

DOWNLOAD PDF INTRODUCTION: NATURE, COUNTRY, AND LANDSCAPE

Chapter 1 : Country landscape. ~ Nature Photos ~ Creative Market

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Landscaping , Landscape design , Landscape architecture , Garden , and Park The Chinese garden is a landscape garden style which has evolved over three thousand years. It includes both the vast gardens of the Chinese emperors and members of the Imperial Family, built for pleasure and to impress, and the more intimate gardens created by scholars, poets, former government officials, soldiers and merchants, made for reflection and escape from the outside world. They create an idealized miniature landscape, which is meant to express the harmony that should exist between man and nature. By moving from structure to structure, visitors can view a series of carefully composed scenes, unrolling like a scroll of landscape paintings. It drew inspiration from paintings of landscapes by Claude Lorraine and Nicolas Poussin , and from the classic Chinese gardens of the East, [41] which had recently been described by European travellers and were realized in the Anglo-Chinese garden, [41] and the philosophy of Jean-Jacques Rousseau " The English garden usually included a lake, sweeps of gently rolling lawns set against groves of trees, and recreations of classical temples, Gothic ruins, bridges, and other picturesque architecture, designed to recreate an idyllic pastoral landscape. By the end of the 18th century the English garden was being imitated by the French landscape garden, and as far away as St. Petersburg, Russia, in Pavlovsk , the gardens of the future Emperor Paul. It also had a major influence on the form of the public parks and gardens which appeared around the world in the 19th century. Landscape architecture is a multi-disciplinary field, incorporating aspects of botany , horticulture , the fine arts , architecture , industrial design , geology and the earth sciences , environmental psychology , geography , and ecology. The activities of a landscape architect can range from the creation of public parks and parkways to site planning for campuses and corporate office parks, from the design of residential estates to the design of civil infrastructure and the management of large wilderness areas or reclamation of degraded landscapes such as mines or landfills. For the period before , the history of landscape gardening later called landscape architecture is largely that of master planning and garden design for manor houses , palaces and royal properties, religious complexes, and centers of government. The first person to write of making a landscape was Joseph Addison in The term landscape architecture was invented by Gilbert Laing Meason in and was first used as a professional title by Frederick Law Olmsted in During the latter 19th century, the term landscape architect became used by professional people who designed landscapes. Here the combination of traditional landscape gardening and the emerging field of city planning gave landscape architecture its unique focus. This use of the term landscape architect became established after Frederick Law Olmsted, Jr. Landscape and literature[edit] See also: Examples of topographical verse date, however, to the Late Classical period, and can be found throughout the Medieval era and during the Renaissance. Though the earliest examples come mostly from continental Europe, the topographical poetry in the tradition originating with Denham concerns itself with the classics, and many of the various types of topographical verse, such as river, ruin, or hilltop poems were established by the early 17th century. George Crabbe , the Suffolk regional poet, also wrote topographical poems, as did William Wordsworth , of which Lines written a few miles above Tintern Abbey is an obvious example. When understood broadly as landscape poetry and when assessed from its establishment to the present, topographical poetry can take on many formal situations and types of places. Though describing a landscape or scenery, topographical poetry often, at least implicitly, addresses a political issue or the meaning of nationality in some way. The description of the landscape therefore becomes a poetic vehicle for a political message. A hundred hills their dusky backs upheaved All over this still ocean, and beyond, Far, far beyond, the vapours shot themselves In headlands, tongues, and promontory shapes, Into the sea, the real sea, that seemed To dwindle and give up its majesty, Usurped upon as far as sight could reach. Gilpin advocated approaching the landscape "by the rules of picturesque beauty," [53] which emphasized contrast and variety.

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From the 18th century, a taste for the sublime in the natural landscape emerged alongside the idea of the sublime in language; that is elevated rhetoric or speech. The poor condition of workers, the new class conflicts, and the pollution of the environment all led to a reaction against urbanism and industrialisation and a new emphasis on the beauty and value of nature and landscape.

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Chapter 2 : Nature/Landscapes Images Â· Pixabay Â· Download Free Pictures

Country landscapes consist of areas that enhance nature and provide an intimate space for the user. Quaint, charming, and casual, this landscape becomes an extension of your home. Modern-day country gardens vary by regional and personal variations, but overall still focus mainly on plant material.

Idealized Italianate landscape background. Pieter Brueghel the Elder , The Harvesters , Peace and agriculture in a pre-Romantic ideal landscape, without sublime terrors Rembrandt , The Three Trees, , etching The earliest forms of art around the world depict little that could really be called landscape, although ground-lines and sometimes indications of mountains, trees or other natural features are included. The earliest "pure landscapes" with no human figures are frescos from Minoan Greece of around BCE. The frescos from the Tomb of Nebamun , now in the British Museum c. For a coherent depiction of a whole landscape, some rough system of perspective, or scaling for distance, is needed, and this seems from literary evidence to have first been developed in Ancient Greece in the Hellenistic period, although no large-scale examples survive. More ancient Roman landscapes survive, from the 1st century BCE onwards, especially frescos of landscapes decorating rooms that have been preserved at archaeological sites of Pompeii , Herculaneum and elsewhere, and mosaics. Both the Roman and Chinese traditions typically show grand panoramas of imaginary landscapes, generally backed with a range of spectacular mountains â€” in China often with waterfalls and in Rome often including sea, lakes or rivers. These were frequently used, as in the example illustrated, to bridge the gap between a foreground scene with figures and a distant panoramic vista, a persistent problem for landscape artists. The Chinese style generally showed only a distant view, or used dead ground or mist to avoid that difficulty. A major contrast between landscape painting in the West and East Asia has been that while in the West until the 19th century it occupied a low position in the accepted hierarchy of genres , in East Asia the classic Chinese mountain-water ink painting was traditionally the most prestigious form of visual art. Aesthetic theories in both regions gave the highest status to the works seen to require the most imagination from the artist. In the West this was history painting , but in East Asia it was the imaginary landscape, where famous practitioners were, at least in theory, amateur literati , including several Emperors of both China and Japan. They were often also poets whose lines and images illustrated each other. Medieval[edit] In early Western medieval art interest in landscape disappears almost entirely, kept alive only in copies of Late Antique works such as the Utrecht Psalter ; the last reworking of this source, in an early Gothic version, reduces the previously extensive landscapes to a few trees filling gaps in the composition, with no sense of overall space. The frescos of figures at work or play in front of a background of dense trees in the Palace of the Popes, Avignon are probably a unique survival of what was a common subject. A particular advance is shown in the less well-known Turin-Milan Hours , now largely destroyed by fire, whose developments were reflected in Early Netherlandish painting for the rest of the century. The artist known as "Hand G", probably one of the Van Eyck brothers, was especially successful in reproducing effects of light and in a natural-seeming progression from the foreground to the distant view. The Italian development of a thorough system of graphical perspective was now known all over Europe, which allowed large and complex views to be painted very effectively. Landscapes were idealized, mostly reflecting a pastoral ideal drawn from classical poetry which was first fully expressed by Giorgione and the young Titian , and remained associated above all with hilly wooded Italian landscape, which was depicted by artists from Northern Europe who had never visited Italy, just as plain-dwelling literati in China and Japan painted vertiginous mountains. Though often young artists were encouraged to visit Italy to experience Italian light, many Northern European artists could make their living selling Italianate landscapes without ever bothering to make the trip. Indeed, certain styles were so popular that they became formulas that could be copied again and again. By abandoning the panoramic viewpoint of the world landscape and focusing on the humble, rural and even topographical, the Small Landscapes set the stage for Netherlandish landscape painting in the 17th century. After the publication

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of the Small Landscapes, landscape artists in the Low Countries either continued with the world landscape or followed the new mode presented by the Small Landscapes. Compositional formulae using elements like the repoussoir were evolved which remain influential in modern photography and painting, notably by Poussin [18] and Claude Lorrain, both French artists living in 17th century Rome and painting largely classical subject-matter, or Biblical scenes set in the same landscapes. Unlike their Dutch contemporaries, Italian and French landscape artists still most often wanted to keep their classification within the hierarchy of genres as history painting by including small figures to represent a scene from classical mythology or the Bible. Salvator Rosa gave picturesque excitement to his landscapes by showing wilder Southern Italian country, often populated by banditi. There are different styles and periods, and subgenres of marine and animal painting, as well as a distinct style of Italianate landscape. Most Dutch landscapes were relatively small, but landscapes in Flemish Baroque painting, still usually peopled, were often very large, above all in the series of works that Peter Paul Rubens painted for his own houses. Landscape prints were also popular, with those of Rembrandt and the experimental works of Hercules Seghers usually considered the finest. The Dutch tended to make smaller paintings for smaller houses. Some Dutch landscape specialties named in period inventories include the Batalje, or battle-scene; [20] the Maneschijntje, [21] or moonlight scene; the Bosjes, [22] or woodland scene; the Boederijtje, or farm scene, [23] and the Dorpje or village scene. The English tradition was founded by Anthony van Dyck and other mostly Flemish artists working in England, but in the 18th century the works of Claude Lorrain were keenly collected and influenced not only paintings of landscapes, but the English landscape gardens of Capability Brown and others. By the beginning of the 19th century the English artists with the highest modern reputations were mostly dedicated landscapists, showing the wide range of Romantic interpretations of the English landscape found in the works of John Constable, J. Turner and Samuel Palmer. However all these had difficulty establishing themselves in the contemporary art market, which still preferred history paintings and portraits. The 18th century was also a great age for the topographical print, depicting more or less accurately a real view in a way that landscape painting rarely did. Initially these were mostly centred on a building, but over the course of the century, with the growth of the Romantic movement pure landscapes became more common. The topographical print, often intended to be framed and hung on a wall, remained a very popular medium into the 20th century, but was often classed as a lower form of art than an imagined landscape. Landscapes in watercolour on paper became a distinct specialism, above all in England, where a particular tradition of talented artists who only, or almost entirely, painted landscape watercolours developed, as it did not in other countries. These were very often real views, though sometimes the compositions were adjusted for artistic effect. The paintings sold relatively cheaply, but were far quicker to produce. These professionals could augment their income by training the "armies of amateurs" who also painted.

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Chapter 3 : About | Colorado Country Landscape

Nature and Landscape is an important introduction to this rapidly growing area of aesthetic understanding and appreciation. Allen Carlson begins by tracing the development of the field's historical background, and then surveys contemporary positions on the aesthetics of nature, such as scientific cognitivism, which holds that certain kinds of

But what is it about nature and the entities that make it up that cause us, oftentimes unwillingly, to feel or declare that they are beautiful? Often it is merely the perception of these things itself which gives us pleasure, and this emotional or affective response on our part seems to be crucial to our experience of beauty. So in a way there is a correlate here to the intrinsic value of nature; Emerson says: In fact, one might even think that this experience of beauty is one of the bases for valuing nature – nature is valuable because it is beautiful. Emerson seems to think that beauty in the natural world is not limited to certain parts of nature to the exclusion of others. The inhabitants of the cities suppose that the country landscape is pleasant only half the year. To the attentive eye, each moment of the year has its own beauty, and in the same field it beholds, every hour, a picture which was never seen before, and which shall never be seen again. Nature can reveal its beauty in all places and at all times to the eye that knows how to look for it. We can hear Emerson wrangle with himself on this very point in the words of this journal entry: At night I went out into the dark and saw a glimmering star and heard a frog, and Nature seemed to say, Well do not these suffice? Here is a new scene, a new experience. Ponder it, Emerson, and not like the foolish world, hanker after thunders and multitudes and vast landscapes, the sea or Niagara. Emerson says that nature is beautiful because it is alive, moving, reproductive. In nature we observe growth and development in living things, contrasted with the static or deteriorating state of the vast majority of that which is man-made. More generally, he writes: He cites natural structures as lacking superfluities, an observation that in general has been confirmed by the advancement of biology. Furthermore, he says that whether talking about a human artifact or a natural organism, any increase of ability to achieve its end or goal is an increase in beauty. So in Emerson we might find the resources for seeing evolution and the drive to survive as a beautiful rather than an ugly process, governed by laws that tend to increase reproductive fitness and that we can understand through observation and inquiry. And lastly, Emerson points to the relation between what we take to be an individual and the rest of nature as a quality of the beautiful. Nothing is quite beautiful alone: All of these qualities of beauty seem to go beyond the mere impression of sensible forms that we started with, and what they require is what also served as the basis of truth and goodness in nature. Think for instance of the geometric structure of a crystal, or snowflake, or nautilus shell. Or consider the complexity of the fact that the reintroduction of the wolf in Yellowstone National Park changed the course of the rivers due to a chain reaction of cause and effect through the food web, a process called a trophic cascade. There is thus an emotional or affective component in the beauty of the intellect just as there is in the immediate beauty of perception. If we destroy the natural world, we take away the things that we can marvel at and experience awe towards in these two ways. And this experience of the beautiful through the intellect may reinforce our attributing value to nature here as well, but a deeper kind of value, the intrinsic value I talked about in the last essay. Here it is not only that nature is valuable because it is beautiful, but nature is beautiful because it possesses intrinsic value, grounded in its intelligible structure. Thus we see a close parallel between goodness and beauty in nature. We can find an objective basis for goodness and beauty in nature, namely its intelligible structure, but also see that nature is valuable and beautiful for us, with the particular apparatus that nature has given us for navigating our way through the world. So that which is the basis of truth in nature and provides it with intrinsic value is also that which makes it beautiful. Emerson himself ties these three aspects of nature into one package himself: He should know that the landscape has beauty for his eye, because it expresses a thought which is to him good: And this view of nature includes an inherent call to protect that which is true, good, and beautiful. Let us continue to be awe-struck, like the child on the seashore, or clambering up a tree. Let us hold onto that experience, and fight for the environment that

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makes it possible, both for the child in each of us, and for those that come after us. His series "Emerson and the Environment" is part of a larger project which was awarded a Student Sustainability Grant. Fellow Michael Popejoy explores the relation between the thought of alumnus Ralph Waldo Emerson and current concern for the environment.

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Chapter 4 : Country Landscape Design - Landscaping Network

Country landscape Deforestation Mania of Construction from Nature Green Lush Country side to Destroyed stripped landscape. This is a Deforestation Mania of Construction from Horses at horse farm. Country landscape.

These range from classical Greco-Roman-inspired works to the Impressionistic to the surreal and abstract. Whether you prefer vast seascapes, majestic mountain ranges, or idyllic lakes, Saatchi Art has the perfect work for you within our global selection of contemporary landscape paintings for sale. Landscape backgrounds have appeared in paintings since the Middle Ages, but did not emerge as a specific genre until the beginning of the seventeenth century. Dutch painters were responsible for the development of very subtle realist techniques for capturing light and weather with paint. These paintings were frowned upon by the French Academy, who saw scenes simply copying nature as lacking imagination. Instead, they lauded the landscapes of artists such as Claude Lorrain and Nicolas Poussin; they did not attempt to capture a true landscape, but rather to compositionally organize nature in order to produce an emotional response from the viewer. From the late 18th century through the 19th century, landscape paintings came to be linked with technical advances in painting, as the Impressionists in France and the naturalistic scenes of John Constable pushed the boundaries of the genre. By the beginning of the 19th century, the English artists held in highest esteem were landscapists, such as Constable and J. Ironically, though, they had difficulty selling their works in the art market, which still preferred history paintings and portraits. Landscape paintings refer to the depiction of natural scenery, such as bodies of water, mountains, forests, and valleys. The sky is usually a main element, and weather often plays a key role in the overall total composition. A landscapist can evoke mood with light and shadow, or they can carefully organize the details in a composition to create a sense of balance or disruption. Details, such as the placement of trees, people, or even clouds, can affect the overall mood of the composition. In the mid- 19th century, working outside in natural light became very important to the Barbizon School and Impressionist artists. Before the use of paint tubes, artists had to make their own paints by grinding and mixing dry pigment powders with linseed oil. There have been many groups of artists that have dedicated their careers to depicting nature in their art. Jean-Baptiste-Corot and the Barbizon School helped to establish a French landscape tradition in the 19th century. Theodore Rousseau is considered the most important member of the Barbizon School; he is known for his capacity to lend his trees a sense of vitality through the use of careful brushstrokes. The Hudson River School was a 19th century American art movement comprised of landscape painters who were influenced by romanticism. They created monumental works that sought to capture the natural beauty of the landscape. Thomas Cole is considered the leader of the movement. Often considered his masterpiece, the rainbow is a symbol of hope after a storm. Constable often painted oil sketches outdoors, as he was very concerned with the elements of sky, light, and atmosphere. Turner, which affords the viewer a magnificent impression of speed in the 19th century.

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Chapter 5 : Landscape - Wikipedia

Coleopterology in Laos Á' an introduction to the nature of the country and its coleopterological exploration by Michael Geiser & Peter Nagel Abstract.

Sundials Antiques Country landscapes consist of areas that enhance nature and provide an intimate space for the user. Quaint, charming, and casual, this landscape becomes an extension of your home. Modern-day country gardens vary by regional and personal variations, but overall still focus mainly on plant material. Now ornamental grasses and native plants are commonly used in the plant palette of a country garden. Common areas within a country garden: Garden rooms - Small open areas hidden among the lush foliage are often spread throughout a country style landscape. These areas often consist of a small seating bench, a table for two, or even a single chair as a relaxing getaway. Placed in the distance and only partly seen, these elements made of wood or wrought iron will provide a sense of mystery to your garden. Meandering paths - Although country landscapes are designed to not look pretentious, they are still designed to be functional. The irregular paths have a purpose and lead to desired places within the garden. Herb gardens - Are often seen mixed between annuals and packed into small spaces. Growing within each other will only increase the charm and color scheme. Country gardens are meant to appear irregular and as if there is no specific design. Geometry, straight perfect lines, or precise curves do not belong in this style of landscape. Focus more on the color scheme and planting design, making sure not only the plant color but also the foliage all contribute to a harmonious combination. Paint wooden structures or furniture white. White provides a crisp contrast with the colorful plants used in a country garden. Display garden tools as art. Worn shovels and rusted watering cans will add vintage charm to your garden. Hanging planter baskets are a great way to dress up a country style home. Try two or three along your porch.

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Chapter 6 : Vtg Homestead Lithograph Rustic Art Reproduction Print Landscape Country Nature | eBay

Introduction to Landscape Ecology By Kevin McGarigal Disclaimer: Some of the material in this document was borrowed from Turner et al. () and Dean Urban's Landscape Ecology course notes, Duke University.

The World "So far as I am able to judge, nothing has been left undone, either by man or nature, to make India the most extraordinary country that the sun visits on his rounds. Nothing seems to have been forgotten, nothing overlooked. Nowhere on Earth does humanity present itself in such a dizzying, creative burst of cultures and religions, races and tongues. Every aspect of the country presents itself on a massive, exaggerated scale, worthy in comparison only to the superlative mountains that overshadow it. Perhaps the only thing more difficult than to be indifferent to India would be to describe or understand India completely. It is the huge, terrestrial beak between Africa and Indonesia. This thick, roughly triangular peninsula defines the Bay of Bengal to the east, the Arabian sea to the west, and the India Ocean to the south. An abundance of mountain ranges and national parks provide ample opportunity for eco-tourism and trekking, and its sheer size promises something for everyone. From its northernmost point on the Chinese border, India extends a good miles km to its southern tip, where the island nation of Sri Lanka seems to be squeezed out of India like a great tear, the synapse forming the Gulf of Mannar. Following the sweeping mountains to the northeast, its borders narrow to a small channel that passes between Nepal, Tibet, Bangladesh, and Bhutan, then spreads out again to meet Burma in area called the "eastern triangle. India can be organized along the compass points. It begins with the panhandle of Jammu and Kashmir, a dynamic area with terrain varying from arid mountains in the far north to the lake country and forests near Sringar and Jammu. Falling south along the Indus river valley, the North becomes flatter and more hospitable, widening into the fertile plains of Punjab to the west and the Himalayan foothills of Uttar Pradesh and the Ganges river valley to the East. Cramped between these two states is the capital city, Delhi. The southwestern extremity of the North is the large state of Rajasthan, whose principal features are the Thar Desert and the stunning "pink city" of Jaipur. West India contains the states of Gujarat, Maharashtra, Goa, and part of the massive, central state of Madhya Pradesh. The land along the coast is typically lush, with rainforests reaching southward from Bombay all the way to into Goa. A long mountain chain, the Western Ghats, separates the verdant coast from the Vindya mountains and the dry Deccan plateau further inland. Home of the sacred Ganges river and the majority of Himalayan foothills, East India begins with the states of Madhya Pradesh, Bihar, Orissa, which comprise the westernmost part of the region. East India also contains an area known as the eastern triangle, which is entirely distinct. This is the last gulp of land that extends beyond Bangladesh, culminating in the Naga Hills along the Burmese border. India reaches its peninsular tip with South India, which begins with the Deccan in the north and ends with Cape Comorin, where Hindus believe that bathing in the waters of the three oceans will wash away their sins. The southeast coast, mirroring the west, also rests snugly beneath a mountain rangethe Eastern Ghats. In general, temperatures tend to be cooler in the north, especially between September and March. The south is coolest between November to January. In June, winds and warm surface currents begin to move northwards and westwards, heading out of the Indian Ocean and into the Arabian Gulf. This creates a phenomenon known as the south-west monsoon, and it brings heavy rains to the west coast. Between October and December, a similar climatic pattern called the north-east monsoon appears in the Bay of Bengal, bringing rains to the east coast. In addition to the two monsoons, there are two other seasons, spring and autumn. Though the word "monsoon" often brings to mind images of torrential floods and landslides, the monsoon seasons are not bad times to come to India. Though it rains nearly every day, the downpour tends to come and go quickly, leaving behind a clean, glistening landscape. It is impossible to speak of any one Indian culture, although there are deep cultural continuities that tie its people together. English is the major language of trade and politics, but there are fourteen official languages in all. There are twenty-four languages that are spoken by a million people or more, and countless other dialects. India has seven major religions and many minor ones, six main

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ethnic groups, and countless holidays. Religion is central to Indian culture, and its practice can be seen in virtually every aspect of life in the country. Hinduism is the dominant faith of India, serving about 80 percent of the population. Ten percent worship Islam, and 5 percent are Sikhs and Christians; the rest a good 45 million are Buddhists, Jains, Bahai, and more.

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Chapter 7 : EMERSON - NATURE--Web text

Introduction - American Landscape Paintings: Selections from the High Museum of Art, Atlanta. by Gudmund Vigtel. Although American 19th century landscape painting seldom strayed from European stylistic traditions, it took its characteristic form from the spectacular American scenery and from the American preoccupation with factual description marked by a sense of idealism.

In the woods too, a man casts off his years, as the snake his slough, and at what period soever of life, is always a child. In the woods, is perpetual youth. Within these plantations of God, a decorum and sanctity reign, a perennial festival is dressed, and the guest sees not how he should tire of them in a thousand years. In the woods, we return to reason and faith. There I feel that nothing can befall me in life, -- no disgrace, no calamity, leaving me my eyes, -- my head bathed by the blithe air, and uplifted into infinite space, -- all mean egotism vanishes. I become a transparent eye-ball; I am nothing; I see all; the currents of the Universal Being circulate through me; I am part or particle of God. The name of the nearest friend sounds then foreign and accidental: I am the lover of uncontained and immortal beauty. In the wilderness, I find something more dear and connate. The greatest delight which the fields and woods minister, is the suggestion of an occult relation between man and the vegetable. I am not alone and unacknowledged. They nod to me, and I to them. The waving of the boughs in the storm, is new to me and old. It takes me by surprise, and yet is not unknown. Its effect is like that of a higher thought or a better emotion coming over me, when I deemed I was thinking justly or doing right. Yet it is certain that the power to produce this delight, does not reside in nature, but in man, or in a harmony of both. It is necessary to use these pleasures with great temperance. For, nature is not always tricked in holiday attire, but the same scene which yesterday breathed perfume and glittered as for the frolic of the nymphs, is overspread with melancholy today. Nature always wears the colors of the spirit. To a man laboring under calamity, the heat of his own fire hath sadness in it. Then, there is a kind of contempt of the landscape felt by him who has just lost by death a dear friend. The sky is less grand as it shuts down over less worth in the population. They all admit of being thrown into one of the following classes; Commodity; Beauty; Language; and Discipline. Under the general name of Commodity, I rank all those advantages which our senses owe to nature. This, of course, is a benefit which is temporary and mediate, not ultimate, like its service to the soul. Yet although low, it is perfect in its kind, and is the only use of nature which all men apprehend. The misery of man appears like childish petulance, when we explore the steady and prodigal provision that has been made for his support and delight on this green ball which floats him through the heavens. What angels invented these splendid ornaments, these rich conveniences, this ocean of air above, this ocean of water beneath, this firmament of earth between? Beasts, fire, water, stones, and corn serve him. The field is at once his floor, his work-yard, his play-ground, his garden, and his bed. The wind sows the seed; the sun evaporates the sea; the wind blows the vapor to the field; the ice, on the other side of the planet, condenses rain on this; the rain feeds the plant; the plant feeds the animal; and thus the endless circulations of the divine charity nourish man. The useful arts are reproductions or new combinations by the wit of man, of the same natural benefactors. To diminish friction, he paves the road with iron bars, and, mounting a coach with a ship-load of men, animals, and merchandise behind him, he darts through the country, from town to town, like an eagle or a swallow through the air. By the aggregate of these aids, how is the face of the world changed, from the era of Noah to that of Napoleon! The private poor man hath cities, ships, canals, bridges, built for him. He goes to the post-office, and the human race run on his errands; to the book-shop, and the human race read and write of all that happens, for him; to the court-house, and nations repair his wrongs. He sets his house upon the road, and the human race go forth every morning, and shovel out the snow, and cut a path for him. But there is no need of specifying particulars in this class of uses. A man is fed, not that he may be fed, but that he may work. Such is the constitution of all things, or such the plastic power of the human eye, that the primary forms, as the sky, the mountain, the tree, the animal, give us a delight in and for themselves; a

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pleasure arising from outline, color, motion, and grouping. This seems partly owing to the eye itself. The eye is the best of artists. By the mutual action of its structure and of the laws of light, perspective is produced, which integrates every mass of objects, of what character soever, into a well colored and shaded globe, so that where the particular objects are mean and unaffecting, the landscape which they compose, is round and symmetrical. And as the eye is the best composer, so light is the first of painters. There is no object so foul that intense light will not make beautiful. And the stimulus it affords to the sense, and a sort of infinitude which it hath, like space and time, make all matter gay. Even the corpse has its own beauty. For better consideration, we may distribute the aspects of Beauty in a threefold manner.

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Chapter 8 : Beauty in Nature | Sustainability at Harvard

Landscape ecology. Landscape ecology is the science of studying and improving relationships between ecological processes in the environment and particular ecosystems. This is done within a variety of landscape scales, development spatial patterns, and organizational levels of research and policy.

Introduction - American Landscape Paintings: Selections from the High Museum of Art, Atlanta by Gudmund Vigtel Although American 19th century landscape painting seldom strayed from European stylistic traditions, it took its characteristic form from the spectacular American scenery and from the American preoccupation with factual description marked by a sense of idealism. The American painters perceived the wilderness as clear evidence of a Divine Will and as superior to domesticated nature in Europe. This concept made American landscape painting a powerful expression of nationalism at a time when the young Republic was coming into its own, both politically and economically. The rise of American landscape painting in the 19th century can be traced to other factors besides national pride. The accelerated influx of European artists during the years around brought to America skilled engravers of topographical views whose handsome prints attracted wide popularity. Such interests received added impulse from European Romanticism, which found a fervent response among Americans with strong ideas about landscape painting as a vehicle for poetic expression. Idealism and faith in man as an individual attuned to the divine mysteries of nature had been expressed extensively by Rousseau, Goethe, and Schiller, who in turn influenced the younger English writers Wordsworth, Coleridge, and Carlyle, among others. It was the perfect intellectual expression for the young nation preoccupied with individualism, independence, and its own destiny, and it is easy to see how the landscape painter of the period could become something of a folk hero. European traditions remained, nevertheless, an undeniable presence in the work of these idealistic Americans. In , the young Washington Allston of South Carolina went to Europe, where he immersed himself in the new Romantic concepts which became a pervasive element in his landscapes. Thomas Doughty was another American who worked in the European idiom. He relied extensively on engravings of old masters, as did many of his American contemporaries; but he gave his work, such as Lake Scene no. His idealistic response to nature is expressed in the lonely figures contemplating the wonders of an heroic landscape under luminous skies. He began under the obvious influence of the glowering, "sublime" manner of Salvator Rosa, of which he saw examples in the Pennsylvania Academy. He set the style of American landscape painting with specific details painted with little academic finesse, showing nature directly, at times even abruptly, in the crisp, almost palpable light characteristic of this country. Cole found his inspiration along the Hudson River. Church regrettably, neither he nor Cole are represented in this collection possessed an extraor-dinary gift for organizing a wealth of detail into panoramic landscapes from New England as well as South America, the Arctic, and the Old World. His sheer brilliance earned him -- and American landscape painting in general -- great popularity and prolonged a manner of painting well beyond its natural course of development. Landscape in the Harz Mountains no. Fortunately, Whittredge did not fall prey to the fashionable and deadly formula painting practiced in the European academies. It is interesting to note parenthetically that Whittredge, writing his autobiography when he was very old, questioned the value of prolonged European studies by American artists. Albert Bierstadt, another American Dusseldorf student, shows clear affinities with the German manner in the porcelain-like surface of Pioneers of the Woods, California no. For all its coldness, it is a beautiful and most appealing study of nature without the theatrical mannerisms of his later Western "spectaculars. Dusseldorf had a strong impact on midcentury art in America, but the influence was brief. The Academy taught Americans "correct" drawing and form, but its sentimentality could not attract them for long and they returned to a manner more honest and less glossy. Light is the most important element of 19th century American landscape painting. This quality, which rests on meticulous rendering, represents a conscious effort to infuse these pictures with a calm and spiritual sense of a Divine Presence, giving clarity to what otherwise could be unrest and disorder. The

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American concern with light was different from that of the European artists, who saw it as a physical phenomenon. The Americans, on the other hand, showed nature as a state of grace, illuminated by the heavens above. John Kensett, a subtle colorist, strove for this quality in his broad panorama of Lake Champlain no. Martin Johnson Heade was a central figure in American Luminism. He was a restless wanderer with a taste for unusual and exotic subjects which set him apart, somewhat, from much of American painting. His pursuit of light as a theme of poetic mystery and his accurate depictions carried out in a rather inelegant technique mark him, nevertheless, as a profoundly American painter. Few, if any, artists were moved more deeply by light as a symbol for spiritual values than George Inness. Yet he was the only major American landscape painter to remain consistently in the European tradition of generalized, classically arranged compositions. A Bit of the Roman Aqueduct no. As Inness matured, his generalizations of the landscape became even more pronounced and his later paintings in this exhibition nos. Surprisingly, Americans were more enchanted by French Impressionism than were the French, and some of our best painters took to this new, down-to-earth interest in small bits of nature, generalized to conform to painting as explorations of picture surface and materials, as abstraction rather than interpretation. The American artists, however, never felt quite at home with Gallic intellectualism, and their Impressionism turned into a rather pallid version of the French, although the examples in this exhibition reveal both ability and conviction. The common inspiration, the motivation for American landscape artists was the development of the United States as an independent nation, and it is this sense of pride, of a growing nationalistic identity, that formed the psychological basis for the Hudson River tradition of landscape painting even though so many of its practitioners had been born in the old countries and so much of their knowledge came from European sources. Vigel has since retired from that position. Resource Library wishes to extend appreciation to Kelly Morris, of the High Museum of Art and editor of the catalogue, and Stacey Wittig for their help concerning permissions for reprinting the above text. RL readers may also enjoy: Search Resource Library for thousands of articles and essays on American art.

Chapter 9 : An Introduction to India

An introduction to Nature cities suppose that the country landscape is pleasant only half the year. it. The immobility or bruteness of nature, is the absence.