

The Arnolfini Double Portrait By Margaret Lendia Koster

Edwin Hall's accessible study of Jan van Eyck's 1434 painting known as the "Arnolfini Wedding" makes a unique contribution to the fascinating history of betrothal and marriage custom, ritual, and ceremony, and offers a compelling new interpretation of this wonderful work of art. 16 color plates. 62 b&w illustrations.

THE WRITER'S HARBORACE HANDBOOK, 6th Edition, is grounded in the belief that an understanding of the rhetorical situation--the writer, reader, message, context, and opportunity for writing--provides the best starting point for effective writing and reading. This comprehensive handbook guides student writers in employing that rhetorical understanding as they choose the most effective information to include, the best arrangement of that information, and the most appropriate language to use. The text moves students through the steps that constitute successful writing, from finding appropriate topics and writing clear thesis statements to arranging ideas and developing initial drafts. THE WRITER'S HARBORACE HANDBOOK also provides several sample student papers in various disciplines, along with instruction for successfully completing similar assignments. This edition has been updated to address the criteria in the WPA Outcomes Statement for First-Year Composition (version 3.0). Each student text is packaged with a free Cengage Essential Reference Card to the MLA HANDBOOK, Eighth Edition. Important Notice: Media content referenced within the product description or the product text may not be available in the ebook version.

Challenges dominant interpretations of the relationship between the so-called commercial revolution of late medieval Europe and the capitalist age that followed.

Each book in Taschen's Basic Art movement and genre series includes a detailed introduction with approximately 30 photographs, plus a timeline of the most important events (political, cultural, scientific, sporting, etc.) that took place during the time period.

Holy sites - churches, monasteries, shrines - defined religious experience and were fundamental to the geography and social history of medieval and early modern Europe. How were these sacred spaces defined? How were they created, used, recognized and tran

"An interesting and informative resource. Recommended." Reference Book Review

They are right before your eyes, but your brain can be tricked into seeing something entirely different, or not seeing it altogether. They hide secrets in plain sight. Here are 135 of the most interesting and challenging optical illusions from one of the masters of the art. Start easy, and go up the ladder of difficulty to test your powers of visual perception. All the answers are there, as well as the explanations of why and how things can be seen.

The Arnolfini Betrothal Medieval Marriage and the Enigma of Van Eyck's Double Portrait Univ of California Press

All normal human beings alive in the last fifty thousand years appear to have possessed, in Mark Turner's phrase, "irrepressibly artful minds." Cognitively modern minds produced a staggering list of behavioral singularities--science, religion, mathematics, language, advanced tool use, decorative dress, dance, culture, art--that seems to indicate a mysterious and unexplained discontinuity between us and all other living things. This brute fact gives rise to some tantalizing questions: How did the artful mind emerge? What are the basic mental operations that make art possible for us now, and how do they operate? These are the questions that occupy the distinguished contributors to this volume, which emerged from a year-long Getty-funded research project hosted by the Center for Advanced Study in the Behavioral Sciences at Stanford. These scholars bring to bear a range of disciplinary and cross-disciplinary perspectives on the relationship between art (broadly conceived), the mind, and the brain. Together they hope to provide directions for a new field of research that can play a significant role in answering the great riddle of human singularity.

More than ever before, the Renaissance stands as one of the defining moments in world history. Between 1400 and 1600, European perceptions of society, culture, politics and even humanity itself emerged in ways that continue to affect not only Europe but the entire world. This wide-ranging exploration of the Renaissance sees the period as a time of unprecedented intellectual excitement and cultural experimentation and interaction on a global scale, alongside a darker side of religion, intolerance, slavery, and massive inequality of wealth and status. It guides the reader through the key issues that defined the period, from its art, architecture, and literature, to advancements in the fields of science, trade, and travel. In its incisive account of the complexities of the political and religious upheavals of the period, the book argues that Europe's reciprocal relationship with its eastern neighbours offers us a timely perspective on the Renaissance as a moment of global inclusiveness that still has much to teach us today.

Elizabeth A. Kaye specializes in communications as part of her coaching and consulting practice. She has edited Requirements for Certification since the 2000-01 edition.

In the fifteenth century, a number of master painters, including Jan van Eyck and Roger Campin, flourished in the Netherlands. However, by the early nineteenth century many of their works had been dispersed by the upheavals of the French Revolution. Any contemporary understanding of these artists and their paintings must take into account that historical data about them remains fragmentary and that art historians from different disciplines have approached them in varying ways. Rather than offering a chronological discussion, this book presents early Netherlandish paintings as individual objects that have confronted scholars with countless interpretive challenges. Part One analyzes the style and provenance of each work, the insights gained from it, and the questions that remain, while Part Two is devoted to the history of collecting and of art historical research and interpretation during the nineteenth and first half of the twentieth century. Part Three addresses how three fields of modern art-historical research - technical examination, archival research into patronage, and iconology - have produced analyses of these artworks. important period in European art by assembling the current scholarly research in the field and underscoring the common ground among scholars from different disciplines.

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successful writing, from finding appropriate topics and writing clear thesis statements to arranging ideas and developing initial drafts. THE WRITER'S HARBRACE HANDBOOK also provides several sample student papers in various disciplines, along with instruction for successfully completing similar assignments. This edition has been updated to address the criteria in the WPA Outcomes Statement for First-Year Composition (version 3.0). This edition has been updated to reflect guidelines from the 2016 MLA HANDBOOK, Eighth Edition.

Important Notice: Media content referenced within the product description or the product text may not be available in the ebook version. A team of 16 experts underline the binds and exchanges between different contexts and artistic techniques that copies established in the Renaissance, and how the history of taste is sophisticated and complex.

Renaissance art history is traditionally identified with Italian centers of production, and Florence in particular. Instead, this book explores the dynamic interchange between European artistic centers and artists and the trade in works of art. It also considers the impact of differing locations on art and artists and some of the economic, political, and cultural factors crucial to the emergence of an artistic center. During c.1420-1520, no city or court could succeed in isolation and so artists operated within a network of interests and local and international identities. The case studies presented in this book portray the Renaissance as an exciting international phenomenon, with cities and courts inextricably bound together in a web of economic and political interests.

Provides introductory information on leading cultural figures of late medieval and early modern Europe.

A collection of essays that reflect the breadth of twentieth-century scholarship in art history. Kleinbauer has sought to illustrate the variety of methods scholars have developed for conveying the unfolding of the arts in the Western world. Originally published by Holt, Rinehart, and Winston, 1971.

First published in 1993, Jan van Eyck's Arnolfini Portrait: Stories of an Icon examines one of the earliest and most celebrated paintings in the history of European art from a variety of perspectives. In her lucid analysis, Linda Seidel considers this famous double portrait as social record, legal document, material object, and poetic fiction. Each chapter of her study represents a distinct mode of inquiry and each situates the painting within a different discursive tradition. In this way, Seidel explores a variety of historical practices to illuminate the portrait's painted narrative. Through the implementation of a variety of interpretive strategies and in consultation with different types and categories of information, Stories of an Icon informs the viewer about the function and nature of early European painting, and invites the reader to reflect on the many ways in which works of art can be examined and reconfigured centuries after their creation.

"Gayle V. Fischer has produced a terrifically useful volume that no research library should be without." —The Journal of American History "... an indispensable resource to finding material on women's history throughout the world." —Journal of World History "... the work is recommended for its currency, depth of coverage, and scope." —Ethnic Forum As part of its mission to disseminate feminist scholarship and serve as the journal of record for the new area of women's history, the *Journal of Women's History* began a compilation of periodical literature dealing with women's history. This volume is drawn from more than 750 journals and includes material published from 1980 through 1990. There are forty subject categories and numerous subcategories. The guide

valuable reference tool on more conventional eReaders * Easily locate the artworks you wish to view * Special glossary of the artist's paintings * Includes van Eyck's drawings, disputed works and workshop paintings – explore the artist's varied works * Features three bonus biographies – discover van Eyck's world Please visit www.delphiclassics.com to browse through our range of exciting e-Art books CONTENTS: The Paintings Ghent Altarpiece Portrait of a Man with a Blue Chaperon Saint Francis Receiving the Stigmata Crucifixion and Last Judgement Portrait of Cardinal Niccolò Albergati Léal Souvenir Portrait of a Man in a Turban (Self Portrait) Arnolfini Portrait Annunciation (Washington) Annunciation (Madrid) Portrait of Baudouin de Lannoy Madonna of Chancellor Rolin Portrait of Jan de Leeuw Virgin and Child with Canon van der Paele Dresden Triptych Lucca Madonna Portrait of Giovanni di Nicolao Arnolfini Madonna in the Church Portrait of Margaret van Eyck Madonna at the Fountain Madonna of Jan Vos Glossary of the Paintings Other Artworks List of Drawings, Lost, Disputed and Workshop Works The Biographies Extract from 'Life of Antonello Da Messina' (1550) by Giorgio Vasari Van Eyck (1905) by J. Cyril M. Weale Jan van Eyck (1911) by Joseph Archer Crowe Please visit www.delphiclassics.com to browse through our range of exciting titles or to buy the whole Art series as a Super Set

This 20-hour free course explored the difference between data and information and examined how a computer-based society impacts on daily life.

The Arnolfini portrait, painted by Jan van Eyck in 1434, is one of the world's most famous paintings. This haunting gem of medieval art, a subtle and beautiful portrait of a wealthy Bruges merchant and his wife, intrigues all who see it. Is the painting the celebration of marriage or pregnancy, a memorial to a wife who died in childbirth, a fashion statement or a status symbol? Using her acclaimed forensic skills as an art historian, Carola Hicks set out to decode the mystery. She also tells the fascinating story of the painting's survival through fire and battle, and of its owners. Uniquely, for a masterpiece of its age, its provenance can be tracked through every single owner - from the mysterious Mr Arnolfini via various monarchs to being an early star of the National Gallery in 1842- and these owners have a cameo appearance too, in this enthralling story of how an artwork of genius can speak afresh to each new generation.

This collection casts light on various aspects of the life and thought of Nicholas of Cusa. The first part is concerned with the context in which he made his contributions. The second part is concerned with Nicholas' work for ecclesiastical reform and his thought on the Church. The third part deals with Cusanus' ideas on Christ and mystical experience, as well as the larger significance of his speculative works.

Professor Belsey explains the views of recent theorists, including Jean-François Lyotard, Judith Butler and Slavoj Žižek, in order to take issue with their accounts of what it is to be human.

In this book, renowned Renaissance drama critic Arthur F. Kinney argues that Shakespeare's method of composing plays through networks of meanings can be seen as a harbinger of today's information technology. Drawing upon hypertext and cognitive theory--areas that have for some time promised to take on more importance in the sphere of Shakespeare Studies--as well as the

central metaphor of the Routledge collection *The Renaissance Computer*, Kinney looks in detail at four objects/images in Shakespeare's plays--mirrors, maps, clocks, and books--and explores the ways in which they make up networks of meaning within single plays and across the dramatist's body of work that anticipate in some ways the networks of meaning or "information" now possible in the computer age.

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, Art History, and Intellectual History*, vol. 2

The surviving work of Flemish painter Jan van Eyck (c. 1395–1441) consists of a series of painstakingly detailed oil paintings of astonishing verisimilitude. Most explanations of the meanings behind these paintings have been grounded in a disguised religious symbolism that critics have insisted is foremost. But in *Jan van Eyck*, Craig Harbison sets aside these explanations and turns instead to the neglected human dimension he finds clearly present in these works. Harbison investigates the personal histories of the true models and participants who sat for such masterpieces as the *Virgin and Child* and the *Arnolfini Double Portrait*. This revised and expanded edition includes many illustrations and reveals how van Eyck presented his contemporaries with a more subtle and complex view of the value of appearances as a route to understanding the meaning of life.

Molly Faries, *Indiana University & Groningen University*, *Re-reading the Evidence: Perspectives on Technical Studies of Early Netherlandish Painting* Ron Spronk, *Harvard University Art Museum*, *Standing on the Shoulders of Giants: The Early Years of Conservation and Technical Examinations of Netherlandish Paintings at the Fogg Art Museum* J.R.J. Van Asperen de Boer, *Professor Emeritus, Groningen University*, *Slowly towards Improved Infrared Reflectography Equipment* Peter Klein, *University of Hamburg*, *Dendrochronological Analyses of Netherlandish Paintings* E. Melanie Gifford, Susana Halpne and Suzanne Quillen Lomax, *National Gallery of Art*, *Issues surrounding the painting medium: a case study of a pre-Eyckian altarpiece* Teri Hensick, *Harvard University Art Museums*, *The Fogg's Copy After a Lost Van Eyck: Conservation History, Resent Treatment and Technical Examination of the Woman at Her Toilet* Gianfranco Pocobene and Ron Spronk, *Harvard University Art Museums*, *The Fogg's Virgin and Child from the Workshop of Dirck Bouts: Findings from Technical Examinations and Recent Conservation Treatment* Henry Lie, *Harvard University Art Museums*, *Digital Imaging for the Study of Paintings: Experiences at the Straus Center for Conservation* Maryan W. Ainsworth, *Metropolitan Museum of Art*, *What's in a name? The Question of Attribution in Early Netherlandish Painting* "The volume brings together the connoisseurship and experience of outstanding scholars and leading

scientists. It will highly benefit to all working in the field of technical examination." (H. Verougstraete in Sehepunkte, 5 (2005), nr. 2, 15.02.2005)u

This book is a collection of essays written in honor of Professor Douglas Gray, editor of the groundbreaking Oxford Book of Late Medieval Verse and Prose. The essays provide a comprehensive survey of fifteenth-century literature, stressing its importance, interest, and richness.

"In a widely researched and deeply considered book, Huerta argues that Vermeer's use of the camera obscura and other instrumental adjuncts parallels van Leeuwenhoek's pursuit of the "optical way," and embodies a profound philosophical connection between these investigators. Analyzing Vermeer's work, Huerta shows that the artist's choices were the result of his personal response to contemporary scientific discoveries, and the work of men such as van Leeuwenhoek, Christiaan Huygens, and Galileo Galilei. Furthermore, Huerta compares Vermeer's program of informed observation to the methods used by van Leeuwenhoek and other scientists to accumulate and analyze instrument-mediated knowledge. This approach enabled Vermeer to confront the same issues as natural philosophers regarding the interpretation of unfamiliar images presented by instrumental systems."--BOOK JACKET.

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