

## Dans Les Montagnes Sacres Orta Varallo Varese

The Riviera di Ponente, and in Piedmont and Lombardy Die Heiligen Berge Varallo, Orta Und Varese On the Rivas, and in Piedmont and Lombardy The Architect and Contract Reporter Ad vivum? City of Northern and Central Italy by Augustus J. C. Hare The Spectator Catalogo generale della libreria italiana dall'anno 1847 a tutto il 1899 Architect Cities of Northern and Central Italy Cities of Northern and Central Italy Building Practical Swiss guide The Riviera di Ponente, and in Piedmont and Lombardy The Building News and Engineering Journal Moody's Analyses of Railroad Investments Practical general continental guide, by an Englishman abroad [A.T. Gregory]. Special ed. Anglo-Amer Practical Guide for the Wintering Places of the South. Nice and the Riviera, Mentone, San Remo, Genoa and the North of Italy. (By Englishmen Abroad [A. T. Gregory and Others]). Switzerland The Israel of the Alps Augustus John Cuthbert Hare Paul Goldhardt Augustus John Cuthbert Hare Thomas Balfe Augustus John Cuthbert Hare Attilio Pagliaini Augustus John Cuthbert Hare Hare Alexander Tighe Gregory Augustus John Cuthbert Hare John Sherman Porter Alexander Tighe Gregory Karl Baedeker Alexis Muston

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the term *ad vivum* and its cognates *al vivo* *au vif* *nach dem leben* and *naer het leven* have been applied since the thirteenth century to depictions designated as from to or after the life this book explores the issues raised by this vocabulary and related terminology with reference to visual materials produced and used in europe before 1800 including portraiture botanical zoological medical and topographical images images of novel and newly discovered phenomena and likenesses created through direct contact with the object being depicted the designation *ad vivum* was not restricted to depictions made directly after the living model and was often used to advertise the claim of an image to be a faithful likeness or a bearer of reliable information viewed as an assertion of accuracy or truth *ad vivum* raises a number of fundamental questions in the area of early modern epistemology questions about the value and prestige of visual and or physical contiguity between image and original about the kinds of information which were thought important and dependably transmissible in material form and about the roles of the artist in that transmission the recent interest of historians of early modern art in how value and meaning are produced and reproduced by visual materials which do not conform to the definition of art as unique invention and of historians of science and of art in the visualisation of knowledge has placed the questions surrounding *ad vivum* at the centre of their common concerns contributors thomas balfe josé beltrán carla benzan eleanor chan robert felfe mechthild fend sachiko kusukawa pieter martens richard mulholland noa turel joanna woodall and daan van heesch

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