

REGIMES OF DESCRIPTION

In the Archive of the Eighteenth Century

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Regimes Of Description In The Archive Of The Eighteenth Century

Robin Kelsey



Regimes Of Description In The Archive Of The Eighteenth Century:

Regimes of Description John B. Bender, Michael Marrinan, 2005 Regimes of Description responds to the perception however imprecise that forms of knowledge in every sector of contemporary culture are being fundamentally reshaped by the digital revolution music speech engineering diagrams weather reports works of visual art even the words most of us write are now subject as Lyotard points out in *The Inhuman* to a logic of the bit the elemental unit of electronic information It is now possible to slice graft and splice this knowledge in ways never before imagined using technologies that treat vast bodies of information as a stream of data bits Programs and technical algorithms specify the criteria for discriminating between the data stream of a Mozart string quartet and the CAT scan of a diseased organ But are these machine instructions and design parameters descriptions or merely mechanical filters And if the latter what constitutes a description of digitally encoded knowledge As a group the essays in this volume pose that question as a first attempt to write the archaeology of the nature and history of description in the digital age

Mariette and the Science of the Connoisseur in Eighteenth-Century Europe Kristel Smentek, 2017-07-05 Celebrated connoisseur drawings collector print dealer book publisher and authority on the art of antiquity Pierre Jean Mariette 1694 1774 was a pivotal figure in the eighteenth century European art world Focusing on the trajectory of Mariette's career this book examines the material practices and social networks through which connoisseurs forged the idea of art as an object of empirical and historical analysis Drawing on significant unpublished archival material as well as on histories of science publishing collecting and display this book shows how Mariette and his colleagues practices of classification and interpretation of the graphic arts gave rise to new conceptions of artistic authorship and to a history of art that transcended the biographies of individual artists To follow Mariette's career through the eighteenth century is to see that art was consolidated as a specialized category of intellectual inquiry and that style emerged as its structuring analytic device in the overlapping spaces of the collector's cabinet the connoisseur's portfolio and the dealer's shop

The Narratology of Observation Martin Wagner, 2018-11-05 How does literature evoke reality This book takes cues from the history of scientific observation to provide a new approach to this longstanding question of literary studies It reconstructs a narrative technique of literary observation in which reality appears by mimicking processes of visual perception and it traces the functioning of this technique through a wide range of European fiction from the early 18th to the late 19th centuries

Digital Memory and the Archive Wolfgang Ernst, 2012-12-20 In the popular imagination archives are remote largely obsolete institutions either antiquated inevitably dusty libraries or sinister repositories of personal secrets maintained by police states Yet the archive is now a ubiquitous feature of digital life Rather than being deleted e mails and other computer files are archived Media software and cloud storage allow for the instantaneous cataloging and preservation of data from music photographs and videos to personal information gathered by social media sites In this digital landscape the archival oriented media theories of Wolfgang Ernst are particularly relevant *Digital Memory and the Archive* the first English

language collection of the German media theorist's work brings together essays that present Ernst's controversial materialist approach to media theory and history. His insights are central to the emerging field of media archaeology which uncovers the role of specific technologies and mechanisms rather than content in shaping contemporary culture and society. Ernst's interrelated ideas on the archive, machine time and microtemporality and the new regimes of memory offer a new perspective on both current digital culture and the infrastructure of media historical knowledge. For Ernst, different forms of media systems from library catalogs to sound recordings have influenced the content and understanding of the archive and other institutions of memory. At the same time, digital archiving has become a contested site that is highly resistant to curation, thus complicating the creation and preservation of cultural memory and history. [Archive Style](#) Robin Kelsey, 2007-06-05

[Archive Style](#) successfully and beautifully reconciles or rather intertwines two viewpoints hitherto considered incompatible: the logic of the archive and the issue of individual style. Robin Kelsey shows with great historical rigor how the styles of illustrators Schott O. Sullivan and Jones emerged from the very necessities of survey work and from personal resistance to the social and political structures framing such work. [Archive Style](#) visual history at its best is a landmark study of nineteenth-century American visual and scientific culture. François Brunet, Professor of American Art and Literature, Université Paris Diderot Paris 7 France. In this stunningly original book, Robin Kelsey takes a fresh look at nineteenth-century survey prints and photographs. Insisting that the distinctive pictorial style of these pictures emerged in response to particular historical needs, he makes the case for a truly interdisciplinary approach to images. He combines an art historian's attention to artistic innovation with a historian's concern for the larger ambitions of the government surveys to argue that aesthetic style is the product of both individual talent and larger cultural constraints. Martha A. Sandweiss, Professor of American Studies and History at Amherst College. Robin Kelsey's [Archive Style](#) is by far the most stimulating, imaginative and far-reaching study of nineteenth-century American visual culture I have come across in recent years. Drawing upon a wealth of research as well as recent advances in critical theory, Kelsey persuasively reconstructs the historical conditions that in large measure determined the production and reception of survey imagery. Alan Wallach, Professor of Art and Art History and Professor of American Studies, The College of William and Mary. [Companion to the History of the Book](#) Simon Eliot, Jonathan Rose, 2019-08-08

The celebrated text on the history of the book completely revised, updated and expanded. The revised and updated edition of [The Companion to the History of the Book](#) offers a global survey of the book's history through print and electronic text. Already well established as a standard survey of the historiography of the book, this new expanded edition draws on a decade of advanced scholarship to present current research on paper printing, binding, scientific publishing, the history of maps, music and print, the profession of authorship and lexicography. The text explores the many approaches to the book from the early clay tablets of Sumer, Assyria and Babylonia to today's burgeoning electronic devices. The expert contributions delve into such fascinating topics as archives and paperwork and present new chapters on Arabic script, the Slavic, Canadian, African and

Australasian book new textual technologies and much more Containing a wealth of illustrative examples and case studies to dramatize the exciting history of the book the text is designed for academics students and anyone interested in the subject

The Invention of the Colonial Americas Byron Ellsworth Hamann,2022-09-13 The story of Seville's Archive of the Indies reveals how current views of the sixteenth and seventeenth centuries are based on radical historical revisionism in Spain in the late 1700s The Invention of the Colonial Americas is an architectural history and media archaeological study of changing theories and practices of government archives in Enlightenment Spain It centers on an archive created in Seville for storing Spain's pre 1760 documents about the New World To fill this new archive older archives elsewhere in Spain spaces in which records about American history were stored together with records about European history were dismembered The Archive of the Indies thus constructed a scholarly apparatus that made it easier to imagine the history of the Americas as independent from the history of Europe and vice versa In this meticulously researched book Byron Ellsworth Hamann explores how building layouts systems of storage and the arrangement of documents were designed to foster the creation of new knowledge He draws on a rich collection of eighteenth century architectural plans descriptions models document catalogs and surviving buildings to present a literal materially precise account of archives as assemblages of spaces humans and data assemblages that were understood circa 1800 as capable of actively generating scholarly innovation

Defoe's Footprints Robert M. Maniquis,Carl Fisher,2009-01-01 In Defoe's Footprints essays by prominent scholars of eighteenth century literature salute Maximillian E Novak's influence upon the study of Daniel Defoe Best known today as the author of Robinson Crusoe Defoe was a prolific writer in the late seventeenth and early eighteenth centuries who wrote novels essays pamphlets and poems Widely extending Novak's perspectives this volume explores Defoe's place in the English novel and in literary developments of mimesis realism and popular mythology The contributors locate Defoe in new ways within the complex symbolism and discourse of a turbulent world of burgeoning capitalism Protestantism imperialism and economic speculation With attention to Defoe's neglected writings as well as to his important works this volume uncovers his distance from and influence on modern literature paying tribute to Maximillian E Novak by presenting new ideas about and new readings of Daniel Defoe

The Poetics of Scientific Investigation in Seventeenth-Century England Claire Preston,2015-12-17 The writing of science in the period 1580 1700 is artfully diffidently carelessly boldly and above all self consciously literary The Poetics of Scientific Investigation in Seventeenth Century English Literature considers the literary textures of science writing its rhetorical figures neologisms its uses of parody romance and various kinds of verse The experimental and social practices of science are examined through literary representations of the laboratory of collaborative retirement of virtual epistolary conversation and of an imagined paradise of investigative fellowship and learning Claire Preston argues that the rhetorical generic and formal qualities of scientific writing are also the intellectual processes of early modern science itself How was science to be written in this period That question which piqued natural philosophers who

were searching for apt conventions of scientific language and report was initially resolved by the humanist rhetorical and generic skills in which they were already highly trained At the same time non scientific writers enthralled by the developments of science were quick to deploy ideas and images from astronomy optics chemistry biology and medical practices Practising scientists and inspired laymen or quasi scientists produced new adjusted or hybrid literary forms often collapsing the distinction between the factual and the imaginative between the rhetorically ornate and the plain Early modern science and its literary vehicles are frequently indistinguishable scientific practice and scientific expression mutually involved Among the major writers discussed are Montaigne Bacon Donne Browne Lovelace Boyle Sprat Oldenburg Evelyn Cowley and Dryden

Mary Wollstonecraft and Political Economy Catherine Packham,2024-02-22 Why was Wollstonecraft s landmark feminist work the *Vindication of the Rights of Woman* categorised as a work of political economy when it was first published Taking this question as a starting point Mary Wollstonecraft and Political Economy gives a compelling new account of Wollstonecraft as critic of the material moral social and psychological conditions of commercial modernity Offering thorough analysis of Wollstonecraft s major writings including her two *Vindications* her novels her history of the French Revolution and her travel writing this is the only book length study to situate Wollstonecraft in the context of the political economic thought of her time It shows Wollstonecraft as an economic as much as a political radical whose critique of the emerging economic orthodoxies of her time anticipates later Romantic thinkers This title is part of the Flip it Open Programme and may also be available Open Access Check our website Cambridge Core for details

The Idea of the Sciences in the French Enlightenment G. Matthew Adkins,2013-11-29 This book challenges common historical misperceptions of both the history of the sciences in early modern France and the history of the French Enlightenment By reexamining the moral political and social ideas of those who defended the ascendancy of the sciences this book demonstrates the evolution of political views

The Caribbean and the Medical Imagination, 1764-1834 Emily Senior,2018-04-26 During the eighteenth and nineteenth centuries the Caribbean was known as the grave of Europeans At the apex of British colonialism in the region between 1764 and 1834 the rapid spread of disease amongst colonist enslaved and indigenous populations made the Caribbean notorious as one of the deadliest places on earth Drawing on historical accounts from physicians surgeons and travellers alongside literary works Emily Senior traces the cultural impact of such widespread disease and death during the Romantic age of exploration and medical and scientific discovery Focusing on new fields of knowledge such as dermatology medical geography and anatomy Senior shows how literature was crucial to the development and circulation of new medical ideas and that the Caribbean as the hub of empire played a significant role in the changing disciplines and literary forms associated with the transition to modernity

The Sculpted Ear Ryan McCormack,2020-04-17 Sound and statuary have had a complicated relationship in Western aesthetic thought since antiquity Taking as its focus the sounding statue a type of anthropocentric statue that invites the viewer to imagine sounds the statue

might make *The Sculpted Ear* rethinks this relationship in light of discourses on aurality emerging within the field of sound studies Ryan McCormack argues that the sounding statue is best thought of not as an aesthetic object but as an event heard by people and subsequently conceptualized into being through acts of writing and performance Constructing a history in which hearing plays an integral role in ideas about anthropocentric statuary McCormack begins with the ancient sculpture of Laocoön before moving to a discussion of the early modern automaton known as Tipu's Tiger and the statue of the Commendatore in Mozart's *Don Giovanni* Finally he examines statues of people from the present and the past including the singer Josephine Baker the violinist Aleksandar Nikolov and the actor Bob Newhart with each case touching on some of the issues that have historically plagued the aesthetic viability of the sounding statue McCormack convincingly demonstrates how sounding statues have served as important precursors and continuing contributors to modern ideas about the ontology of sound technologies of sound reproduction and performance practices blurring traditional divides between music sculpture and the other arts A compelling narrative that illuminates the stories of individual sculptural objects and the audiences that hear them this book will appeal to anyone interested in the connections between aurality and statues in the Western world in particular scholars and students of sound studies and sensory history

Fiction Without Humanity Lynn

Festa, 2019-06-28 Although the Enlightenment is often associated with the emergence of human rights and humanitarian sensibility humanity is an elusive category in the literary philosophical scientific and political writings of the period *Fiction Without Humanity* offers a literary history of late seventeenth and early eighteenth century efforts to define the human Focusing on the shifting terms in which human difference from animals things and machines was expressed Lynn Festa argues that writers and artists treated humanity as an indefinite class which needed to be called into being through literature and the arts Drawing on an array of literary scientific artistic and philosophical devices the riddle the fable the microscope the novel and trompe l'oeil and still life painting *Fiction Without Humanity* focuses on experiments with the perspectives of nonhuman creatures and inanimate things Rather than deriving species membership from sympathetic identification or likeness to a fixed template early Enlightenment writers and artists grounded humanity in the enactment of capacities reason speech educability that distinguish humans from other creatures generating a performative model of humanity capacious enough to accommodate broader claims to human rights In addressing genres typically excluded from canonical literary histories *Fiction Without Humanity* offers an alternative account of the rise of the novel showing how these early experiments with nonhuman perspectives helped generate novelistic techniques for the representation of consciousness By placing the novel in a genealogy that embraces paintings riddles scientific plates and fables Festa shows realism to issue less from mimetic exactitude than from the tailoring of the represented world to a distinctively human point of view

Aesthetic Science Alexander Wragge-Morley, 2020-04-17 The scientists affiliated with the early Royal Society of London have long been regarded as forerunners of modern empiricism rejecting the symbolic and moral goals of Renaissance natural history in favor

of plainly representing the world as it really was In Aesthetic Science Alexander Wragge Morley challenges this interpretation by arguing that key figures such as John Ray Robert Boyle Nehemiah Grew Robert Hooke and Thomas Willis saw the study of nature as an aesthetic project To show how early modern naturalists conceived of the interplay between sensory experience and the production of knowledge Aesthetic Science explores natural historical and anatomical works of the Royal Society through the lens of the aesthetic By underscoring the importance of subjective experience to the communication of knowledge about nature Wragge Morley offers a groundbreaking reconsideration of scientific representation in the early modern period and brings to light the hitherto overlooked role of aesthetic experience in the history of the empirical sciences Slavery and the Invention of Dutch Art Caroline Fowler,2024-12-06 In Slavery and the Invention of Dutch Art Caroline Fowler examines the fundamental role of the transatlantic slave trade in the production and evolution of seventeenth century Dutch art Whereas the sixteenth century image debates in Europe engaged with crises around the representation of divinity Fowler argues that the rise of the transatlantic slave trade created a visual field of uncertainty around picturing the transformation of life into property Fowler demonstrates how the emergence of landscape maritime and botanical painting were deeply intertwined with slavery s economic expansion Moreover she considers how the development of one of the first art markets was inextricable from the trade in human lives as chattel property Reading seventeenth century legal theory natural history inventories and political pamphlets alongside contemporary poetry theory and philosophy from Black feminism and the African diaspora Fowler demonstrates that ideas about property personhood and citizenship were central to the oeuvres of artists such as Rembrandt van Rijn Hercules Segers Frans Post Johannes Vermeer and Maria Sibylla Merian and therefore inescapably within slavery s grasp *The Tyranny of the Straight Line* Min-Kyung Lee,2024-04-02 A revolutionary study of nineteenth century Parisian cartography and its role in shaping a modern conception of space Maps are rarely given the same attention as other print media or art forms in urban history Author Min Kyung Lee shows their rich potential in this lavishly illustrated study which brings together maps and other archival materials along with drawings and paintings She works across disciplines to examine mapping practices in the development of nineteenth century Paris and the transformative role that urban mapping had on the city s modernization Lee investigates Paris s formation as a modern city ultimately framing the practice of cartography as a catalyst for the emergence of new spatial and compositional theories Beginning with an examination of the emblematic urban plan that Napoléon III gave to the prefect of the Seine Georges Eugène Haussmann in 1853 Lee explores the significance of the map itself the means of its production through surveying the methods of its use and reception by architects engineers and administrators and its place in the visual culture of Paris s modernization At the heart of this exploration is a focus on orthography in architecture and the new quality of exactitude in modern mapping practices The precise grid structure of orthographic maps and plans evinced a sense of objectivity yet it was not without political context and social consequences as Lee demonstrates throughout

Infowhelm Heather Houser, 2020-06-16 How do artists and writers engage with environmental knowledge in the face of overwhelming information about catastrophe What kinds of knowledge do the arts produce when addressing climate change extinction and other environmental emergencies What happens to scientific data when it becomes art In *Infowhelm* Heather Houser explores the ways contemporary art manages environmental knowledge in an age of climate crisis and information overload Houser argues that the infowhelm a state of abundant yet contested scientific information is an unexpectedly resonant resource for environmental artists seeking to go beyond communicating stories about crises *Infowhelm* analyzes how artists transform the techniques of the sciences into aesthetic material repurposing data on everything from butterfly migration to oil spills and experimenting with data collection classification and remote sensing Houser traces how artists ranging from novelist Barbara Kingsolver to digital memorialist Maya Lin rework knowledge traditions native to the sciences entangling data with embodiment quantification with speculation precision with ambiguity and observation with feeling Their works provide new ways of understanding environmental change while also questioning traditional distinctions between types of knowledge Bridging the environmental humanities digital media studies and science and technology studies this timely book reveals the importance of artistic medium and form to understanding environmental issues and challenges our assumptions about how people arrive at and respond to environmental knowledge *Open Houses* Barbara Leckie, 2018-05-24 In the 1830s and 40s a new preoccupation with the housing of the poor emerged in British print and visual culture In response to cholera outbreaks political unrest and government initiatives commentators evinced a keen desire to document housing conditions and agitate for housing reform Consistently and strikingly these efforts focused on opening the domestic interiors of the poor to public view In *Open Houses* Barbara Leckie addresses the massive body of print materials dedicated to convincing the reader of the wretchedness unworthiness and antipoetic quality of the living conditions of the poor and accordingly the urgent need for architectural reform Putting these exposés into dialogue with the Victorian novel and the architectural idea the manipulation of architecture and the built environment to produce certain effects she illustrates the ways in which looking into the house animated new models for social critique and fictional form As housing conditions failed to improve despite the ubiquity of these documentary and fictional exposés commentators became increasingly skeptical about the capacity of print to generate change Focusing on *Bleak House* *Middlemarch* and *The Princess Casamassima* Leckie argues that writers offered a persuasive counterargument for the novel's intervention in social debates *Open Houses* returns the architectural idea to the central position it occupied in nineteenth century England and reconfigures how we understand innovations in the genre of the novel the agitation for social reform and the contours of nineteenth century modernity *Plaster Monuments* Mari Lending, 2022-06-14 We are taught to believe in originals In art and architecture in particular original objects vouch for authenticity value and truth and require our protection and preservation The nineteenth century however saw this issue differently In a culture of reproduction plaster casts of building

fragments and architectural features were sold throughout Europe and America and proudly displayed in leading museums. The first comprehensive history of these full scale replicas *Plaster Monuments* examines how they were produced, marketed, sold and displayed and how their significance can be understood today. *Plaster Monuments* unsettles conventional thinking about copies and originals. As Mari Lending shows, the casts were used to restore wholeness to buildings that in reality lay in ruin or to isolate specific features of monuments to illustrate what was typical of a particular building style or era. Arranged in galleries and published in exhibition catalogues, these often enormous objects were staged to suggest the sweep of history, synthesizing structures from vastly different regions and time periods into coherent narratives. While architectural plaster casts fell out of fashion after World War I, Lending brings the story into the twentieth century, showing how Paul Rudolph incorporated historical casts into the design for the Yale Art and Architecture building, completed in 1963. Drawing from a broad archive of models, exhibitions, catalogues and writings from architects, explorers, archaeologists, curators, novelists and artists, *Plaster Monuments* tells the fascinating story of a premodernist aesthetic and presents a new way of thinking about history's artifacts.

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