

*Emblematic  
Structures in  
Renaissance  
French Culture*



DANIEL RUSSELL

# Emblematic Structures In Renaissance French Culture

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## **Emblematic Structures In Renaissance French Culture:**

*Emblematic Structures in Renaissance French Culture* Daniel Russell, 1995-12-15 The emblem and the device or impresa as it was called in Italy were the most direct and telling manifestations of a mentality that played a significant role in the discourse and art in Western Europe between the late Middle Ages and the mid eighteenth century In the history of Western symbolism the emblematic sign forms a bridge between late medieval allegory and the Romantic metaphor These intricate combinations of picture and text where the picture completes the ellipses of an epigrammatic text and where the text fixes the intention of the pictured signs provide useful clues to the way pictures in general were read and textual descriptions visualized in early modern Europe Daniel Russell demonstrates how the emblematic forms emerged from the way illustrations were used in late medieval French manuscript culture how the forms were later disseminated in France and how they functioned within early modern French culture and society He also attempts to show how the guiding principles behind the composition of emblems influenced the production of courtly decoration ceremony and propaganda as well as the composition of literary texts as different as Maurice Scève's *Delie* Montaigne's *Essais* and Du Bartas's *Sepmaine* **The**

**Seventeenth-century French Emblem** Alison Saunders, 2000 *Emblematics and Seventeenth-century French Literature*

Laurence Grove, 2000 **Text/Image Mosaics in French Culture** Laurence Grove, 2017-03-02 This study compares text image interaction as manifested in emblem books and related forms and the modern bande dessinée or French language comic strip It moves beyond the issue of defining the emblematic genre to examine the ways in which emblems and their modern counterparts interact with the surrounding culture and what they disclose about that culture Drawing largely on primary material from the Bibliothèque nationale de France and from Glasgow University Library's Stirling Maxwell Collection of emblem literature Laurence Grove builds on the ideas of Marshall McLuhan Elizabeth Eisenstein and more recently Neil Rhodes and Jonathan Sawday Divided into four sections Theoretics Production Thematics and Reception Text Image Mosaics in French Culture broaches topics such as theoretical approaches past and present to text image forms the question of narrative within the scope of text image creations and the reuse of visual iconography for diametrically opposed political or religious purposes The author argues that despite the gap in time between the advent of emblems and that of comic strips the two forms are analogous in that both are the products of a parallel mentality The mindsets of the periods that popularised these forms have certain common features related to repeated social conditions rather than to the pure evolution over time Grove's analysis and historical contextualisation of that mentality provide insight into our own popular culture forms not only the comic strip but also other hybrid media such as advertising and the Internet His juxtaposition of emblems and the bande dessinée increases our understanding of all such combinations of picture and text **Emblematic Strategies in Pre-Raphaelite Literature** Heather McAlpine, 2019-10-14 In this book Heather McAlpine argues that emblematic strategies play a more central role in Pre-Raphaelite poetics than has been acknowledged and that reading Pre

Raphaelite works with an awareness of these strategies permits a new understanding of the movement's engagements with ontology religion representation and politics The emblem is a discursive practice that promises to stabilize language in the face of doubt making it especially interesting as a site of conflicting responses to Victorian crises of representation Through analyses of works by the Pre Raphaelite Brotherhood Christina Rossetti Dante Gabriel Rossetti Gerard Manley Hopkins A C Swinburne and William Morris Emblematic Strategies examines the Pre Raphaelite movement's common goal of conveying truth while highlighting differences in its adherents approaches to that task

**The Art of Meditation and the French Renaissance Love Lyric** Michael Giordano,2010-01-01 The Art of Meditation and the French Renaissance Love Lyric examines the poetics of meditation in the French love lyric at the height of the Lyonnais Renaissance as illustrated by one of the country's most prominent writers Maurice Scève's *Le premier sonnet* is the first French sequence of poems devoted to a single woman in the manner of Petrarch's *Rime* It is also the first Renaissance work to use emblems in a sustained work on love At their core most amatory lyrics involve a triple relation among lover beloved and the meaning of love Whether the poet lover is a man or woman poetic discourse generally takes the form of an interior monologue frequently intermingled with direct and indirect address to the beloved Though the dominant quality of this lyric is personal introspection Michael Giordano finds *Le premier sonnet* to be consistent with traditions of Christian meditation He argues that the amatory lyric served as a vehicle for contests of value and paradigm change not only because it was conditioned both by sacred and profane sources but also because it occurred at a time of religious upheaval and scientific revolution

**The French Emblem** Laurence Grove, Daniel S. Russell,2000 *Complète les deux ouvrages publiés dans la même collection d'Alison Saunders Stephen Rawles et Alison Adams L'index des noms et des lieux enrichit la bibliographie des oeuvres secondaires consacrées aux emblèmes français et en facilite l'utilisation*

**Emblems and Alchemy** Alison Adams, Stanton J. Linden,1998 *Encyclopedia of Renaissance Philosophy*

Marco Sgarbi,2022-10-27 Gives accurate and reliable summaries of the current state of research It includes entries on philosophers problems terms historical periods subjects and the cultural context of Renaissance Philosophy Furthermore it covers Latin Arabic Jewish Byzantine and vernacular philosophy and includes entries on the cross fertilization of these philosophical traditions A unique feature of this encyclopedia is that it does not aim to define what Renaissance philosophy is rather simply to cover the philosophy of the period between 1300 and 1650

**Animals as Disguised Symbols in Renaissance Art** Simona Cohen,2008 The relationship between medieval animal symbolism and the iconography of animals in the Renaissance has scarcely been studied Filling a gap in this significant field of Renaissance culture in general and its art in particular this book demonstrates the continuity and tenacity of medieval animal interpretations and symbolism disguised under the veil of genre religious or mythological narrative and scientific naturalism An extensive introduction dealing with relevant medieval and early Renaissance sources is followed by a series of case studies that illustrate ways in which Renaissance artists revived conventional animal imagery in unprecedented contexts investing them with new meanings on a

social political ethical religious or psychological level often by applying exegetical methodology in creating multiple semantic and iconographic levels Brill's Studies on Art History and Intellectual History vol 2 **The World Upside Down in 16th-Century French Literature and Visual Culture** Vincent Robert-Nicoud, 2018-09-11 In *The World Upside Down in 16th Century French Literature and Visual Culture* Vincent Robert Nicoud offers an interdisciplinary account of the topos of the world upside down in early modern France To call something topsy turvy in the sixteenth century is to label it as abnormal The topos of the world upside down evokes a world in which everything is inside out and out of bounds fish live in trees children rule over their parents and rivers flow back to their source The world upside down proves to be key in understanding how the social political and religious turmoil of sixteenth century France was represented and conceptualised and allows us to explore the dark side of the Renaissance by unpacking one of its most prevalent metaphors [Bibliography of Emblematic Manuscripts](#) Sandra Sider, 1992-03-04 Multiple indices provide full access to the manuscript descriptions topics and genres titles artists translators dedicatees additional names provenance including dealers and auction houses dates of production and places of production All shelfmarks are listed separately by collection and city keyed to the entry number for each manuscript Many entries include notes of iconographic artistic or literary interest A lengthy secondary bibliography completes the volume Only sixty eight of these manuscripts have been published and many of the 200 named authors are not normally known as creators of emblematic works Approximately one third of the manuscripts have never been described in a printed catalogue **Mandelstam's Worlds** Andrew Kahn, 2020-07-28 Rightly appreciated as a poet's poet Mandelstam has been habitually read as a repository of learned allusion Yet as Seamus Heaney observed his work is as firmly rooted in both an historical and cultural context as real as Joyce's *Ulysses* or Eliot's *Waste Land* Great lyric poets offer a cross section of their times and Mandelstam's poems represent the worlds of politics history art and ideas about intimacy and creativity The interconnections between these domains and Mandelstam's writings are the subject of this book showing how engaged the poet was with the history social movements political ideology and aesthetics of his time The importance of the book also lies in showing how literature no less than history and philosophy enables readers to confront the huge upheaval in outlook can demand of us thinking with poetry is to think through the moral compromise and tension felt by individuals in public and private contexts and to create out of art experience in itself The book further innovates by integrating a new comprehensive discussion of the Voronezh Notebooks one of the supreme achievements of Russian poetry This book considers the full political dimension of works that explore the role of the poet as a figure positioned within society but outside the state caught between an ideal of creative independence and a devotion to the original ameliorative ideals of the revolution [Emblems and the Natural World](#) Paul J. Smith, Karl A.E. Enenkel, 2017-09-11 Since its invention by Andrea Alciato the emblem is inextricably connected to the natural world Alciato and his followers drew massively their inspiration from it For their information about nature the emblem authors were greatly indebted to ancient natural history the medieval

bestiaries and the 15th and 16th century proto emblematics especially the imprese The natural world became the main topic of for instance Camerarius's botanical and zoological emblem books and also of the applied emblematics in drawings and decorative arts Animal emblems are frequently quoted by naturalists Gesner Aldrovandi This interdisciplinary volume aims to address these multiple connections between emblematics and Natural History in the broader perspective of their underlying ideologies scientific artistic literary political and or religious Contributors Alison Saunders Anne Rolet Marisa Bass Bernhard Schirg Maren Biederbick Sabine Kalff Christian Peters Frederik Knegtel Agnes Kusler Aline Smeesters Astrid Zenker Tobias Bulang Sonja Schreiner Paul Smith and Karl Enenkel *Visual Words and Verbal Pictures* Alison M. Saunders, Peter Davidson, 2005

**The Painted Closet of Lady Anne Bacon Drury** H.L. Meakin, 2017-07-05 Lady Anne Bacon Drury 1572-1624 was the granddaughter and niece of two of England's Lord Keepers of the Great Seal Sir Nicholas Bacon and Sir Francis Bacon Lady Anne was also the friend and patroness of John Donne and Joseph Hall however she deserves to be remembered in her own right Within her massive country house Lady Anne created a tiny painted room that she seems to have used as a kind of three dimensional book The walls consisted of panels of pictures and mottoes grouped under Latin sentences These panels can still be viewed in a Suffolk museum Christchurch Mansion in Ipswich Some panels point to classical and Biblical sources and to popular emblem books The sources of other panels are more recondite while still others are original compositions by Lady Anne The panels exhibit a contemptus mundi theme and reflect a struggle with ambition pride and even despair Some panels also appear to register carefully veiled but pointed critiques of political and religious events and figures Lady Anne's painted closet or architext is thus relevant to a wide range of early modern scholarship in various disciplines but is as yet largely unappreciated For the first time in four hundred years this book fully describes the closet and places it in its personal social intellectual and aesthetic contexts It argues for the painted closet's importance for understanding early modern conceptualizations of private and public spaces and for illuminating fundamental early modern habits of seeing and reading especially combinations of text and image Finally this book explores the closet as an example of the ingenious ways in which female subjectivity found ways to express itself even within the constraints of early modern patriarchal society in England

The Low Countries as a Crossroads of Religious Beliefs, 2004-07-01 Situated at the crossroads of important trade routes the bustling seaports of the Low Countries not only traded cargoes of grain and timber silk and spices woollen cloth and splendidly executed altarpieces but also manuscripts and books news information ideas and gossip Thus the Netherlands were touched by the evangelical Reformation movement at an early stage and played an increasingly important role as a crossroads for religious and philosophical ideas serving as an intermediary between different parts of the world The third volume of *Intersections* is devoted to this aspect of the intertraffic of the mind Thirteen authors from various disciplines address issues such as How open were the various religious groups to new points of view and how did they react to each other's opinion How did they get familiar with new insights and different attitudes and what was the

role of trade and traffic in spreading them How important was the part played by the various church and civil authorities on the different levels of local regional and national government Contributors include Paul Arblaster Pieta van Beek Ralph Dekoninck Jeanine De Landtsheer Agn s Guiderdoni Brusl Jason Harris Christine Kooi Fred van Lieburg Guido Marnef Mia M Mochizuki Henk van Nierop Charles H Parker P J Schuffel and J J V M de Vet

**Schooling and Society** Alasdair A. MacDonald, Michael W. Twomey, 2004 The present volume number VI in the series Groningen Studies in Cultural Change offers a selection of papers presented at the International Conference Knowledge and Learning held in Groningen in November 2001 It is the second of three volumes The first volume V in the series entitled Learned Antiquity Scholarship and Society in the Near East the Greco Roman World and the Early Medieval West has been edited by Alasdair A MacDonald Michael W Twomey and Gerrit J Reinink The third one volume VII in the series bears the title Scholarly Environments Centres of Learning and Institutional Contexts 1600 1960 and will be edited by Alasdair A MacDonald and Arend H Huussen The present volume Schooling and Society The Ordering and Reordering of Knowledge in the Western Middle Ages contains new studies on a wide range of matters pertaining to scholarship and to changes in scholarship in the European West from the early Middle Ages through to the Renaissance and beyond The disciplines discussed include literature philosophy cultural history and education

Studies on Alberti and Petrarch David Marsh, 2018-02-06 Leon Battista Alberti 1404 1472 was the most versatile humanist of the fifteenth century author of numerous compositions in both Latin and Italian and a groundbreaking theorist of painting sculpture and architecture His Latin writings owe much to the model of Petrarch 1304 1374 the famed poet of the Italian Canzoniere but also a prolific author of Latin epistles biographies and poems that sparked the revival of classical culture in the early Italian Renaissance The essays collected here reflect some thirty years of research into these pioneers of Humanism and offer important insights into forms of Renaissance self fashioning such as allegory and autobiography

**Genealogies of Legal Vision** Peter Goodrich, Valérie Hayaert, 2015-06-05 It was the classical task of legal rhetoric to make law both seen and understood These conjoint goals came to be separated and opposed in modernity and a degree of blindness ensued Legal reason was increasingly deemed to be a purely textual enterprise Against this constraint and in furtherance of an incipient visual turn in legal studies Genealogies of Legal Vision seeks to revive the classical *ars iuris* and to this end traces the history of regimes of visual control Law always relied in significant measure upon the use of visual representations upon pictures architecture costume and statuary to convey authority and sovereign norm Military religious administrative and legal insignia found juridical codification and expression in collections of signs of office in heraldic codes in genealogical devices and then finally in the juridical invention in the mid sixteenth century of the legal emblem book Genealogies of Legal Vision traces the complex lineage of the legal emblem and argues that the *mens emblematica* of the humanist lawyers was the inauguration of a visiocentric regime that continues into the multiple new technologies and novel media of contemporary governance Bringing together leading experts on the history and art of legal

emblems this collection provides a ground breaking account of the long relationship between visibility meaning and normativity



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