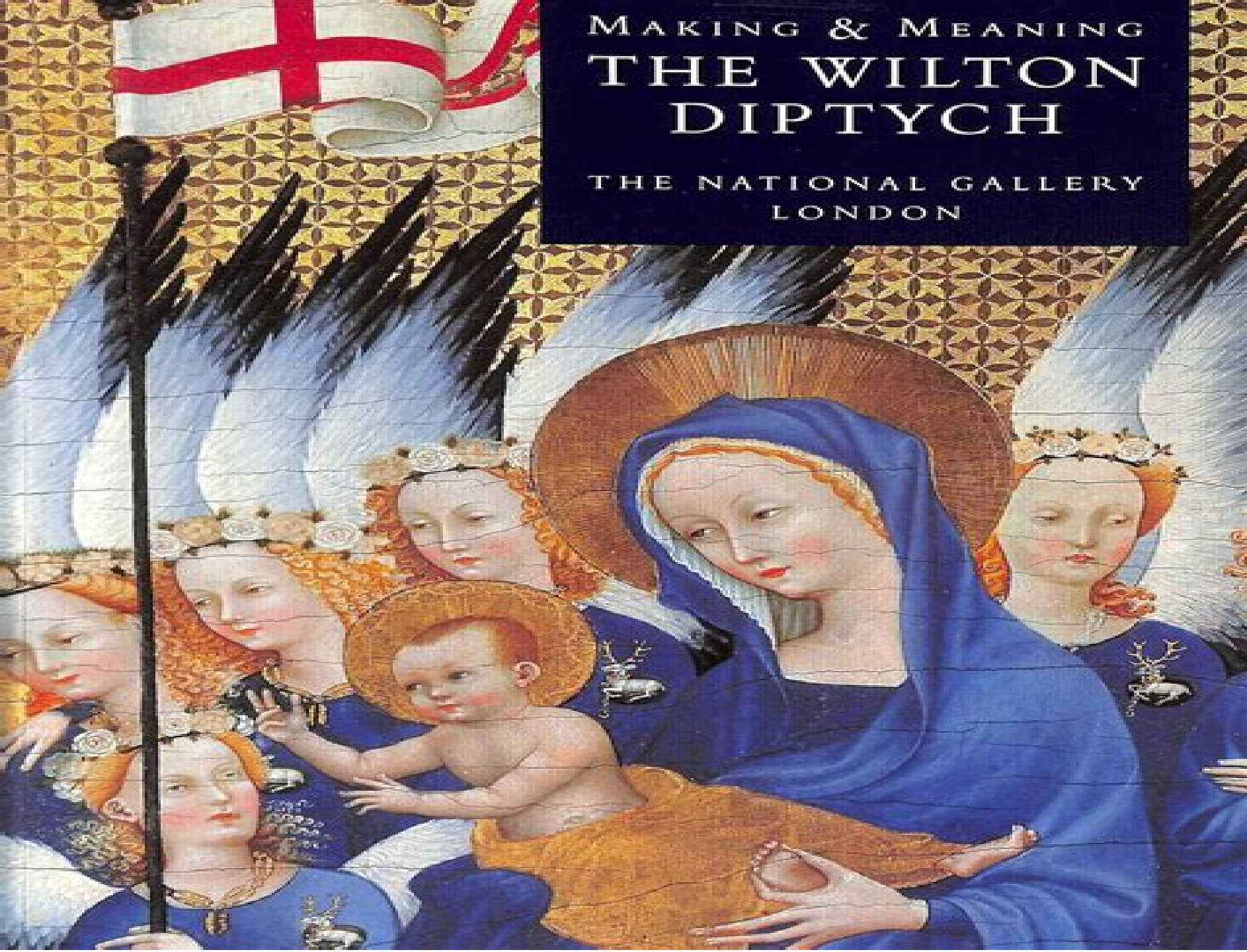


MAKING & MEANING THE WILTON DIPTYCH

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Making Meaning The Wilton Diptych

Guillaume Favre

A decorative red circular graphic element, resembling a stylized arrow or a semi-circle, pointing to the right. It is positioned to the right of the author's name, partially overlapping the light blue bar.

Making Meaning The Wilton Diptych:

The Wilton Diptych Dillian Gordon, National Gallery (Great Britain), Caroline M. Barron, Rachel Billinge, Ashok Roy, Martin Wyld, 2015 The Wilton Diptych is one of England's greatest surviving medieval treasures now in the collection of the National Gallery London This beautiful and enigmatic painting depicts King Richard II being presented to the Virgin Mary and Christ by John the Baptist and two English kings revered as saints The brilliant colour and lavish use of gold give it the appearance of a luxury object yet its primary function was religious as a portable diptych for the king's private devotions The authors present a fascinating account of the iconography historical context and style of this unique and precious object together with a detailed explanation of the materials and techniques used to make it They also discuss the likely identity of the artist and the possible evidence that this picture was known to and referenced by William Shakespeare in his play Richard II New photography including exquisite details gives unprecedented access to this remarkable painting while the latest infrared imaging reveals hidden underdrawings

Making & Meaning, the Wilton Diptych, 1993 The Wilton Diptych Dillian Gordon, 1993 **Making and Meaning, the Wilton Diptych** Dillian Gordon, 1993 Describes in detail the Wilton Diptych painted ca 1395 and commissioned by Richard II for his personal altarpiece Now in the National Gallery it was once a part of the collection at Wilton House Fourteenth Century England Chris Given-Wilson, 2004 This series provides a forum for the most recent research into the political social and ecclesiastical history of the 14th century **The Wilton Diptych [etc.]**. National Gallery (Great Britain), 1930 **A Wider Trecento** Louise Bourdua, Robert Gibbs, 2011-12-09 These studies explore aspects of Julian Gardner's wide range of interests and approaches ranging from Parisian metalwork to the Wilton diptych Franciscan iconography the tomb of a leading theologian and several studies of the art of Rome and Northern Italy *The Regal Image of Richard II and the Wilton Diptych* Dillian Gordon, Lisa Monnas, 1997 Nigel Morgan assesses the signification of the banner and Maurice Keen considers the painting as a possible crusading icon Richard II Anthony Goodman, James Gillespie, 2003 In this reassessment of Richard II an outstanding group of international contributors re-evaluates the frequently biased evidence to create a new and rounded portrait of this fascinating and much maligned king They investigate Richard's contemporary reputation and key aspects of his policies covering topics which include the conventions of co-operation between kings and communities discourse on the nature and purpose of rule monarchy as spectacle the cultural expression of royal personality and the fiscal basis of government They highlight the seriousness of the problems affecting the exercise of kingship and show how the traditional and innovative panaceas attempted by a conventionally minded prince resulted in his downfall It is a study which repositions the reign within the evolution of English kingship How Art is Made Debra N Mancoff, 2023-11-23 How Art Is Made looks at renowned works of art from across the centuries and around the globe and asks the intriguingly simple question how were these works actually made Divided into two sections materials and methods each chapter showcases a single work of art which demonstrates the mastery and innovative use of a single material

or method from oil paint pastel and pencil to woodcut litho and impasto Each work is presented as the centerpiece of a capsule history while comparative works are also included to help amplify our understanding How for example did Michelangelo paint the Sistine Chapel fresco or Turner become such a master of watercolor How did Warhol turn so effectively to screen printing and how does Yayoi Kusama create such beguiling infinity rooms The book enhances the experience of looking at great works of art and guides us to a deeper understanding of how they were created and why we regard them as so important

The Funeral Achievements of Henry V at Westminster Abbey Anne Curry, Susan Jenkins, 2022 Ground breaking new studies of Henry V's chapel tomb and funeral service have new revelations and insights into the time Before Henry V set out in 1415 on the campaign which culminated in victory at Agincourt he made a will laying down precise instructions for a chantry chapel to be constructed in Westminster Abbey after his death so that he could be buried close to his saintly ancestor Edward the Confessor Seven years later the king died at Vincennes and his body was brought back for burial in the Abbey the elaborate funeral took place on 7 November 1422 His chapel was probably finally completed in the 1440s and remains a distinctive feature of Westminster Abbey to this day This book stimulated by the 600th anniversary of the death of this iconic king sheds new light on his funeral service and the design of his ornate chantry chapel and tomb It also considers each of the funeral achievements saddle helm shield and sword traditionally associated with him Drawing on up to date research by experts in each field with exciting input from new technologies it investigates the construction and form of the arms and weapons as well as providing fascinating insights into the material culture and commemoration of royalty in the fifteenth century and beyond Anne Curry is Emeritus Professor of Medieval History at the University of Southampton Susan Jenkins is Curator of Westminster Abbey experts in each field with exciting input from new technologies it investigates the construction and form of the arms and weapons as well as providing fascinating insights into the material culture and commemoration of royalty in the fifteenth century and beyond Anne Curry is Emeritus Professor of Medieval History at the University of Southampton Susan Jenkins is Curator of Westminster Abbey experts in each field with exciting input from new technologies it investigates the construction and form of the arms and weapons as well as providing fascinating insights into the material culture and commemoration of royalty in the fifteenth century and beyond Anne Curry is Emeritus Professor of Medieval History at the University of Southampton Susan Jenkins is Curator of Westminster Abbey experts in each field with exciting input from new technologies it investigates the construction and form of the arms and weapons as well as providing fascinating insights into the material culture and commemoration of royalty in the fifteenth century and beyond Anne Curry is Emeritus Professor of Medieval History at the University of Southampton Susan Jenkins is Curator of Westminster Abbey

The Boundaries of the Human in Medieval English Literature Dorothy Yamamoto, 2000 This study analyzes the fear of beastly transformation that recurs throughout Medieval literature Yamamoto explores how humans envisioned animals with human characteristics in bestiaries and literatures that involve aspects of the

hunt and heraldry Minor texts as well as major works like Chaucer's Knight's Tale are investigated Additionally she explores both examples of humans changing into animal form and those that hover enigmatically between species as wild men and women Investigating this topic she looks to Alexander romances the poetry of Gower and other sources Life in Words Jill Mann, 2014-01-01 This volume collects fifteen landmark essays published over the last three decades by the distinguished medievalist Jill Mann Bringing together her essays on Chaucer the Gawain poet and Malory the collection foregrounds the common interest in the semantic implications of key vocabulary such as authority adventure and price that links them together Mann one of the finest critics of Middle English literature in her generation uses the concepts suggested by the language of medieval literature itself as a way into the masterpieces of Middle English including The Canterbury Tales Troilus and Criseyde Sir Gawain and the Green Knight and the Morte Darthur An extended introduction by Mark Rasmussen brings out the nature of the themes that run through the collection analyses the critical methods in play and assesses their significance in the context of Middle English studies over the last thirty years Painting the Word John Drury, 2002-01-01 In this beautifully written book Drury an Anglican priest and theologian looks at religious paintings through the ages and presents them in a fresh way as works filled with passion stories and meaning 100 illustrations 70 in color **Art Information and the Internet** Lois Swan Jones, 2013-12-16 In the first book of its kind art information expert Lois Swan Jones discusses how to locate visual and textual information on the Internet and how to evaluate and supplement that information with material from other formats print sources CD ROMS documentary videos and microfiche sets to produce excellent research results The book is divided into three sections Basic Information Formats Types of Websites and How to Find Them and How to Use Web Information Jones discusses the strengths and limitations of Websites scholarly and basic information resources are noted and search strategies for finding pertinent Websites are included Art Information and the Internet also discusses research methodology for studying art historical styles artists working in various media individual works of art and non Western cultures as well as art education writing about art problems of copyright and issues concerning the buying and selling of art This title will be periodically updated *Dress at the Court of King Henry VIII* Maria Hayward, 2017-07-05 Henry VIII used his wardrobe and that of his family and household as a way of expressing his wealth and magnificence This book encompasses the first detailed study of male and female dress worn at the court of Henry VIII 1509-47 and covers the dress of the king and his immediate family the royal household and the broader court circle Henry VIII's wardrobe is set in context by a study of Henry VII's clothes court and household As none of Henry VIII's clothes survive evidence is drawn primarily from the great wardrobe accounts wardrobe warrants and inventories and is interpreted using evidence from narrative sources paintings drawings and a small selection of contemporary garments mainly from European collections Key areas for consideration include the king's personal wardrobe how Henry VIII's queens used their clothes to define their status the textiles provided for the pattern of royal coronations marriages and funerals and the role of the great

wardrobe wardrobe of the robes and laundry In addition there is information on the cut and construction of garments materials and colours dr given as gifts the function of livery and the hierarchy of dress within the royal household and the network of craftsmen working for the court The text is accompanied by full transcripts of James Worsley s wardrobe books of 1516 and 1521 which provide a brief glimpse of the king s clothes

Rulers and Ruled in Late Medieval England G. L. Harriss, Rowena E. Archer, Simon Walker, 1995-01-01 How power was distributed and exercised is a key issue in understanding attitudes and assumptions in late medieval England The essays in this volume all deal with those who had the power to make political decisions whether kings nobles or gentry courtiers or clergy While ultimately power rested on force it was enshrined in the law and more usually exercised by influence and by the dangling of reward Most disputes were settled without violence if often with recourse to prolonged struggles in the courts but those who offended against established interests could be punished severely as the cases of Sir John Mortimer and of Bishop Reginald Pecock show These essays presented to Gerald Harriss who has done so much to illuminate the history of the period show not only how power was exercised but also how men of the time thought about it Contributors Rowena E Archer Christine Carpenter Jeremy Catto Rosemary Horrox R W Hoyle Maurice Keen Dominic Luckett Philippa Maddern S J Payling Edward Powell Anthony Smith Simon Walker Christopher Woolgar Edmund Wright

Richard II Christopher Fletcher, 2010-10-07 Richard II 1377 99 has long suffered from an unusually unmanly reputation Over the centuries he has been habitually associated with lavish courtly expenditure absolutist ideas Francophile tendencies and a love of peace all of which have been linked to the king s physical effeminacy Even sympathetic accounts have essentially retained this picture merely dismissing particular facets of it or representing Richard s reputation as evidence of praiseworthy dissent from accepted norms of masculinity Christopher Fletcher takes a radically different approach setting the politics of Richard II s reign firmly in the context of late medieval assumptions about the nature of manhood and youth This makes it possible not only to understand the agenda of the king s critics but also to suggest a new account of his actions Far from being the effeminate tyrant of historical imagination Richard was a typical young nobleman trying to establish his manhood and hence his authority to rule by thoroughly conventional means first through a military campaign and then fatally through violent revenge against those who attempted to restrain him The failure of Richard s subjects to support this aspiration produced a sequence of conflicts with the king in which his opponents found it convenient to ascribe to him the conventional faults of youth These critiques derived their force not from the king s real personality but from the fit between certain contemporary assumptions about youth effeminacy and masculinity on the one hand and the actions of Richard s government constrained by difficult and complex circumstances on the other

The Norman Conquest in English History George Garnett, 2020-12-02 The Norman Conquest in English History Volume 1 A Broken Chain pursues a central theme in English historical thinking over seven centuries Covering more than half a millennium this first volume explains how and why the experience of the Norman

Conquest prompted both an unprecedented campaign in the early twelfth century to write or create the history of England and to excavate and fabricate pre Conquest English law Garnett traces the treatment of the Conquest in English historiography legal theory and practice and political argument through the middle ages and early modern period examining the dispersal of these materials from libraries after the dissolution of the monasteries and the attempts made to rescue edit and print many of them in the late sixteenth and early seventeenth centuries These preservation efforts enabled the Conquest to become still more contested in the constitutional cataclysms of the seventeenth century than it had been in the eleventh and twelfth The seventeenth century resurrection of the Conquest will be the subject of a second volume

Richard II

Nigel Saul, 2008-10-01 Richard II is one of the most enigmatic of English kings Shakespeare depicted him as a tragic figure an irresponsible cruel monarch who nevertheless rose in stature as the substance of power slipped from him By later writers he has been variously portrayed as a half crazed autocrat or a conventional ruler whose principal errors were the mismanagement of his nobility and disregard for the political conventions of his age This book the first full length biography of Richard in more than fifty years offers a radical reinterpretation of the king Nigel Saul paints a picture of Richard as a highly assertive and determined ruler one whose key aim was to exalt and dignify the crown In Richard's view the crown was threatened by the factiousness of the nobility and the assertiveness of the common people The king met these challenges by exacting obedience encouraging lofty new forms of address and constructing an elaborate system of rule by bonds and oaths Saul traces the sources of Richard's political ideas and finds that he was influenced by a deeply felt orthodox piety and by the ideas of the civil lawyers He shows that although Richard's kingship resembled that of other rulers of the period unlike theirs his reign ended in failure because of tactical errors and contradictions in his policies For all that he promoted the image of a distant all powerful monarch Richard II's rule was in practice characterized by faction and feud The king was obsessed by the search for personal security in his subjects however he bred only insecurity and fear A revealing portrait of a complex and fascinating figure the book is essential reading for anyone with an interest in the politics and culture of the English middle ages

Adopting the Track of Expression: An Emotional Symphony within **Making Meaning The Wilton Diptych**

In a world consumed by monitors and the ceaseless chatter of fast transmission, the melodic splendor and psychological symphony developed by the published term usually fade in to the back ground, eclipsed by the persistent noise and distractions that permeate our lives. But, nestled within the pages of **Making Meaning The Wilton Diptych** a marvelous literary prize filled with natural feelings, lies an immersive symphony waiting to be embraced. Crafted by an elegant composer of language, this charming masterpiece conducts viewers on a psychological journey, skillfully unraveling the concealed songs and profound influence resonating within each cautiously constructed phrase. Within the depths of the poignant analysis, we shall investigate the book's main harmonies, analyze its enthralling writing style, and submit ourselves to the profound resonance that echoes in the depths of readers' souls.

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