

Paysages De La Renaissance

Spectacle & Image in Renaissance Europe André Lascombes.1993 This collection of nineteen essays focuses on the ways in which, in England, France and Spain, the Renaissance made propagandistic, or aesthetic, use of the image in various spectacles. Under surface differences between genres, what emerges is a surprising similarity in tactics and response, which invites further questioning about image elaboration and its reception.

Formes Du Salut Emmanuelle Mercier,Erika Rabelo,Matthieu Somon.2020-05-27 Formes du salut invite à la découverte de sept sculptures et d'un panneau peint en provenance de l'abbaye de Val Duchesse. Ces œuvres font partie de la collection de l'abbé Mignot, elles ont été léguées à la Donation royale et mises en dépôt au Musée L. À travers ce livre, le Musée souhaite mettre en valeur le travail de conservation/restauration mené à l'Institut royal du patrimoine artistique (IRPA) grâce au Fonds Baillet Latour. Au-delà de son utilité pratique qui garantit le salut, la pérennité et la transmission de ce patrimoine aux générations futures, cette intervention a permis de renseigner les usages et l'historique des sculptures, souvent remaniées au gré des circonstances de leur exposition. C'est donc aussi la participation de ces oeuvres à la vie religieuse et plus précisément leur rôle dans la quête du salut par les fidèles chrétiens qui est au coeur de l'ouvrage. Emmanuelle Mercier (IRPA), Erika Rabelo (IRPA) et Matthieu Somon (UCLouvain) proposent ici une sorte de pragmatique de l'art religieux et documentent l'inscription des œuvres dans la vie culturelle de l'époque médiévale: les interactions y étaient beaucoup plus vivantes que leur présentation actuelle ne peut le laisser croire!

The Poetry of Place Louisa Mackenzie.2011-01-01 The sixteenth century in France was marked by religious warfare and shifting political and physical landscapes. Between 1549 and 1584, however, the Pléiade poets, including Pierre de Ronsard, Joachim Du Bellay, Rémy Belleau, and Antoine de Baïf, produced some of the most abiding and irenic depictions of rural French landscapes ever written. In *The Poetry of Place*, Louisa Mackenzie reveals and analyzes the cultural history of French paysage through her study of lyric poetry and its connections with landscape painting, cartography, and land use history. In the face of destructive environmental change, lyric poets in Renaissance France often wrote about idealized physical spaces, reclaiming the altered landscape to counteract the violence and loss of the period and creating in the process what Mackenzie, following David Harvey, terms 'spaces of hope.' This unique alliance of French Renaissance studies with cultural geography and eco-criticism demonstrates that sixteenth-century poetry created a powerful sense of place which continues to inform national and regional sentiment today.

Branch Library News New York Public Library.1917

Urban Poetics in the French Renaissance Elisabeth Hodges.2016-12-05 The 'city view' forms the jumping off point for this innovative study, which explores how the concept of the city relates to the idea of the self in early modern French narratives. At a time when print culture, cartography and literature emerged and developed together, the 'city view', a picture or topographic image of a city, became one of the most distinctive and popular products of the early modern period. Through a construct she calls 'urban poetics', Elisabeth Hodges draws out the relationship between the city and the self, showing the impact of the city in cultural production to be so profound that it cannot be extricated from what we know by the name of 'subjectivity'. Each chapter of the book brings focus to a crucial text that features descriptions of the self in the city (by the writers Villon, Corrozet, Scève, and Montaigne) and investigate how representations of urban experience prepared the way for the emergence of the autonomous subject. Charting a course between cartography, literary studies, and cultural history, this study opens new vistas on some of the period's defining problems: the book, the subject, the city.

Neo-Impressionist Painters Russell T. Clement,Annick Houze.1999-09-30 This reference provides biographical, historical, and critical information on Neo-Impressionist painting and its most significant painters. Neo-Impressionism, also called Divisionism and Pointillism, was one of the most innovative and startling late 19th-century French avant-garde styles. Over 2,000 books, articles, manuscripts, and audiovisual materials as well as chronologies, biographical sketches, and exhibition lists are cited. Also provided are both primary and secondary bibliographies for each artist. Secondary bibliographies capture details about each artist's life and career, relationships with other artists, work in various media, iconography, critical reception and interpretation, archival sources and more. Art scholars will appreciate the comprehensive bibliographic research contained in this one volume. Entries on Neo-Impressionism in general, on exhibitions, and the primary and secondary bibliographies of artists follow an introduction about Neo-Impressionism and a Neo-Impressionism chronology that spans the years 1881 to 1905. An index of art works and an index of personal names complete the volume.

Writers in Conflict in Sixteenth-century France Malcolm Quainton.2008 Text in English with some contributions in French.

Landscape and Sustainable Development Yves Luginbühl,Peter Howard.2016-03-09 Previously published in French by Éditions Quae, this volume presents findings of a major research programme into landscape and sustainable development. While led by French scholars, the research team and geographical scope of the project was international, collaborative and comparative. Using case studies from across Europe, the interdisciplinary team of contributors discuss the relationship between landscape as defined by the European Landscape Convention and the concept of sustainable development. This English edition has a new introduction written by Yves Luginbühl and Peter Howard. The book is then divided into three sections: Biophysical Realities and Landscape Practice; Landscape Resources-Inheritance and Renewal; Governance and Participation. Some of the topics covered, such as wind-farm landscapes, will be familiar to English language readers, but others, such as footpath economics, non-woodland trees, inter-generational equity, and the insistence on the necessary developments in governance less so.

Signs of Humanity / L'homme et ses signes Gérard Deledalle,Michel Balat,Janice Deledalle-Rhodes.2019-05-20 No detailed description available for Signs of Humanity / L'homme et ses signes.

Gardens in Art Lucia Impelluso.2007 Impelluso analyzes the constituent elements of gardens, both real and imagined, and uncovers their often-hidden symbolic meanings. Paintings and the nearly 400 works presented here provide a continuous visual record of the myriad forms of gardens.

Pamphlets .1874

Histoire de l'art du paysage Jean Baptiste Deperthes.1822

The Lure of the Sea Alain Corbin.1994-01-01 Corbin argues that with few exceptions people living before the eighteenth century knew nothing of the attractions of the coast, the visual delight of the sea, the desire to brave the force of the waves or to feel the coolness of sand against the skin. The image of the ocean in the popular consciousness was coloured by Biblical and mythical recollections of sea monsters, voracious whales, and catastrophic floods. It was perceived as sinister and unchanging, a dark, unfathomable force inspiring horror rather than attraction. These associations of catastrophe and fear in the minds of Europeans intensified the repulsion they felt towards deserted and dismal shores.

□□ .1908

In Lieu of Memory Thomas Nolden.2006-01-23 This book provides a wide-ranging analysis of French Jewish authors born after the Shoah and traces the development of the rich agenda of jeune littérature juive (young

Jewish writing) from its beginnings in the late 1970s, into the 1980s and 1990s, when it gained intense momentum. Thomas Nolden uses a wealth of biographical information to expound on his central thesis: the abrupt interruption of transmission of the Jewish heritage by assimilation, migration, and near-extirpation required these writers to reinvent themselves, their past, and their memories as Jews. Nolden provides concise readings of the fiction of more than two dozen writers of both Sephardic and Ashkenazi background living in present-day France. He demonstrates how contemporary Jewish writing has responded historically, culturally, politically, and aesthetically to developments in French society and in Jewish culture. His critical analysis of the major themes, concerns, and stylistic features of the authors' work connects Jewish writing in France to the traditions of Jewish writing both during the Diaspora and in Israel.

A Critical Bibliography of French Literature V2 16th C .

Courtly Song in Late Sixteenth-Century France Jeanice Brooks.2020-04-23 In the late sixteenth century, the French royal court was mobile. To distinguish itself from the rest of society, it depended more on its cultural practices and attitudes than on the royal and aristocratic palaces it inhabited. Using courtly song-or the air de cour-as a window, Jeanice Brooks offers an unprecedented look into the culture of this itinerant institution. Brooks concentrates on a period in which the court's importance in projecting the symbolic centrality of monarchy was growing rapidly and considers the role of the air in defining patronage hierarchies at court and in enhancing courtly visions of masculine and feminine virtue. Her study illuminates the court's relationship to the world beyond its own confines, represented first by Italy, then by the countryside. In addition to the 40 editions of airs de cour printed between 1559 and 1589, Brooks draws on memoirs, literary works, and iconographic evidence to present a rounded vision of French Renaissance culture. The first book-length examination of the history of air de cour, this work also sheds important new light on a formative moment in French history.

A History of Everyday Things Daniel Roche.2000-03-09 Things which we regard as the everyday objects of consumption (and hence re-purchase), and essential to any decent, civilised lifestyle, have not always been so: in former times, everyday objects would have passed from one generation to another, without anyone dreaming of acquiring new ones. How, therefore, have people in the modern world become 'prisoners of objects', as Rousseau put it? The celebrated French cultural historian Daniel Roche answers this fundamental question using insights from economics, politics, demography and geography, as well as his own extensive historical knowledge. Professor Roche places familiar objects and commodities - houses, clothes, water - in their wider historical and anthropological contexts, and explores the origins of some of the daily furnishings of modern life. A History of Everyday Things is a pioneering essay that sheds light on the origins of the consumer society and its social and political repercussions, and thereby the birth of the modern world.

Ingenuity in the Making Richard J. Oosterhoff, José Ramón Marcaida, Alexander Marr.2021-11-09 Ingenuity in the Making explores the myriad ways in which ingenuity shaped the experience and conceptualization of materials and their manipulation in early modern Europe. Contributions range widely across the arts and sciences, examining objects and texts, professions and performances, concepts and practices. The book considers subjects such as spirited matter, the conceits of nature, and crafty devices, investigating the ways in which ingenuity acted in and upon the material world through skill and technique. Contributors ask how ingenuity informed the "maker's knowledge" tradition, where the perilous borderline between the genius of invention and disingenuous fraud was drawn, charting the ambitions of material ingenuity in a rapidly globalizing world.

Humanistica Lovaniensia - Volume XLII Gilbert Tournoy.1993-02-15 Volume 42

Roman Antiquities in Renaissance France, 1515-65 Richard Cooper.2016-04-08 Making use of new and original material based on firsthand sources, this book interrogates the vogue for collecting, discussing, depicting, and putting to political and cultural use Roman antiquities in the French Renaissance. It surveys a range of activity from the labours of collectors and patrons to royal entries, considers attacks on the craze for the antique, and sets literary instances among a much wider spectrum of artistic endeavour. While Renaissance collecting and antiquarianism have certainly been the object of critical scrutiny, this study brings disparate fields into a single focus; and it examines not only areas of antiquarian expertise and interest (such as statues, coins, and books), but also important individual historical figures. The opening chapters deal with the role played in Rome by French ambassadors, who sent back antiques to collectors at court, who in the person of Jean Du Bellay, undertook excavations, and assembled a major personal collection, which was housed in a new villa in the ruined Baths of Diocletian. The volume includes a valuable appendix, which presents in transcription catalogues of the collections of Cardinal Jean du Bellay.

Dictionnaire Critique Et Documentaire Des Peintres, Sculpteurs, Dessinateurs & Graveurs de Tous Les Temps Et de Tous Les Pays: A.C Emmanuel Bénézit.1924

The Studio .1903

Tasting French Terroir Thomas Parker.2015-05 This book explores the origins and significance of the French concept of terroir, demonstrating that the way the French eat their food and drink their wine today derives from a cultural mythology that developed between the Renaissance and the Revolution. Through close readings and an examination of little-known texts from diverse disciplines, Thomas Parker traces terroir's evolution, providing insight into how gastronomic mores were linked to aesthetics in language, horticulture, and painting and how the French used the power of place to define the natural world, explain comportment, and frame France as a nation.

Giuliano da Sangallo and the Ruins of Rome Cammy Brothers.2022-01-25 An illuminating reassessment of the architect whose innovative drawings of ruins shaped the enduring image of ancient Rome Giuliano da Sangallo (1443-1516) was one of the first architects to draw the ruins and artifacts of ancient Rome in a systematic way. Cammy Brothers shows how Giuliano played a crucial role in the Renaissance recovery of antiquity, and how his work transformed the broken fragments of Rome's past into the image of a city made whole. Drawing new insights from the Codex Barberini and the Taccuino Senese—two exquisite collections of Giuliano's drawings on parchment—Brothers reveals how the Florentine architect devoted enormous energy to the representation of ruins, and how his studies of Rome formed an integral part of his work as a designer. She argues that Giuliano's inventive approach, which has often been mischaracterized as fantastical or naive, infused the architect's craft with the sensibilities of a poet and painter. Brothers demonstrates how his drawings form the basis for a reevaluation of the meaning and method of the Renaissance study of ancient artifacts, and brings to life the transformative moment when artists and architects began to view the fragments of ancient Rome not as broken artifacts of little interest but as objects of aesthetic contemplation. Featuring a wealth of Giuliano's magnificent drawings, this compelling book provides an incomparable lens through which to explore essential questions about the aesthetic value, significance, and the uses of the past for today's architects.

The Classical Heritage in France Gerald N. Sandy.2002 A study of the reception of Greek and Latin culture in France in the 16th and 17th centuries. There are surveys on topics as diverse as the role of French travellers to classical lands in transforming perceptible reality into narrative textuality, and the influence of ancient law in France.

Les Livres de L'année .1922

Urbanizing Nature Tim Soens, Dieter Schott, Michael Toyka-Seid, Bert De Munck.2019-01-14 What do we mean when we say that cities have altered humanity's interaction with nature? The more people are living in cities, the more nature is said to be urbanizing: turned into a resource, mobilized over long distances, controlled, transformed and then striking back with a vengeance as natural disaster. Confronting insights derived from Environmental History, Science and Technology Studies or Political Ecology, Urbanizing Nature aims to counter teleological perspectives on the birth of modern urban nature as a uniform and linear process, showing how new technological schemes, new actors and new definitions of nature emerged in cities from the sixteenth to the twentieth century.

Paysages de la Renaissance Françoise Joukovsky.1974 Peut-on retrouver le paysage où vivait l'homme de la Renaissance ? Autant le décor réel se limite dans la plupart des cas au cercle restreint du village, du jardin

ou du parc, autant la vision poétique est multiple, et recréée par l'obsession et par l'écriture. Ronsard, Du Bellay ou Scève inventent ainsi des mondes qui peu à peu deviennent familiers à leurs contemporains.

Journal of Neo-Latin Studies Gilbert Tournoy.2002 Volume 51

The Renaissance of Etching Catherine Jenkins,Nadine M. Orenstein,Freyda Spira,Peter Fuhring,Donald J. La Rocca,Anne Varick Lauder,Christof Metzger,Femke Speelberg,Ad Stijnman,Pierre Terjanian,Julia Zaunbauer.2019-10-21 The Renaissance of Etching is a groundbreaking study of the origins of the etched print. Initially used as a method for decorating armor, etching was reimagined as a printmaking technique at the end of the fifteenth century in Germany and spread rapidly across Europe. Unlike engraving and woodcut, which required great skill and years of training, the comparative ease of etching allowed a wide variety of artists to exploit the expanding market for prints. The early pioneers of the medium include some of the greatest artists of the Renaissance, such as Albrecht Dürer, Parmigianino, and Pieter Bruegel the Elder, who paved the way for future printmakers like Rembrandt, Goya, and many others in their wake. Remarkably, contemporary artists still use etching in much the same way as their predecessors did five hundred years ago. Richly illustrated and including a wealth of new information, *The Renaissance of Etching* explores how artists in Germany, the Netherlands, Italy, and France developed the new medium of etching, and how it became one of the most versatile and enduring forms of printmaking. p.p1 {margin: 0.0px 0.0px 0.0px 0.0px; font: 14.0px Verdana}

The French Mind On The Landscape Germán T. Cruz.2012-09-13 Germán T. Cruz is a landscape architect by profession and vocation with a wide path of practical engagement in urban and residential design across the USA and several countries. In addition to professional practice from his studio, Professor Cruz teaches at the Department of Landscape Architecture in the College of Architecture and Planning at Ball State University where he leads graduate and undergraduate design studios on urban design, graphic communications, parks, regional design, and open space as well as lecturing on design theory, technology and materials, contemporary history of urban design, and philosophy of landscape architecture. In 2010 he walked on the Road of Saint James through southern France and northern Spain from Le Puy en Velay to Santiago over 3000 km in 66 days. The result of this journey was a design meditation and travelogue under the title *Walking to Know* that was published recently by Xlibris. A collection of his poems has also been published in a bilingual edition (Spanish/English) under the title *Poemas Veniales/Venial Poems*.

Planning with Landscape: Green Infrastructure to Build Climate-Adapted Cities Camila Gomes Sant'Anna,Ian Mell,Luciana Bongiovanni Martins Schenk.2023-03-01 This edited volume examines how to develop a planning and design process with green infrastructure that creates technical answers to the social and ecological function of the city's climate change adaptations demands. In this context, it proposes a process that engage the values linked to the art and culture of the place, capable of generating adoption by the population and promoting the right to landscape. Since the nineteenth century, many theoretical and practical experiences have integrated urban and environmental issues, revising the understanding of nature as an object and thinking of nature and culture in conjunction. However, consensus of the methodological strategies needed to guide the development of multi-scale landscape planning and design capable of responding to the climate emergency, heritage, water, biodiversity and social inclusion, among other issues has not been achieved. Green infrastructure has emerged as a tool to link considerations of the planning and design process to examine the impact urban nature can have at a global and a local scale. The book gathers together authors from different parts of the world and disciplines to showcase conceptual thinking, best practices and methodological strategies relating to landscape planning and design with green infrastructure adapted to climate change. The topic of this book is particularly relevant to scholars, practitioners and developers around the world who have an interest in planning and environmental management, landscape architecture, and socio-cultural understandings of landscape.

Dictionnaire Critique Et Documentaire Des Peintres, Sculpteurs, Dessinateurs & Graveurs de Tous Les Temps Et de Tous Les Pays: L-Z Emmanuel Bénézit.1924

The Oxford Handbook of the Baroque John D. Lyons.2019-08-08 Few periods in history are so fundamentally contradictory as the Baroque, the culture flourishing from the mid-sixteenth to the mid-eighteenth centuries in Europe. When we hear the term *Baroque*, the first images that come to mind are symmetrically designed gardens in French chateaux, scenic fountains in Italian squares, and the vibrant rhythms of a harpsichord. Behind this commitment to rule, harmony, and rigid structure, however, the Baroque also embodies a deep fascination with wonder, excess, irrationality, and rebellion against order. The *Oxford Handbook of the Baroque* delves into this contradiction to provide a sweeping survey of the Baroque not only as a style but also as a historical, cultural, and intellectual concept. With its thirty-eight chapters edited by leading expert John D. Lyons, the Handbook explores different manifestations of Baroque culture, from theatricality in architecture and urbanism to opera and dance, from the role of water to innovations in fashion, from mechanistic philosophy and literature to the tension between religion and science. These discussions present the Baroque as a broad cultural phenomenon that arose in response to the enormous changes emerging from the sixteenth century: the division between Catholics and Protestants, the formation of nation-states and the growth of absolutist monarchies, the colonization of lands outside Europe and the mutual impact of European and non-European cultures. Technological developments such as the telescope and the microscope and even greater access to high-quality mirrors altered mankind's view of the universe and of human identity itself. By exploring the Baroque in relation to these larger social upheavals, this Handbook reveals a fresh and surprisingly modern image of the Baroque as a powerful response to an epoch of crisis.

Justice, Power and the Political Landscape Kenneth Olwig,Donald Mitchell.2019-07-09 Landscape is now on the agenda in a new way. The increasing interest in justice, power and the political landscape expresses a sea change occurring in the meaning of landscape itself, from landscape as scenery to landscape as polity and place. As Lionella Scazzosi argues The meaning of the term 'landscape' has become broader than that of a view or panorama, which characterized many national protection laws and policies until the middle of the 20th century, and that of environment or nature, to which it has often been limited during the recent years of environmentalist battles. This is reflected in the new European Landscape Convention, for which: 'Landscape' means an area, as perceived by people. The tide thus has turned towards J. B. Jackson's view of landscape as not a scenic or ecological entity but as a political or cultural entity, changing in the course of history. It is in this socio-political context that it becomes necessary to consider the role of power, and the importance of justice, in the shaping of the landscape as an area of practice and performance with both cultural and environmental implications. This book was previously published as two special issues of *Landscape Research*.

La renaissance chronique des arts et de la littérature .1840

Frans Floris (1519/20–1570): Imagining a Northern Renaissance Edward H. Wouk.2018-03-20 Frans Floris de Vriendt was among the most celebrated Netherlandish artists of the sixteenth-century, more renowned in his day than Bruegel the Elder. This book relates Floris's hybridizing art to the social, religious, and political crises reshaping his society.

Spectacle & Image in Renaissance Europe / Spectacle & Image Dans L'Europe de la Renaissance Andre Lascombes.2023-08-14 This collection of nineteen essays focuses on the ways in which, in England, France and Spain, the Renaissance made propagandistic, or aesthetic, use of the image in various spectacles. Under surface differences between genres, what emerges is a surprising similarity in tactics and response, which invites further questioning about image elaboration and its reception.

Le Paysage à la Renaissance Yves Giraud.1988

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Paysages De La Renaissance Introduction

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