

## Michel Pastoureau Blue

BlueRedYellowDigital Gaming Re-imagines the Middle AgesFeeling blueSky Blue StoneThe Materiality of ColorBlack and BlueA Medieval Book of BeastsGreenHokusai and His AgeThe Horse who Drank the SkyThe SpectatorBlackBlueActa academicaThe New YorkerWeaving, Veiling, and DressingGoryeo DynastyThe Order of the Golden Tree Michel Pastoureau Michel Pastoureau Michel Pastoureau Daniel T. Kline Victoria Bates Arash Khazeni Andrea Feeser Carol Mavor Willene B. Clark Michel Pastoureau John T. Carpenter Murray Pomerance Michel Pastoureau Michel Pastoureau Harold Wallace Ross Kathryn M. Rudy Kumja Paik Kim Carol Mary Chattaway

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in this entertaining history the renowned medievalist pastoureau traces the changing meanings of blue from its rare appearances in prehistoric art to its international ubiquity today in blue jeans and gauloises cigarette packs 100 color plates

a beautifully illustrated visual and cultural history of the color red throughout the ages the color red has represented many things from the life force and the divine to love lust and anger up through the middle ages red held a place of privilege in the western world for many cultures red was not just one color of many but rather the only color worthy enough to be used for social purposes in some languages the word for red was the same as the word for color the first color developed for painting and dying red became associated in antiquity with war wealth and power in the medieval period red held both religious significance as the color of the blood of christ and the fires of hell and secular meaning as a symbol of love glory and beauty yet during the protestant reformation red began to decline in status viewed as indecent and immoral and linked to luxury and the excesses of the catholic church red fell out of favor after the french revolution red gained new respect as the color of progressive movements and radical left wing politics in this beautifully illustrated book michel pastoureau

the acclaimed author of *Blue Black and Green* now masterfully navigates centuries of symbolism and complex meanings to present the fascinating and sometimes controversial history of the color red. Pastoureau illuminates red's evolution through a diverse selection of captivating images including the cave paintings of Lascaux, the works of Renaissance masters and the modern paintings and stained glass of Mark Rothko and Josef Albers.

traces the history of yellow around the world, telling the story of the color's evolving place in art, religion, fashion, literature, science, and everyday life, and revealing how its meaning has changed profoundly over millennia and varied among cultures.

Digital gaming's cultural significance is often minimized much in the same way that the Middle Ages are discounted as the backward and childish precursor to the modern period. Digital gaming reimagines the Middle Ages, challenges both perceptions by examining how the Middle Ages have persisted into the contemporary world via digital games, as well as analyzing how digital gaming translates, adapts, and remediates medieval stories, themes, characters, and tropes in interactive electronic environments. At the same time, the Middle Ages are reinterpreted according to contemporary concerns and conflicts in all their complexity, rather than a distinct time in the past. The Middle Ages form a space in which theory and narrative, gaming and textuality, identity and society are remediated and reimagined together. The essays demonstrate that while having its roots firmly in narrative traditions, Neomedieval gaming, where Neomedievalism no longer negotiates with any reality beyond itself and other medievalisms, creates cultural palimpsests: multiply layered, trans-temporal artifacts. Digital gaming reimagines the Middle Ages, demonstrating that the medieval is more than just a stockpile of historically static facts but is a living, subversive presence in contemporary culture.

*Feeling Blue* is the first book-length history of colour in modern hospitals. It examines colour in relation to six key themes: hygiene, emotion, humanisation, homeliness, play, consumerism, which are tied together by the idea of the modern hospital. The book does not simply describe changes to the appearance of hospitals over time but instead thinks expansively about the role of colour in shaping how hospitals felt. It uses colour to understand the layered meanings of modernity in twentieth-century Britain and its relationship to the mundane or everyday life of hospitals.

This book traces the journeys of a stone across the world from its remote point of origin in the city of Nishapur in eastern Iran. Turquoise was traded through India, Central Asia, and the Near East, becoming an object of imperial exchange between the Safavid, Mughal, and Ottoman empires. Along this trail unfolds the story of turquoise, a phosphate of aluminum and copper formed in rocks below the surface of the earth, and its discovery and export as a global commodity in the material culture and imperial regalia of early modern Islamic tributary

empires moving from the steppe to the sown turquoise was a sacred stone and a potent symbol of power projected in vivid color displays from the empires of islamic eurasia the turquoise trade reached europe where the stone was collected as an exotic object from the east the eurasian trade lasted into the nineteenth century when the oldest mines in iran collapsed and lost aztec mines in the americas reopened unearthing more accessible sources of the stone to rival the persian blue sky blue stone recounts the origins trade and circulation of a natural object in the context of the history of islamic eurasia and global encounters between empire and nature

although much has been written on the aesthetic value of color there are other values that adhere to it with economic and social values among them through case studies of particular colors and colored objects this volume demonstrates just how complex the history of color is by focusing on the diverse social and cultural meanings of color the trouble pain and suffering behind the production and application of these colors the difficult technical processes for making and applying color and the intricacy of commercial exchanges and knowledge transfers as commodities and techniques moved from one region to another by emphasizing color's materiality the way in which it was produced exchanged and used by artisans artists and craftspersons contributors draw attention to the disjuncture between the beauty of color and the blood sweat and tears that went into its production circulation and application as well as to the complicated and varied social meanings attached to color within specific historical and social contexts this book captures color's global history with chapters on indigo plantations in india and the american south cochineal production in colonial oaxaca the taste for brightly colored chinese objects in europe and the thriving trade in vermilion between europeans and native americans to underscore the complexity of the technical knowledge behind color production there are chapters on the discovery of prussian blue brazilian feather techn and wallpaper production to sound the depths of color's capacity for social and cultural meaning making there are chapters that explore the significance of black ink in shakespeare's sonnets red threads in women's needlework samplers blues in mayan sacred statuary and greens and yellows in colored glass bracelets that were traded across the arabian desert in the late middle ages the purpose of this book is to recover color's complex and sometimes morally troubling past and in doing so

postwar french works that register disturbing truths about loss and regret and violence and history through aesthetic refinement anchor this exquisite image filled rumination on efforts to capture fleeting moments and comprehend the incomprehensible

the bestiary is a book of animals the second family bestiary is the most important version this study addresses the work's purpose and audience it includes a critical edition and new english translation and a catalogue raisonne of the manuscripts

in this beautiful and richly illustrated book the acclaimed author of *Blue* and *Black* presents a fascinating and revealing history of the color green in european societies from prehistoric times to today examining the evolving place of green in art clothes literature religion science and everyday life michel pastoureau traces how culture has profoundly changed the perception and meaning of the color over millennia and how we misread cultural social and art history when we assume that colors have always signified what they do today filled with entertaining and enlightening anecdotes green shows that the color has been ambivalent a symbol of life luck and hope but also disorder greed poison and the devil chemically unstable green pigments were long difficult to produce and even harder to fix not surprisingly the color has been associated with all that is changeable and fleeting childhood love and money only in the romantic period did green definitively become the color of nature pastoureau also explains why the color was connected with the roman emperor nero how it became the color of islam why goethe believed it was the color of the middle class why some nineteenth century scholars speculated that the ancient greeks couldn't see green and how the color was denigrated by kandinsky and the bauhaus more broadly green demonstrates that the history of the color is to a large degree one of dramatic reversal long absent ignored or rejected green today has become a ubiquitous and soothing presence as the symbol of environmental causes and the mission to save the planet with its striking design and compelling text green will delight anyone who is interested in history culture art fashion or media

this profusely illustrated volume presents groundbreaking scholarship on the ukiyo e artist katsushika hokusai 1760 1849 and his immediate artistic and literary circles achieving worldwide renown for his dramatic landscape print series such as the thirty six views of mt fuji hokusai also excelled in book illustrations erotica and privately commissioned woodcuts called surimono aspects of the artist's innovative and novel approach to the graphic arts are discussed in the first half of this volume less well known hokusai was a highly accomplished painter who oversaw a studio of several close pupils including his daughter ti who often worked in a style closely resembling his own the study of hokusai's corpus of paintings thus raises many complex issues of authorship dating and authenticity further complicated by the abundant production of forgeries both during and after his lifetime an appendix of recognized hokusai seals helps further clarify this aspect of the artist's work the distinguished roster of contributors includes asano shugo gian carlo calza john t carpenter timothy t clark doris croissant kobayashi tadashi kubota kazuhiko roger keyes matsudaira susumu matthi forrer naito masato david pollack john m rosenfield timon screech segi shin ichi henry d smith ii and tsuji nobuo the publication is sponsored by the international hokusai research centre at the university of venice and the sainsbury institute for the study of japanese arts and cultures sisjac london and norwich

the author argues in this book that what is most important for cinema is that we are alive with it and that for all its dramatic literary political sociological and philosophical weight film is ultimately an art that provokes touches and riddles the viewer through an image that transcends narrative and theory

the story of the color black in art fashion and culture from the beginning of history to the twenty first century black favorite color of priests and penitents artists and ascetics fashion designers and fascists has always stood for powerfully opposed ideas authority and humility sin and holiness rebellion and conformity wealth and poverty good and bad in this beautiful and richly illustrated book the acclaimed author of blue now tells the fascinating social history of the color black in europe in the beginning was black michel pastoureau tells us the archetypal color of darkness and death black was associated in the early christian period with hell and the devil but also with monastic virtue in the medieval era black became the habit of courtiers and a hallmark of royal luxury black took on new meanings for early modern europeans as they began to print words and images in black and white and to absorb isaac newton s announcement that black was no color after all during the romantic period black was melancholy s friend while in the twentieth century black and white came to dominate art print photography and film and was finally restored to the status of a true color for pastoureau the history of any color must be a social history first because it is societies that give colors everything from their changing names to their changing meanings and black is exemplary in this regard in dyes fabrics and clothing and in painting and other art works black has always been a forceful and ambivalent shaper of social symbolic and ideological meaning in european societies with its striking design and compelling text black will delight anyone who is interested in the history of fashion art media or design

a beautifully illustrated visual and cultural history of the color blue throughout the ages blue has had a long and topsy turvy history in the western world the ancient greeks scorned it as ugly and barbaric but most americans and europeans now cite it as their favorite color in this fascinating history the renowned medievalist michel pastoureau traces the changing meanings of blue from its rare appearance in prehistoric art to its international ubiquity today any history of color is above all a social history pastoureau investigates how the ever changing role of blue in society has been reflected in manuscripts stained glass heraldry clothing paintings and popular culture beginning with the almost total absence of blue from ancient western art and language the story moves to medieval europe as people began to associate blue with the virgin mary the color became a powerful element in church decoration and symbolism blue gained new favor as a royal color in the twelfth century and became a formidable political and military force during the french revolution as blue triumphed in the modern era new shades were created and blue became the color of romance and the blues

finally pastoureau follows blue into contemporary times when military clothing gave way to the everyday uniform of blue jeans and blue became the universal and unifying color of the earth as seen from space beautifully illustrated blue tells the intriguing story of our favorite color and the cultures that have hated it loved it and made it essential to some of our greatest works of art

christianity is a religion of clothing to become a priest or a nun is to take the cloth the christian liturgy is intimately bound with veiling objects and revealing them cloths hide the altar making it all the more spectacular when it is revealed fragments of imported silk cradle the relic thereby giving identity to the dessicated bone much of that silk came from the east meaning that a material of islamic origin was a primary signifier of sanctity in christianity weaving veiling and dressing brings together twelve essays about text and textile about silk and wool about the formation of identity through fibre the essays bring to light hitherto unseen material and for the first time establish the function of textiles as a culturally rich way to approach the middle ages textiles were omnipresent in the medieval church but have not survived well to uncover their uses presence and meanings in the middle ages is to reconsider the period spun draped clothed shrouded and dressed textiles in particular were essential to the performance of devotion and of the liturgy brightly dyed cloth was a highly visible maker of meaning while some aspects of culture have been studied namely the important tapestry industry as well as some of the repercussions and activities of cloth guilds other areas of textile studies in the period are yet to be studied this book brings an interdisciplinary approach to new material drawing on art history anthropology medieval text history theology and gender and performance studies it makes a compelling miscellany exploring the nature of christianity in the largely uninvestigated field of text and textile interplay

the goryeo dynasty the middle period in korea s traditional history emerged from the disintegration of the unified silla dynasty and ended with the rise of the joseon dynasty this era of dynamic internal refinement was also marked by a contentious relationship with the tribal peoples north of korea a sophisticated aristocracy standardized government operations and cultivated artistic expression during the goryeo dynasty this book explores the period s extraordinary production of ceramics lacquer wares buddhist paintings and sculptures illustrated manuscripts and metal crafts in light of these themes it serves a critical role in bringing this beautiful material to the west for the first time and underscoring the richness and sophistication of the dynasty s artistic traditions this exhibition shows that the cultures of east asia had significant commonalities and also important differences from country to country

this book explores the policy objectives underlying the gift of this order to sixty men on january 1 1403 drawing primarily on philip s household accounts it undertakes

complementary iconographical and prosopographical analyses of the order insignia s form materials design and motto and of distinguishing common features among its recipients refined by reference to his policy concerns around the occasion of its bestowal to test seven hypotheses the evidence from the analyses enables six of these that it was purely decorative a courtly conceit crusade related a military chivalric order a livery badge or a military alliance progressively to be discarded pointing strongly to the seventh that the order was a specific policy alliance designed in fashionable form to obscure its politically sensitive purpose the nature of that purpose then permits a revision of philip s role in history particularly in relation to the creation of an independent burgundian state and the use of a co ordinated propaganda campaign of slogan badge and supporting literature to legitimise and popularise his plans the analytical approach also offers insights into the significance of decorative material gift giving the identification of networks christine de pisan s earlier political writings and the origins of the order of the golden fleece carol chattaway is honorary research assistant at the royal college of art and university college london university she researches on the political significance of material objects at the burgundian court in the later middle ages

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