

Beeldend Vertellen De Verluchte Handschriften Van Jacob Van Maerlants Rijmbijbel En Spiegel Historiael

This exquisite volume beautifully reproduces and insightfully examines the most important illuminations found in French history manuscripts.

This comprehensive and richly illustrated catalogue focuses on the finest illustrated manuscripts produced in Europe during the great epoch in Flemish illumination. During this aesthetically fertile period – beginning in 1467 with the reign of the Burgundian duke Charles the Bold and ending in 1561 with the death of the artist Simon Bening – the art of book painting was raised to a new level of sophistication. Sharing inspiration with the celebrated panel painters of the time, illuminators achieved astonishing innovations in the handling of color, light, texture, and space, creating a naturalistic style that would dominate tastes throughout Europe for nearly a century. Centering on the notable artists of the period – Simon Marmion, the Vienna Master of Mary of Burgundy, Gerard David, Gerard Horenbout, Bening, and others – the catalogue examines both devotional and secular manuscript illumination within a broad context: the place of illuminators within the visual arts, including artistic exchange between book painters and panel painters; the role of court patronage and the emergence of personal libraries; and the international appeal of the new Flemish

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illumination style. Contributors to the catalogue include Maryan W. Ainsworth, curator of European paintings at the Metropolitan Museum of Art; independent scholar Catherine Reynolds; and Elizabeth Morrison, assistant curator of manuscripts at the Getty Museum. *Illuminating the Renaissance* is published in conjunction with an exhibition organized by the Getty Museum, the Royal Academy of Arts, London, and the British Library to be held at the Getty Museum from June 17 to September 7, 2003, and at the Royal Academy of Arts from November 25, 2003 to February 22, 2004.

CD-ROM contains 170 color illustrations.

Le Roman de la Rose est sans doute, avec la Divine Comédie, le texte vernaculaire le plus connu du moyen âge. Redécouverte par la critique au XIXe siècle, l'œuvre attribuée à Guillaume de Lorris et à Jean de Meun a fait l'objet de nombreux travaux. Le présent volume vise à illustrer certaines orientations de la recherche actuelle; la bibliographie finale en dresse un inventaire détaillé. Les contributions sont signées Douglas Kelly, Brigitte Callay, Sylvia Huot, Alexandre Leupin, Jacek Kowalski, Martine Meuwese, Gregor Weyer, Heidrun Ost, Dulce M. Gonzalez Doreste, Lori Walters, Luciano Rossi, Andrea Valentini, Peter De Wilde, Virginie Minet-Mahy, Fabienne Pomel, Jean Devaux, Jacqueline Thibault Schaefer, Heather Arden, Leslie Brook et Yvan Lepage.

Within the field of Dutch literature the Limburg Sermons constitute a unique collection of sermons from the thirteenth century. In addition to material translated from German it contains a unique series of vernacular sermons on the 'Song

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of Songs', which reveal unsuspected connections with the mystic authors Beatrijs van Nazareth and Hadewijch.

Voorts een alphabetische lijst van Nederlandsche boeken in België uitgegeven.

Aangevuld met de bibliografie van de friese taal- en literatuurwetenschap.

A guide to both familiar and not-so-familiar heroes from the middle ages and their stories.

"This publication is issued on the occasion of the exhibition Book of Beasts: The Bestiary in the Medieval World, on view at the J. Paul Getty Museum at the Getty Center, Los Angeles, from May 14 to August 18, 2019."

This volume contains nine essays on aspects of the Modern Devotion and its influence. Six studies deal with the spiritual development of important representatives of this late medieval church reform movement: Geert Grote, founder of the movement (two contributions), Jan Brinckerinck, Gerard Zerbolt van Zutphen (two contributions) and Alijt Bake, a female mystic who is not widely known outside the Low Countries. The three remaining studies bear upon the nunnery 'Sanct-Agnetenhuus' in Kampen, the devotion to Liduina, the 'Virgin of Schiedam', from the Middle Ages until the present day and a fifteenth-century ars moriendi here for the first time edited with full commentary. The collection has been edited by staff members of the Titus Brandsma Institute in Nijmegen. The study of the spirituality and history of the Modern Devotion is one of the key topics of interest in this Institute. An innovative analysis of aspects of Thomas a Kempis's *De imitatione Christi* is currently one of the focal points of the Institute's research. In 2003 *Gerardi Magni Opera omnia*, vol. I, *Ad Gerardi Magni*

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Opera omnia Prolegomena. Die Forschungslage des gesamten Schrifttums und kritische Edition des Traktates Contra turrim Traiectensem was published in the Corpus Christianorum series, which contains a detailed inventory of the transmission and earlier editions of the works of Geert Grote by Rudolf Th. M. van Dijk O.Carm., to whom this collection of essays is dedicated. "De Middelnederlandse late ridderepiek biedt de lezer een spectaculaire veelheid aan personages, locaties en wervelende avonturen in een vaak complexe structuur. De auteurs en bewerkers putten uitgebreid uit de traditie en gaan daar vaak bijzonder creatief mee om. Tegelijk zoeken ze de grenzen van het genre op. Toch zijn de meeste van deze romans in het verleden om uiteenlopende redenen weinig bestudeerd. In deze bundel bieden elf specialisten nieuwe inzichten met betrekking tot een aantal van deze romans. Zij plaatsen de teksten in een bredere context en proberen zo de eigenheid van de late ridderromans op het spoor te komen". - Provided by publisher.

Originally published by Beinecke Rare Book and Manuscript Library, 1988.

Wetenschappelijke bijdragen over de Middelnederlandse literatuur.

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A large, beautifully illustrated survey of eight centuries of Flemish manuscript illumination which combines a history of the style and content of illumination with a history of manuscripts and books. This comprehensive chronological history presents: the monastic manuscripts

of the Pre-Romanesque and Romanesque periods in Flanders and Northern France; books produced for and by the laity during the Gothic period; realism in the late 14th century; the growth of the international book trade; the influence of guilds and universities in the 15th century; the patronage of Philip the Good, Charles the Bold and Margaret of York during the 16th century; the emergence of the printed book. The highly informative and accessible discussions are accompanied by large colour photographs of some of the finest examples of illumination produced during the Middle Ages and the volume is itself a work of art.

Claude Cahen's book on Crusader Antioch cast a long shadow. His thorough monograph seemingly leaves little more to be said. Decades may pass before scholars return to the topic. The long shadow fell even on the Wisconsin History of the Crusades which still seeks, essentially, to stitch the written sources together into traditional narrative history, only to do it better. But topics such as architecture, or coins are optional extras and not much integrated into the whole picture. A thorough analysis of political and military developments is indeed the essential groundwork of most medieval history. But high politics was not the whole of life; and charters and texts are not the only witnesses to that life. Social and economic life has its own momentum and its own continuity. Its moral and spiritual aspects deserve historical study, and impose new historical disciplines. Crusades studies have become more interdisciplinary, and less monolithic. That new style of enquiry is fully reflected in the range and variety of the papers, tightly

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focussed on Antioch, printed in this volume.

Manuscripts in Transition. Recycling Manuscripts, Texts and Images gathers together some 40 contributions by art historians specialised in research into book illuminations from the time of Charlemagne to Charles V's Habsburg empire (ca. 800-ca. 1550). The accent is mainly on the art of the illumination in the Gothic, Burgundian and Post-Burgundian periods. This anthology is the product of an international conference held in Brussels in 2002 in connection with the exhibition Medieval Mastery: Book Illumination from Charlemagne to Charles the Bold (800-1475) (Leuven, Stedelijk Museum Vander Kelen-Mertens). The central focus of the conference was the systematic re-use of texts and images in the Middle Ages. The examination of this theme resulted in the present fascinating series of articles.

Tentoonstelling in het Stedelijk Museum Vander Kelen-Mertens, Leuven, van 19 september tot 6 december 1998. This interdisciplinary handbook provides extensive information about research in medieval studies and its most important results over the last decades. The handbook is a reference work which enables the readers to quickly and purposely gain insight into the important research discussions and to inform themselves about the current status of research in the field. The handbook consists of four parts. The first, large section offers articles on all of the main disciplines and discussions of the field. The second section presents articles on the key concepts of modern medieval studies and the debates therein. The third section is a lexicon of the most important text genres of the Middle Ages. The fourth section provides an international bio-bibliographical lexicon of the most prominent medievalists in all disciplines. A comprehensive bibliography rounds off the compendium. The result is a reference work which exhaustively documents the

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current status of research in medieval studies and brings the disciplines and experts of the field together.

The book, which consists of some previously published and unpublished essays, examines a variety of issues relevant to the study of ancient Judaism and Christianity and their interaction, including polemic, proselytism, biblical interpretation, messianism, the phenomenon normally described as Jewish Christianity, and the fate of the Jewish community after the Bar Kokhba revolt, a period of considerable importance for the emergence not only of Judaism but also of Christianity. The volume, typically for a collection of essays, does not lay out a particular thesis. If anything binds the collection together, it is the author's attempt to set out the major fault lines in current debate about these disputed subjects, and in the process to reveal their complex and entangled character.

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