

Cyriacus of ancona on rogier van der weyden (1449) p.485

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Rodger Van Der Weyden: Cyriacus of Ancona Rodger Van Der Weyden came from the of Tournai, a rich in traditions and monumental culture. Notably, the city's environment full of colored sculptures inspired his artistry. During his visit to Italy, he made a couple of paintings for the rich Italian patrons. One of his most remarkable arts is the Cyriacus of Ancona.

Through the art title, he depicts himself as a diplomat and humanist whose life mission and dedication was to serve the Italian princes. By virtue of this venture, we see his appreciation for conscientious details and praise for the humanitarian course. On the other hand, he highlights the contrasting aspect of human beings illuminated by life and death. Accordingly, he painted an excellently wrought portrait that showed the experience of God-incarnate deposition with a large group in mourning.

The admirable charades of Van Der Weyden draw the thin line between conventional and divine art. However, the Cyriacus of Ancona shows a transition of his life from the humanitarian work to the death of people in the war. The soldiers armor in the art depicts a time when everyone was preparing for war.

In the Cyriacus of Ancona, Van Der Weyden gives life to the portrait yet defines death with equal proportions. He uses the right combination of clothes, garments and multicolored soldiers to display his competence in contrasting human life. In addition, he enhances all the work with the use of gold and precious stones. Apparently, the last sentence indicates a prophetic time when every person will prepare for a fatal war to protect his or her possession.