

Le Plancher De Joachim

Jonathan Barbier, Antoine Mandret-Degeilh

Le plancher de Joachim Jacques-Olivier Boudon, 2017-10-31T00:00:00+01:00 À quelques kilomètres d'Embrun dans les Hautes-Alpes, sur les bords du lac de Serre-Ponçon, jaillit soudain un château aux allures médiévales, le château de Picomtal. Au début des années 2000, les nouveaux propriétaires effectuant des travaux découvrent, au revers des planchers qu'ils sont en train de démonter, des inscriptions. Cent vingt ans plus, au début des années 1880, le menuisier qui a monté le parquet dans les différentes pièces s'est confié. L'homme sait qu'il ne sera lu qu'après sa mort. Il adresse un message outre-tombe et parle de lui, de ses angoisses, de sa famille, de ses voisins, faisant revivre une société villageoise confrontée au progrès économique matérialisé par l'arrivée du chemin de fer, mais aussi à l'avènement de la République. Mais c'est surtout quand il évoque les secrets des uns et des autres, quand il parle de sexualité, que Joachim Martin s'avère un témoin passionnant des mœurs souvent cachées de son temps. On dispose de peu de témoignages directs des gens du peuple, mais cette façon de s'exprimer est totalement inédite. Qui plus est ces confessions revêtent un caractère exceptionnel. À travers son témoignage, sur lui-même et son village, c'est ainsi toute une époque qui revit.

Body and Tradition in Nineteenth-Century France William G. Pooley, 2019-12-05 The moorlands of Gascony are often considered one of the most dramatic examples of top-down rural modernization in nineteenth-century Europe. From an area of open moors, they were transformed in one generation into the largest man-made forest in Europe. *Body and Tradition in Nineteenth-Century France* explores how these changes were experienced and negotiated by the people who lived there, drawing on the immense ethnographic archive of Félix Arnaudin (1844-1921). The study places the songs, stories, and everyday speech that Arnaudin collected, as well as the photographs he took, in the everyday lives of agricultural workers and artisans. It argues that the changes were understood as a gradual revolution in bodily experiences, as men and women forged new working habits, new sexual relations, and new ways of conceiving of their own bodies. Rather than merely presenting a story of top-down reform, this is an account of the flexibility and creativity of the cultural traditions of the working population. William G. Pooley tells the story of the folklorist Arnaudin and the men and women whose cultural traditions he recorded, then uncovers the work carried out by Arnaudin to explore everyday speech about the body, stories of werewolves and shapeshifters, tales of animal cunning and exploitation, and songs about love and courtship. The volume focuses on the lives of a handful of the most talented storytellers and singers Arnaudin encountered, showing how their

cultural choices reflect wider patterns of behaviour in the region, and across rural Europe.

Ancient History from Below Cyril Courier, Julio Cesar Magalhães de Oliveira, 2021-09-30 If ancient history is particularly susceptible to a top-down approach, due to the nature of our evidence and its traditional exploitation by modern scholars, another ancient history—‘from below’—is actually possible. This volume examines the possibilities and challenges involved in writing it. Despite undeniable advances in recent decades, ‘our slowness to reconstruct plausible visions of almost any aspect of society beyond the top-most strata of wealth, power or status’ (as Nicholas Purcell has put it) remains a persistent feature of the field. Therefore, this book concerns a historical field and social groups that are still today neglected by modern scholarship. However, writing ancient history ‘from below’ means much more than taking into account the anonymous masses, the subaltern classes and the non-elites. Our task is also, in the felicitous expression coined by Walter Benjamin, ‘to brush history against the grain,’ to rescue the viewpoint of the subordinated, the traditions of the oppressed. In other words, we should understand the bulk of ancient populations in light of their own experience and their own reactions to that experience. But, how do we do such a history? What sources can we use? What methods and approaches can we employ? What concepts are required to this endeavour? The contributions mainly engage with questions of theory and methodology, but they also constitute inspiring case studies in their own right, ranging from classical Greece to the late antique world. This book is aimed not only at readers working on classical Greece, republican and imperial Rome and late antiquity but at anyone interested in ‘bottom-up’ history and social and population history in general. Although the book is primarily intended for scholars, it will also appeal to graduate and undergraduate students of history, archaeology and classical studies.

Le XXe siècle des artisans Cédric Perrin, 2023-04-27T00:00:00+02:00 Au début des années 1920, les artisans français s’organisaient en artisanat. Le mot lui-même apparaît à cette date. L’artisanat a donc un siècle et le moment paraît opportun pour revenir sur son histoire. Depuis l’industrialisation au xixe siècle, il paraissait pourtant voué à disparaître. Cette disparition n’a pas eu lieu. L’artisanat affiche au contraire au début du xxie siècle une vitalité certaine. Le livre cherche donc à comprendre les raisons de cette disparition non advenue. Le xxe siècle des artisans propose une synthèse, dans un format accessible à tous, de la recherche sur un siècle d’histoire des artisans. Au fil des chapitres, le livre questionne et déconstruit quelques-unes des nombreuses idées reçues sur l’artisanat, à commencer par le mythe de sa disparition.

Le travail sur archives Jonathan Barbier, Antoine Mandret-Degeilh, 2018-10-24 Cet ouvrage se propose d’aborder, sous ses différentes facettes, une pratique essentielle dans la recherche en sciences humaines et sociales : le travail sur archives. Il vise à former aussi bien les étudiants en histoire à cette technique d’enquête privilégiée dans leur discipline qu’à la faire connaître aux étudiants mais aussi aux enseignants-chercheurs des autres domaines et à les sensibiliser aux enjeux et aux atouts de cette méthode de recherche. Les lecteurs trouveront des renseignements sur les centres et les services d’archives et des conseils pratiques sur la consultation et l’analyse des archives. En présentant les nombreux types de documents

(imprimés ou manuscrits, privés, officiels, journalistiques, iconographiques, numériques...), les auteurs souhaitent proposer ici un outil de travail complet et efficace.

Contributions à la flore de la Haute-Saône Dr. Bonnaymé, 1908

Bulletin de la Société belfortaine d'émulation Société belfortaine d'émulation, 1910

La Montagne magique Thomas Mann, 1985-03-26 La Montagne magique n'est pas seulement le chef-d'œuvre de Thomas Mann, mais l'un des chefs-d'œuvre de la littérature universelle du XXe siècle. Ses personnages sont présents dans toutes les mémoires : Hans Castorp, Clawdia Chauchat, Settembrini, Naphta, Peeperkorn, etc. La trame romanesque de l'œuvre, qu'on a souvent rapprochée du Wilhelm Meister de Goethe, ne l'est pas moins. Aussi nous bornerons-nous à reproduire le jugement du grand critique que fut Edmond Jaloux : « La Montagne magique est le roman le plus important qui ait paru en Europe depuis 1900, et je pense, le plus beau. Et le Prix Nobel lui a été décerné à juste titre. Cette œuvre a le mérite de ne ressembler à aucun roman antérieur. Dans la plupart des romans, même des meilleurs, il est rare de ne pas distinguer un accent déjà familier : ici, Balzac ou Stendhal ; là, Emily Brontë ; plus loin, Fro-mentin ou Flaubert, Tolstoï ou Dostoïevski. Avec la Montagne magique, nous n'entendons rien de pareil. La naissance de la fièvre chez Hans, ses deux scènes d'amour, Clawdia, sa vision dans la neige, son dernier colloque avec Peeperkorn, la mort de Ziemssen sont des choses d'une nouveauté absolue, des créations complètes. Et de même les curieuses figures de Settembrini, de Naphta et du Hollandais. Enfin, la valeur pour ainsi dire symphonique du livre est faite du quadruple thème de la Vie et de la Mort, du Temps et de l'Amour, qui, tantôt concret et tantôt abstrait, tantôt développé dans une atmosphère passionnelle, tantôt dans une atmosphère idéologique, forme un climat, donne à la Montagne magique son air de roman épique. Soutenue par ces quatre éléments, elle peut s'élever à la fois sur plusieurs plans, les uns philosophiques, les autres réalistes, ceux-ci symboliques ou moraux, et nous donner ainsi le sentiment d'une représentation très vaste du drame humain que nous vivons tous. » Illustration de couverture : Caspar David Friedrich, « Der Watzmann » (1824-1825), détail. Nationalgalerie Staatliche Museen Preussischer Kulturbesitz, Berlin.

L'envolée Céline Knidler, 2024-04-26T00:00:00+02:00 Entre les ors des palais et la boue de la Cour des Miracles, Céleste trouvera-t-elle sa place au sein du royaume ? Paris 1652, Les désordres de la Fronde n'ont pas empêché Louis XIV de consolider sa place sur le trône, et Mazarin reprend les rênes du pouvoir. Céleste, devenue bourreau de Paris, se trouve dans une situation délicate : elle doit affronter la jalousie de son frère et redoubler de discrétion pour préserver son secret. Seul réconfort au quotidien, les sentiments que lui porte Nicolas Fouquet, fraîchement nommé surintendant des finances de Sa Majesté. Mais la rencontre entre la jeune femme et le roi de la Cour des Miracles va conduire celle-ci sur un tout autre chemin. Le second tome de La fille du Bourreau a le panache et le romanesque des grandes sagas. Céline Knidler passe son enfance à Paris, elle y effectue ses études en lettres modernes à l'université Paris-Sorbonne, complétées par une formation

de journaliste à l'université François Rabelais de Tours. Son amour de Paris et sa passion pour l'histoire marquent son écriture. Le tome 1 de « La fille du bourreau : Céleste » a paru aux éditions Jeanne & Juliette en 2023.

Les Vies des electeurs de Brandebourg, de la maison des burgraves de Nurenberg ... Ouvrage ... mis en françois par Antoine Teissier. [With portraits.] Copious MS. notes Johannes CERNITIUS,1707

Les Vies des électeurs de Brandebourg de la maison des burgraves de Nuremberg Johannes Cernitius,1707

“Les” Vies Des Electeurs De Brandebourg, De La Maison Des Burgraves De Nurenberg, Avec Leur Portraits, Et Leur Genealogies, Ouvrage ; Compose En Latin Par Jean Cernitius, Vice-Registrateur Des Archives Electorales, Et Mis En Francois Par Antoine Teissier, Conseiller Des Ambassades, Et Historiographe De Sa Majeste, Le Roy De Prusse Johannes Cernitius,1707

La bienfaitrice Elizabeth von Arnim,2013-05-15 Anna Estcourt, vingt-cinq ans, emménage dans une petite propriété du Nord de l'Allemagne dont elle hérite à la mort de son oncle. Jolie, intelligente mais sans fortune, elle a grandi jusque-là avec son frère, sous la coupe de la femme de celui-ci, Susie. Désormais en possession d'un revenu confortable, elle contrevient aux convenances de l'époque en ne se mariant pas, afin de conserver son indépendance. Mieux, elle propose généreusement un toit aux dames en détresse de sa nouvelle contrée, afin que celles-ci puissent faire de même - altruisme dont elle ne tardera pas à peser les inconvénients... D'autant qu'Axel Lohm, un gentleman de la région que son oncle espérait lui voir épouser, est tombé amoureux d'elle. Il va tenter de la faire changer d'avis...

Journals Canada. Legislature. Legislative Assembly,1854

Journal of American Folklore ,1920

Tunnel 29 Helena Merriman,2023-02-15 C'est l'histoire vraie d'une extraordinaire évasion. Durant l'été 1962, un groupe d'étudiants creuse un tunnel de 135 mètres de long sous le mur de Berlin. De l'autre côté, à Berlin-Est, des dizaines d'hommes, de femmes et d'enfants risquent leur vie pour s'échapper. Mais comment creuse-t-on un tunnel dans le pays le plus étroitement surveillé du monde, sans pouvoir utiliser des engins bruyants ni acheter des outils faute d'argent ? Comment s'éclairer, comment respirer quand l'air se raréfie ou éviter de mourir noyé en heurtant une canalisation ? Et si, malgré tous ces obstacles, on réussit à atteindre le but, que faire si la police secrète attend au bout du tunnel ? S'appuyant sur des centaines d'heures d'entretiens avec des survivants et des milliers de pages d'archives de la Stasi, la journaliste Helena Merriman retrace l'aventure de Joachim Rudolph, l'étudiant à l'origine de ce projet fou. Avec un formidable sens du récit, elle restitue l'odeur de l'argile, le poids de la terre, les bruits des passants au-dessus de sa tête, la peur constante d'être écouté par la Stasi, et l'étrange accord passé avec la télévision américaine, qui filme la tentative d'évasion au risque d'une explosion géopolitique. Par-dessus tout, Tunnel 29 raconte l'histoire d'une liberté volée, et du combat acharné pour la retrouver. Traduit de l'anglais (Grande-Bretagne) par Jacqueline Odi

Proceedings of the XXth International Congress of History of Science (Liège, 20-26 July 1997). ,1999

A History of Theatrical Art in Ancient and Modern Times: Classicism and romanticism Karl Mantzius,Louise von Cossel,1921

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Table of Contents Le Plancher De Joachim

1. Understanding the eBook Le Plancher De Joachim
 - The Rise of Digital Reading Le Plancher De Joachim
 - Advantages of eBooks Over Traditional Books
2. Identifying Le Plancher De Joachim
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an

- Le Plancher De Joachim
 - User-Friendly Interface
4. Exploring eBook Recommendations from Le Plancher De Joachim
 - Personalized Recommendations
 - Le Plancher De Joachim User Reviews and Ratings
 - Le Plancher De Joachim and Bestseller Lists
5. Accessing Le Plancher De Joachim Free and Paid eBooks
 - Le Plancher De Joachim Public Domain eBooks
 - Le Plancher De Joachim eBook Subscription Services
 - Le Plancher De Joachim Budget-Friendly Options
6. Navigating Le Plancher De

- Joachim eBook Formats
 - ePub, PDF, MOBI, and More
 - Le Plancher De Joachim Compatibility with Devices
 - Le Plancher De Joachim Enhanced eBook Features
7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Le Plancher De Joachim
 - Highlighting and Note-Taking Le Plancher De Joachim
 - Interactive Elements Le Plancher De Joachim
8. Staying Engaged with Le Plancher De Joachim
 - Joining Online Reading Communities

- Participating in Virtual Book Clubs
- Following Authors and Publishers Le Plancher De Joachim
- 9. Balancing eBooks and Physical Books Le Plancher De Joachim
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Le Plancher De Joachim
- 10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
- 11. Cultivating a Reading Routine Le Plancher De Joachim
 - Setting Reading Goals Le Plancher De Joachim
 - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of Le Plancher De Joachim
 - Fact-Checking eBook Content of Le Plancher De Joachim
 - Distinguishing Credible Sources
- 13. Promoting Lifelong Learning

- Utilizing eBooks for Skill Development
- Exploring Educational eBooks

14. Embracing eBook Trends

- Integration of Multimedia Elements
- Interactive and Gamified eBooks

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