

Feynas Quest Windows Version

Orson Scott Card

Planes of Chaos Wolfgang Baur, L. W. Smith, 1994-07-01

Marginal Subjects Akiko Tsuchiya, 2011-01-01 Late nineteenth-century Spanish fiction is populated by adulteresses, prostitutes, seduced women, and emasculated men - indicating an almost obsessive interest in gender deviance. In *Marginal Subjects*, Akiko Tsuchiya shows how the figure of the deviant woman--and her counterpart, the feminized man - revealed the ambivalence of literary writers towards new methods of social control in Restoration Spain. Focusing on works by major realist authors such as Benito Pérez Galdós, Emilia Pardo Bazán, and Leopoldo Alas (Clarín), as well as popular novelists like Eduardo López Bago, *Marginal Subjects* argues that these archetypes were used to channel collective anxieties about sexuality, class, race, and nation. Tsuchiya also draws on medical and anthropological texts and illustrated periodicals to locate literary works within larger cultural debates. *Marginal Subjects* is a riveting exploration of why realist and naturalist narratives were so invested in representing gender deviance in fin-de-siècle Spain.

The Education Establishment Elizabeth L. Useem, 1974

Iberian Cities Joan Ramon Resina, 2013-01-11 This multi-disciplinary study explores the explosion of cultural, social, linguistic, and architectural development in urban and rural settlements on and surrounding the Iberian peninsula during the 20th century.

Biographical Readings Agnes M. Stewart, 1875

Barcelona's Vocation of Modernity Joan Ramon Resina, 2008-07-09 Barcelona's Vocation of Modernity is a study of the emergence and development of the cultural image of the Iberian peninsula's foremost modern city.

Temptation in Eden Lucas Cranach, 2007 This catalogue accompanies the first exhibition in Britain to be devoted to Lucas Cranach the Elder (1472-1553), one of the greatest German Renaissance painters.

After-Images of the City Joan Ramon Resina, Dieter Ingenschay, 2018-08-06 Criticism on the textual and iconographic construction of the city is extensive, yet the problem of historical change in representations of the urban has received little attention. Believing traditional accounts are limited by their reflection of a specific historical moment, Joan Ramon Resina and Dieter Ingenschay focus, by contrast, on transition. In essays written for this volume, scholars of literary and visual studies, the history of architecture, cultural theory, and urban geography explore the ways perceptual or conceptual paradigms of the city supersede or replace others, while at the same time retaining the after-image of what went before. The writers touch on a wide variety of issues related to contemporary urban cultures as they journey through cities including New York, Barcelona, Madrid, Paris, Tijuana, Berlin, and London. Drawing on the work of Roland Barthes, Walter Benjamin, Camilo José Cela, Honoré de Balzac, and Alfred Stieglitz, their approach is broadly cultural rather than technical. *After-Images of the City* takes into account the intrinsic instability of the image and reveals that representations of the modern metropolis cannot be fixed in time and history.

General Theory of Urbanization 1867 Ildefons Cerdà, 2022-02-04 First translation into English on the occasion of the 150th anniversary of the publication of the General Theory of Urbanization 1867 by Ildefons Cerdà, an essential work on urban development. In 1867 Ildefons Cerdà published his "Teoria general de la urbanització". In this text, the "science of building cities", understood as a phenomenon, became a new discipline with a broad economic, social and cultural impact on the life of the people of the city. Coinciding with 150 years since its publication, its first translation into English is being presented along with the publishing online at urbanization.org with the statistics transformed into interactive graphics and open data, with the aim of expanding the knowledge of Cerdà's work and encouraging debate on the process of "urbanization" in the future. Co-published with the Institute for Advanced Architecture of Catalonia in collaboration with the Diputació de Barcelona, the Generalitat de Catalunya through Incasòl. Bloomberg Philanthropies contributed as a collaborator for the international diffusion of the project.

Barcelona and Modernity William H. Robinson, Jordi Falgàs, Carmen Belen Lord, Josefina Alix, Cleveland Museum of Art, Metropolitan Museum of Art (New York, N.Y.), 2006-01-01 Catalogus van een tentoonstelling van werk van Catalaanse kunstenaars.

Before Bruegel Alison G. Stewart, 2017-07-05 Peasant festival imagery began in sixteenth-century Nuremberg, when the city played host to a series of religious and secular festivals. The peasant festival images were first produced as woodcut prints in the decade between 1524 and 1535 by Sebald Beham. These peasant festival prints show celebrating in a variety of ways including dancing, eating and drinking, and playing games. In *Before Bruegel*, Alison Stewart takes a fresh look at these images and explores them within their historical and cultural contexts, including the introduction of the Lutheran Reformation into the town's institutions and the accompanying re-evaluation of the town's popular festivals. Stewart goes beyond the black-and-white approaches of previous interpretations, to examine the festival prints in a more complex manner. In the first publication of its kind, Stewart makes the case for a range of meanings these works held for a sixteenth-century audience and for Beham's pictorial inventiveness and his business savvy. Beham is credited with inventing the subject of peasant festivals in Northern Renaissance art and for creating a market for the subject by the middle of the sixteenth century, with his large-scale woodcuts at Nuremberg and with tiny engravings at Frankfurt. Stewart shows that the market Beham created for prints with the theme of peasant festivals paved the way for Pieter Bruegel's Netherlandish paintings of the same theme, dating but a few years later.

Avery Cardoza's 100 Slots Avery Cardoza, 2002-11 A very Cardoza's 100 Slots features a completely interactive CD-ROM with true-to-life Las Vegas-style slot machines of every style. The accompanying book provides all the strategies players need to beat the slots.

Rembrandt's Bankruptcy Paul Crenshaw, 2006-02-20 Examines the causes, circumstances, and effects of the 1656 bankruptcy by Rembrandt van Rijn.

Rembrandt and the Female Nude Eric Jan Sluijter, Rembrandt Harmenszoon van Rijn, 2006 Rembrandt's extraordinary paintings of female nudes—Andromeda, Susanna, Diana and her Nymphs, Danaë, Bathsheba—as well as his etchings of nude women, have fascinated many generations of art lovers and art historians. But they also elicited vehement criticism when first shown, described as against-the-grain, anticlassical—even ugly and unpleasant. However, Rembrandt chose conventional subjects, kept close to time-honored pictorial schemes, and was well aware of the high prestige accorded to the depiction of the naked female body. Why, then, do these works deviate so radically from the depictions of nude women by other artists? To answer this question Eric Jan Sluijter, in *Rembrandt and the Female Nude*, examines Rembrandt's paintings and etchings against the background of established pictorial traditions in the Netherlands and Italy. Exploring Rembrandt's intense dialogue with the works of predecessors and

peers, Sluijter demonstrates that, more than any other artist, Rembrandt set out to incite the greatest possible empathy in the viewer, an approach that had far-reaching consequences for the moral and erotic implications of the subjects Rembrandt chose to depict. In this richly illustrated study, Sluijter presents an innovative approach to Rembrandt's views on the art of painting, his attitude towards antiquity and Italian art of the Renaissance, his sustained rivalry with the works of other artists, his handling of the moral and erotic issues inherent in subjects with female nudes, and the nature of his artistic choices.

Castle Falkenstein Mike Pondsmith, 1994-01-01

Dragons of Darkness Orson Scott Card, 1981

Drawings by Rembrandt and His Pupils Rembrandt Harmenszoon van Rijn, Holm Bevers, 2009 Rembrandt was the most famous painter of the Dutch Golden Age, and the opportunity to work in his studio attracted young artists for nearly four decades, until the artist's death in 1669. This catalogue explores the workings of Rembrandt's studio in the form of drawings made by the master himself and fifteen of his pupils. Rembrandt and his students would often depict the same subject matter as an exercise and make drawings of the same nude models. In his later years, Rembrandt also made sketching trips outside Amsterdam to create his innovative landscapes of the Dutch countryside. His students followed this example, sometimes depicting the same sites. Organized chronologically, *Drawings by Rembrandt and His Pupils: Telling the Difference* is a groundbreaking study that presents more than forty works by Rembrandt and related works by his pupils. It explores the scholarship of recent decades that has brought new and more systematic criteria to bear on determining the authenticity of Rembrandt drawings, and defines the styles of his pupils and followers with ever-greater precision. In so doing, this volume demystifies the sometimes-baffling exercise known as connoisseurship and seeks to re-enact the daily practices that Rembrandt used to teach his students and bring them to artistic maturity. This is an essential book for anyone interested in the Dutch Golden Age or the lives and careers of Rembrandt and the artists in his immediate circle. A major exhibition of these drawings will be on view at the J. Paul Getty Museum from December 8, 2009, to February 28, 2010. --Book Jacket.

Images for the Eye and Soul Ilja M. Veldman, 2006

The Young Vermeer Edwin Buijsen, 2010 Johannes Vermeer (1632-1675) is world-famous for his scenes of daily life, such as a kitchen maid pouring milk, a woman having a music lesson, or a lady writing a letter. However, when Vermeer began painting around the age of 21, he focused primarily on traditional subjects derived from the Bible and classical mythology. Not only do these early works differ greatly from his later paintings in terms of subject matter, they also differ in style. The exhibition unites three paintings from the beginning of Vermeer's artistic career: the Mauritshuis' *Diana and her nymphs* of c. 1653-1654, is joined by *Christ in the house of Martha and Mary* (c. 1655) from the National Gallery of Scotland in Edinburgh, and *The Procuress* (1656) from the Staatliche Kunstsammlungen in Dresden. These three paintings afford an image of the artist seeking his own style. All three paintings have recently been restored.

Antonius Mor Joanna Woodall, 2007 'Painting contains a divine force which not only makes the absent present, as friendship is said to do, but moreover makes the dead seem almost alive.' Taking up Alberti's connection between divine power, mimesis and friendship, this study explores the artistry of the Utrecht portrait specialist Antonius Mor. It considers Mor's work in relation to reformation debates, and to the challenges to dynastic authority that took place during his lifetime, tracing the breakdown and transformation of belief in 'friendship' or love as a means of binding abstract authority and the embodied world together. Although Mor succeeded Titian as principal portraitist to the Habsburgs, his ambition was not limited to portrayal in a narrow sense. His work enters into dialogue with the elevated conceptions of the artist being enunciated by his humanist friends, and with devotional and allegorical imagery. The book brings Mor's arresting vision to a wider public and reveals its centrality to a broader understanding of how authority was conceived and reshaped in the sixteenth-century.

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