, famed for his U.S. Army recruitment posters; Charles Dana Gibson, creator of the iconic Gibson Girl; Charles R. Knight, a pioneer in the depiction of dinosaurs and other prehistoric creatures; Edward Penfield, the king of poster art; Frederic Remington, whose works document the Old West; J. Allen St. John, the principal illustrator of Edgar Rice Burroughs's adventure tales; and dozens of others.
Proclaimed the most illustrious of illustrators, Gustave Dore is best known for his engravings, which appeared in editions of the Bible, Dantes Inferno, Poes The Raven, The Adventures of Don Quixote, and even in Hollywood, from King Kong to Seven. Yet the extent of his genius remains largely unknown. Here, along with his renowned illustrations, his paintings and sculptures are also examined, bringing to light the rich diversity of his talent.

The supremely talented, prodigious and influential artist Gustave Doré is best known for his intricate engravings illustrating everything from the Bible to Don Quixote to The Divine Comedy. This gorgeous book introduces you to his life, work and legacy before presenting a carefully curated selection of his finest engravings.

This definitive edition of Dante's masterpiece — translated by the great American poet Henry Wadsworth Longfellow — features stunning engravings by Gustave Doré, an eminent 19th-century illustrator of classics.

A beautiful restored collection of 100 full-page engravings from renowned artist, Gustave Doré. From the grand to the comic, to the horrible and the grotesque, the versatility and artistic genius of Gustave Doré continues to enthrall the hearts and minds of new fans around the world. This incredible Restored Special Edition of Doré’s famed Bible Gallery includes: - 100 Crisp digitally re-scanned and enhanced images - The original type font - Classic page layouts - 8 1/2” x 11” printing - Bold new cover design - Contemporary preface - Biography of Gustave Doré Originally released in 1866, Doré’s collection of stunning biblical imagery is an inspiring sight for fans of his work. His imaginative take on the classic stories of the Bible is rich with detail and personality. Readers should prepare to lose hours absorbing the seemingly infinite depth of detail contained within each masterpiece. Doré's technical brilliance shines in each of the 100 restored engravings printed in this Special Edition volume, each complete with period commentary explaining the characters and significance. -Select Engravings: - The Creation of Eve - The Tower of Bable - Samson Slaying the Lion - Solomon - Jesus fainting Under the Cross - Death on the Pale Horse - And many more About the Artist: Master artist Gustave Dorè (1832-1883), known for the lavish illustrations in Dante's Inferno, Paradise Lost, and Don Quixote, depicts the classic stories of the Bible in his meticulous style. Dorè's mastery of human anatomy, background detail, shading, and layout are on full display in every lavish print. About the Publisher: The CGR Publishing Restoration Workshop uses a vast array of computers and digital scanners to restore, preserve, and enhance the classic works of writers and artists from the 19th century. Each new release includes display-quality covers, enlarged covers, and retro fonts. Select books include Dante's Inferno Retro Hell-Bound Edition, Gustave Doré's London: A Pilgrimage, The Complete Book of Birds, A Life of George Westinghouse, The Clock Book: A Detailed Illustrated Collection of Classic Clocks, The Aeroplane Speaks, Dante's Purgatory and Paradise, and much more.

Accompanying an exhibition at the Cleveland Museum of Art last fall and now at the Dahesh Museum in New York, this catalog focuses upon the French drawings in Muriel Butkin's highly specialized collection which she has promised to the Cleveland Museum. To assemble her diverse yet nicely integrated set of drawings, Butkin started buying 18th-century French drawings when they were affordable. In the mid-1970s, with the guidance of art historian Gabriel Weisberg, she expanded her collection to include 19th-century French drawings. These drawings were counter to the mainstream impressionist and postimpressionist taste of the time and focused more on academic French subject matter such as life drawings, portraits, or compositional studies. In the preface, Butkin herself reinforces her taste by saying that drawings are much more personal and spontaneous than paintings, often demonstrating the artistic process. Foster, curator of drawings at the Cleveland Museum, and other scholars present a well-researched volume that contributes new information to a very specialized field of art history. It is greatly disappointing, however, that the bulk of the reproductions are in black and white, often missing the subtly colored tones in many of the drawings. Nonetheless, this is recommended for museum and academic libraries that support graduate programs in art history. 183 b/w illustrations
The Wes Anderson Collection: Isle of Dogs is the only book to take readers behind the scenes of the beloved auteur’s newest stop-motion animated film.

Through the course of several in-depth interviews with film critic Lauren Wilford, writer and director Wes Anderson shares the story behind Isle of Dogs’s conception and production, and Anderson and his collaborators reveal entertaining anecdotes about the making of the film, their sources of inspiration, the ins and outs of stop-motion animation, and many other insights into their moviemaking process. Previously unpublished behind-the-scenes photographs, concept artwork, and hand-written notes and storyboards accompany the text. The book also features an introduction by critics and collaborators Taylor Ramos and Tony Zhou, and a foreword by critic Matt Zoller Seitz. The fourth volume of the New York Times bestselling Wes Anderson Collection, Isle of Dogs stays true to the series with its rich design and colorful illustrations, capturing Anderson’s signature aesthetic vision and bringing the series's definitive study of Anderson's filmography up to date. Isle of Dogs tells the story of Atari Kobayashi, 12-year-old ward to corrupt Mayor Kobayashi. When, by Executive Decree, all the canine pets of Megasaki City are exiled to a vast garbage-dump called Trash Island, Atari sets off alone in a miniature Junior-Turbo Prop and flies across the river in search of his bodyguard-dog, Spots. There, with the assistance of a pack of newly-found mongrel friends, he begins an epic journey that will decide the fate and future of the entire Prefecture. The film features the voices of Bryan Cranston, Koyu Rankin, Edward Norton, Bob Balaban, Bill Murray, Jeff Goldblum, Kunichi Nomura, Akira Takayama, Greta Gerwig, Frances McDormand, F. Murray Abraham, Tilda Swinton, Akira Ito, Yoko Ono, Mari Natsuko, Harvey Keitel, Courtney B. Vance, Ken Watanabe, Scarlett Johnasson, Fisher Stevens, Nijiro Murakami, and Liev Schreiber.

This original collection assembles 86 of Doré’s best depictions of knights and their adventures from Idylls of the King, Don Quixote, Orlando Furioso, Michaud's History of the Crusades, Rabelais, and other sources.

IN the midway of this our mortal life, I found me in a gloomy wood, astray
Gone from the path direct: and e'en to tell
It were no easy task, how savage wild
That forest, how robust and rough its growth, Which to remember only, my dismay
Renews, in bitterness not far from death.
Yet to discourse of what there good befell, All else will I relate discover’d there.
How first I enter’d it I scarce can say, Such sleepy dullness in that instant weigh’d
My senses down, when the true path I left, But when a mountain’s foot I reach’d, where clos’d
The valley, that had pierc’d my heart with dread, I look’d aloft, and saw his shoulders broad
Already vested with that planet’s beam, Who leads all wanderers safe through eve

Dozens of the renowned artist's celestial beings, as created for such great literary works as the Bible, Coleridge's The Rime of the Ancient Mariner, and Milton's classic, Paradise Lost. 75 black-and-white illustrations.

In 1941 the Swiss art critic Pierre Courtion interviewed Henri Matisse while the artist was in bed recovering from a serious operation. It was an extensive interview, seen at the time as a vital assessment of Matisse's career and set to be published by Albert Skira's then newly established Swiss press. After months of complicated discussions between Courtion and Matisse, and just weeks before the book was to come out--the artist even had approved the cover design--Matisse suddenly refused its publication. A typescript of the interview now resides in Courtion's papers at the Getty Research Institute. This rich conversation, conducted during the Nazi occupation of France, is published for the first time in this volume, where it appears both in English translation and in the original French version. Matisse unravels memories of his youth and his life as a bohemian student in Gustave Moreau's atelier. He recounts his experience with collectors, including Albert C. Barnes. He discusses fame, writers, musicians, politicians, and, most fascinatingly, his travels. Chatting with Henri Matisse, introduced by Serge Guilbaut, contains a preface by Claude Duthuit, Matisse’s grandson, and essays by Yve-Alain Bois and Laurence Bertrand Doriac. The book includes unpublished correspondence and other original documents related to Courtion’s interview and abounds with details about avant-garde life, tactics, and artistic creativity in the first half of the twentieth century.
George Brant Bridgman (1865–1943) was a Canadian-American painter, writer, and teacher in the fields of anatomy and figure drawing. Bridgman taught anatomy for artists at the Art Students League of New York for some 45 years. Constructive Anatomy: Illustrated by George B. Bridgman. Excellent book of anatomical drawing instruction. Ideal for beginning to intermediate artists, begins with instruction on drawing hands and works its way through the human body giving detailed instruction on how to draw realistic human figures. The drawings that are presented here show the conceptions that have proved simplest and most effective in constructing the human figure. The eye in drawing must follow a line or a plane or a mass. In the process of drawing, this may become a moving line, or a moving plane, or a moving mass. The line, in actual construction, must come first; but as mental construction must precede physical, so the concept of mass must come first, that of plane second, that of line last. Masses of about the same size or proportion are conceived not as masses, but as one mass; those of different proportions, in respect to their movement, are conceived as wedging into each other, or as morticed or interlocking.

Gustave Moreau (1826-1898) is one of the most brilliant and enigmatic artists associated with the French Symbolist movement. This book accompanies an exhibition of some of the most extraordinary works he ever made, unseen in public for over a century. Moreau's watercolours of the 'Fables' of Jean de La Fontaine (1621-1695) were created between 1879 and 1885 for the art collector Antony Roux and their stylistic range encompasses historicism and the picturesque, orientalist fantasies and near-abstract chromatic experiments. They were exhibited to great acclaim in Paris in the 1880s and in London in 1886, where critics compared the artist to Edward Burne-Jones. One critic commented on Moreau's 'keen apprehension of the weird.' There were originally 64 works in the series, which was subsequently acquired by Miriam Alexandrine de Rothschild (1884-1965), but nearly half were lost during the Nazi era. The surviving works have not been exhibited since 1906 and they have only ever been published in black and white. This book is the first to reproduce them in colour - many shown actual size. Created at the height of the French 19th-century revival of watercolour, the variety of subject matter and technique, their colouristic effects and the sophistication of Moreau's storytelling, will be a revelation to readers. Exhibition: Waddesdon Manor, Buckinghamshire, UK (11.07.-01.11.2020) / Musée National Gustave Moreau, Paris, France (from 11.2020).

All 50 of Doré's powerful illustrations for Milton's epic poem, recounting mankind's fall from the grace of God through the work of Satan. Appropriate quotes from the text are printed with each illustration.

The long-awaited retrospective from the internationally renowned film director celebrated for his visually lush and atmospheric films. Wong Kar Wai is known for his romantic and stylish films that explore—in saturated, cinematic scenes—themes of love, longing, and the burden of memory. His style reveals a fascination with mood and texture, and a sense of place figures prominently. In this volume, the first on his entire body of work, Wong Kar Wai and writer John Powers explore Wong’s complete oeuvre in the locations of some of his most famous scenes. The book is structured as six conversations between Powers and Wong (each in a different locale), including the restaurant where he shot In the Mood for Love and the snack bar where he shot Chungking Express. Discussing each of Wong's eleven films—from As Tears Go By and Days of Being Wild to 2046 and The Grandmaster—the conversations also explore Wong’s trademark themes of time, nostalgia, and beauty, and their roots in his personal life. The first book by Wong Kar Wai, and the first comprehensive look at his oeuvre, this stunning, lavishly illustrated volume is as evocative as walking into one of Wong's lush films. With more than 250 photographs and film stills and an opening critical essay by Powers, this volume is poised to become the film book of the year.

Illustrations to the Great Classics including Paradise Lost - The Divine Comedy - Idylls of the King - Don Quixote - Orlando Furioso.
“If there is any justice in the world of books, [Esolen's] will be the standard Dante . . . for some time to come.”–Robert Royal, Crisis In this, the concluding volume of The Divine Comedy, Dante ascends from the devastation of the Inferno and the trials of Purgatory. Led by his beloved Beatrice, he enters Paradise, to profess his faith, hope, and love before the Heavenly court. Completed shortly before his death, Paradise is the volume that perhaps best expresses Dante’s spiritual philosophy about resurrection, redemption, and the nature of divinity. It also affords modern-day readers a clear window into late medieval perceptions about faith. A bilingual text, classic illustrations by Gustave Doré, an appendix that reproduces Dante’s key sources, and other features make this the definitive edition of Dante’s ultimate masterwork.


A leading Orientalist painter during the Third Republic in France, Jean-Joseph Benjamin-Constant was one of the great colourists of the period, and his work evokes the sights he had witnessed during his travels in Spain and Morocco, as well as reflecting the exotic contents of his studio. He was the creator of huge, architectural compositions, in which he set fierce-looking Moors and dispassionate odalisques. His history paintings, based on stories from the Bible and Byzantine history, were the culmination of his ventures into Orientalism, and his sparkling palette resulted in wonderfully chromatic and beautiful works. He also stands out as one of the era's great painters of decorative cycles, from his work in Paris at the Opera Comique and the Gare d'Orsay, to the Capitole in Toulouse. His reputation as a society portraitist, meanwhile, won him an international reputation among royalty and the aristocracy, particularly in England. Generously illustrated and written by an international team of specialists on late 19th-century French art, this is the first study to focus on this fascinating figure, offering new and unpublished research into the life of a famous yet today little-known artist and revealing him at work in his studio and at the Paris Salon, teaching at the Academie Julian and amidst the many foreign students and collectors who flocked round him.0Exhibition: Musée des Augustins,

This book is an in-depth biography of Dore's life and works. Dore was a prolific and popular illustrator who set the standard for the artistic expression of literary classics. Contains 300 black and white illustrations.

"IN the midway of this our mortal life, I found me in a gloomy wood, astray Gone from the path direct: and e'en to tell It were no easy task, how savage wild That forest, how robust and rough its growth, Which to remember only, my dismay

These 135 fantastic scenes depict the passion and grandeur of Dante's masterpiece — from the depths of hell onto the mountain of purgatory and up to the empyrean realms of paradise.

Comics are a uniquely autonomous art form, one that has its own rich traditions that have given rise to a remarkably vibrant contemporary scene. In this richly illustrated book, Paul Gravett traces the history of comics from the late 19th century right through to the huge current interest in manga and graphic novels and the explosion of comics on the Internet.

This casebook gathers a collection of ambitious essays about both parts of the novel (1605 and 1615) and also provides a general introduction and a bibliography. The essays range from Ramón Menéndez Pidal's seminal study of how Cervantes dealt with chivalric literature to Erich Auerbach's polemical study of Don Quixote as essentially a comic book by studying its mixture of styles, and include Leo Spitzer's masterful probe into the essential ambiguity of the novel through minute linguistic analysis of Cervantes' prose. The book includes pieces by other major Cervantes scholars, such as Manuel Durán and Edward C. Riley, as well as younger scholars like Georgina Dopico Black. All these essays ultimately seek to discover that which is peculiarly Cervantean in Don Quixote and why it is considered to be the first modern novel.

Detailed plates from the Bible: the Creation scenes, Adam and Eve, horrifying visions of the Flood, the battle sequences with their monumental crowds, depictions of the life of Jesus, 241 plates in all.

Proclaimed the most illustrious of illustrators, Gustave Dore is best known for his engravings, which appeared in editions of the Bible, Dantes Inferno, Poes The Raven, The Adventures of Don Quixote, and even in Hollywood, from King Kong to Seven. Yet the extent of his genius remains largely unknown. Here, along with his renowned illustrations, his paintings and sculptures are also examined, bringing to light the rich diversity of his talent.

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