

SHAPING THE
NETHERLANDISH
CANON

KAREL VAN MANDER'S
Schilder-Boeck



WALTER S. MELION

Shaping The Netherlandish Canon

Walter S. Melion



Shaping The Netherlandish Canon:

Shaping the Netherlandish Canon Walter S. Melion, 1991 A treatise on Dutch art on par with Vasari's critical history of Italian art Karel van Mander's *Schilder Boeck* or *Book on Picturing* has long been recognized for its critical and historical influence and yet until now no comprehensive account of the book's conception aims and impact has been available In this in depth analysis of the content and context of Van Mander's work Walter S Melion reveals the *Schilder Boeck*'s central importance to an understanding of northern Renaissance and Baroque art By interpreting the terminology employed in the *Schilder Boeck* Melion establishes the text's relationship to past and contemporary art theory Van Mander is seen here developing his critical categories and then applying them to Ancient Italian and Netherlandish artists in order to mark changes within a culture and to characterize excellence for each region Thus Melion demonstrates how Van Mander revised both the structure and critical language of Vasari's *Lives* to refute the Italian's claims for the superiority of the Tuscan style and to clarify northern artistic traditions and the concerns of Netherlandish artists A much needed corrective to the view that Dutch art of the period was lacking in theory Melion's work offers a compelling account of a sixteenth and seventeenth century theoretical and critical perspective and shows how this perspective suggests a rereading of northern art

Maarten van Heemskerck's Rome Arthur J. Di Furia, 2019-01-14 This book presents the first sustained study of the stunning drawings of Roman ruins by Haarlem artist Maarten van Heemskerck 1498-1574 in Rome 1532-1537 In three parts Arthur J DiFuria describes Van Heemskerck's pre-Roman training his time in Rome and his use of ruins for the art he made during his forty year post-Roman phase Building on the methods of his predecessors Van Heemskerck mastered a dazzling array of methods to portray Rome in compelling fashion Upon his return home his Roman drawings sustained him for the duration of his prolific career Maarten van Heemskerck's *Rome* concludes with the first ever catalog to bring together all of Van Heemskerck's ruin drawings in state of the art digital photography

[The 'Small Landscape' Prints in Early Modern Netherlands](#) Alexandra Onuf, 2017-01-02 In 1559 and 1561 the Antwerp print publisher Hieronymus Cock issued an unprecedented series of landscape prints known today simply as the *Small Landscapes* The forty-four prints included in the series offer views of the local countryside surrounding Antwerp in simple unembellished compositions At a time when vast panoramic and allegorical landscapes dominated the art market the *Small Landscapes* represent a striking innovation This book offers the first comprehensive analysis of the significance of the *Small Landscapes* in early modern print culture It charts a diachronic history of the series over the century it was in active circulation from 1559 to the middle of the seventeenth century Adopting the lifespan of the prints as the framework of the study Alexandra Onuf analyzes the successive states of the plates and the changes to the series as a whole in order to reveal the shifting artistic and contextual valences of the images at their different moments and places of publication This unique case study allows for a new perspective on the trajectory of print publishing over the course of the late sixteenth and early seventeenth centuries across

multiple publishing houses highlighting the seminal importance of print publishers in the creation and dissemination of visual imagery and cultural ideas Looking at other visual materials and contemporary sources including texts as diverse as humanist poetry and plays agricultural manuals polemical broadsheets and peasant songs Onuf situates the Small Landscapes within the larger cultural discourse on rural land and the meaning of the local in the turbulent early modern Netherlands The study focuses new attention on the active and reciprocal intersections between printed pictures and broader cultural economic and political phenomena

The Technology of Salvation and the Art of Geertgen tot Sint Jans

JohnR. Decker,2017-07-05 Investigating the complex interactions between devotional imagery and Church doctrine in the Low Countries during the fifteenth century this book demonstrates how the pictorial arts intersected with popular religious practice The author reconstructs the conceptual frameworks underlying the use and production of religious art in this period and provides a more nuanced understanding of the use of images in the process of soul formation This study delves into the complexity of the early modern system of personal justification and argues that religious images and objects were part of a larger Technology of Salvation In order to make these connections clearer the author analyzes selected works by Geertgen tot Sint Jans Little Gerard at St John s and shows how they functioned within their larger social and historical milieu City Views in the Habsburg and Medici Courts Ryan E. Gregg,2018-12-10 In City Views in the Habsburg and Medici Courts Ryan E Gregg relates how Charles V Holy Roman Emperor and Duke Cosimo I of Tuscany employed city view artists such as Anton van den Wyngaerde and Giovanni Stradano to aid in constructing authority These artists produced a specific style of city view that shared affinity with Renaissance historiographic practice in its use of optical evidence and rhetorical techniques History has tended to see city views as accurate recordings of built environments Bringing together ancient and Renaissance texts archival material and fieldwork in the depicted locations Gregg demonstrates that a close knit school of city view artists instead manipulated settings to help persuade audiences of the truthfulness of their patrons official narratives

Pieter Bruegel the Elder ToddM. Richardson,2017-07-05 Pieter Bruegel the Elder Art Discourse in the Sixteenth Century Netherlands examines the later images by Bruegel in the context of two contemporary discourses art theoretical and convivial The first concerns the purely visual interactions between artists and artistic practices that unfold in pictures which often transgress the categorical boundaries modern scholars place on their work such as sacred and profane antique and modern and Italian and Northern In this context the images themselves those of Bruegel his contemporaries and predecessors make up the primary source material from which the author argues The second deals with the dialogue that occurred between viewers in front of pictures and the way in which pictorial strategies facilitated their visual experience and challenged their analytical capabilities In this regard the author expands his base of primary sources to include convivial texts dialogues and correspondences and texts by rhetoricians and Northern humanists addressing art theoretical issues Challenging the conventional wisdom that the artist eschewed Italianate influences this study demonstrates how Bruegel s

later peasant paintings reveal a complicated artistic dialogue in which visual concepts and pictorial motifs from Italian and classical ideas are employed for a subject that was increasingly recognized in the sixteenth century as a specifically Northern phenomenon. Similar to the Dutch rhetorician societies and French Pléiade poets who cultivated the vernacular language using classical Latin, the function of this inter-pictorial discourse, the author argues, was not simply to imitate international trends, a common practice during the period, but to use it to cultivate his own visual vernacular language. Although the focus is primarily on Bruegel's later work, the author's conclusions are applied to sketch a broader understanding of both the artist himself and the vibrant artistic dialogue occurring in the Netherlands.

Pieter Bruegel's Historical Imagination Stephanie Porras, 2018-04-26 The question of how to understand Bruegel's art has cast the artist in various guises as a moralizing satirist, comedic humanist, celebrator of vernacular traditions, and proto-ethnographer. Stephanie Porras reorients these apparently contradictory accounts, arguing that the debate about how to read Bruegel has obscured his pictures' complex relation to time and history. Rather than viewing Bruegel's art as simply illustrating the social realities of his day, Porras asserts that Bruegel was an artist deeply concerned with the past. In playing with the boundaries of the familiar and the foreign history and the present, Bruegel's images engaged with the fraught question of Netherlandish history in the years just prior to the Dutch Revolt, when imperial, religious, and national identities were increasingly drawn into tension. His pictorial style and his manipulation of traditional iconographies reveal the complex relations unique to this moment among classical antiquity, local history, and art history. An important reassessment of Renaissance attitudes toward history and of Renaissance humanism in the Low Countries, this volume traces the emergence of archaeological and anthropological practices in historical thinking, their intersections with artistic production, and the developing concept of local art history.

Karel van Mander and his Foundation of the Noble, Free Art of Painting Walter S. Melion, 2022-10-04 Winner of the 2023 Roland H. Bainton Prize for Art History. Written by the poet-painter Karel van Mander, who finished it in June 1603, the *Grondt der edel vry schilderconst* (Foundation of the Noble, Free Art of Painting) was the first systematic treatise on *schilderconst*, the art of painting, picturing, to be published in Dutch. Haarlem: Paschier van Westbusch, 1604. This English language edition of the *Grondt*, accompanied by an introductory monograph and a full critical apparatus, provides unprecedented access to Van Mander's crucially important art treatise. The book sheds light on key terms and critical categories such as *schildermanier*, *uyt zijn selven doen welstandt leven*, and *gheest*, and *wel schilderen*, and both exemplifies and explicates the author's distinctive views on the complementary forms and functions of history and landscape.

Jan Gossart and the Invention of Netherlandish Antiquity Marisa Bass, 2016-03-29 This is the first in-depth historical study of Jan Gossart (ca. 1478–1532), one of the most important painters of the Renaissance in northern Europe. Providing a richly illustrated narrative of the Netherlandish artist's life and art, Marisa Anne Bass shows how Gossart's paintings were part of a larger cultural effort in the Netherlands to assert the region's ancient heritage as distinct from the antiquity and presumed cultural hegemony of Rome.

Focusing on Gossart's vibrant monumental mythological nudes the book challenges previous interpretations by arguing that Gossart and his patrons did not slavishly imitate Italian Renaissance models but instead sought to contest the idea that the Roman past gave the Italians a monopoly on antiquity Drawing on many previously unused primary sources in Latin Dutch and French Jan Gossart and the Invention of Netherlandish Antiquity offers a fascinating new understanding of both the painter and the history of northern European art at large

Mathematics and the Craft of Thought in the Anglo-Dutch Renaissance Eleanor Chan, 2021-09-30 The development of a coherent cohesive visual system of mathematics brought about a seminal shift in approaches towards abstract thinking in western Europe Vernacular translations of Euclid's Elements made these new and developing approaches available to a far broader readership than had previously been possible Scholarship has explored the way that the language of mathematics leaked into the literary cultures of England and the Low Countries but until now the role of visual metaphors of making and shaping in the establishment of mathematics as a practical tool has gone unexplored Mathematics and the Craft of Thought sheds light on the remarkable culture shift surrounding the vernacular language translations of Euclid and the geometrical imaginary that they sought to create It shows how the visual language of early modern European geometry was constructed by borrowing and quoting from contemporary visual culture The verbal and visual language of this form of mathematics far from being simply immaterial was designed to tantalize with material connotations This book argues that in a very real sense practical geometry in this period was built out of craft metaphors

A Companion to Renaissance and Baroque Art Babette Bohn, James M. Saslow, 2012-01-02 A Companion to Renaissance and Baroque Art provides a diverse fresh collection of accessible comprehensive essays addressing key issues for European art produced between 1300 and 1700 a period that might be termed the beginning of modern history Presents a collection of original in depth essays from art experts that address various aspects of European visual arts produced from circa 1300 to 1700 Divided into five broad conceptual headings Social Historical Factors in Artistic Production Creative Process and Social Stature of the Artist The Object Art as Material Culture The Message Subjects and Meanings and The Viewer the Critic and the Historian Reception and Interpretation as Cultural Discourse Covers many topics not typically included in collections of this nature such as Judaism and the arts architectural treatises the global Renaissance in arts the new natural sciences and the arts art and religion and gender and sexuality Features essays on the arts of the domestic life sexuality and gender and the art and production of tapestries conservation technology and the metaphor of theater Focuses on Western and Central Europe and that territory's interactions with neighboring civilizations and distant discoveries Includes illustrations as well as links to images not included in the book

Lotteries, Art Markets, and Visual Culture in the Low Countries, 15th-17th Centuries Sophie Raux, 2018-02-19 Lotteries Art Markets and Visual Culture examines lotteries as devices for distributing images and art objects and constructing their value in the former Low Countries Alongside the fairs and before specialist auction sales were established they were an atypical but popular and large scale form of the art trade

As part of a growing entrepreneurial sensibility based on speculation and a sense of risk they lay behind many innovations This study looks at their actors networks and strategies It considers the objects at stake their value and the forms of visual communication intended to boost an appetite for ownership Ultimately it contemplates how the lottery culture impacted notions of Fortune and Vanitas in the visual arts **Ekphrastic Image-making in Early Modern Europe, 1500-1700**

Arthur J. DiFuria, Walter Melion, 2021-12-20 In epideictic oratory ekphrasis is typically identified as an advanced rhetorical exercise that verbally reproduces the experience of viewing a person place or thing more specifically it often purports to replicate the experience of viewing a work of art Not only what was seen but also how it was beheld and the emotions attendant upon first viewing it are implicitly construed as recoverable indeed reproducible This volume examines how and why many early modern pictures operate in an ekphrastic mode such pictures claim to reconstitute works of art that solely survived in the textual form of an ekphrasis or they invite the beholder to respond to a picture in the way s he responds to a stirring verbal image or they call attention to their status as an image in the way that ekphrasis as a rhetorical figure makes one conscious of the process of image making or finally they foreground the artist s or the viewer s agency in the way that the rhetor or auditor is adduced as agent of the image being verbally produced Contributors Carol Elaine Barbour Ivana Biak Letha Chien James Clifton Teresa Clifton Karl Enenkel Arthur DiFuria Christopher Heuer Barbara Kaminska Annie Maloney Annie McEwen Walter Melion Lars Cyril Nrgaard Dawn Odell April Oettinger Shelley Perlove Stephanie Porras Femke Speelberg Caecilie Weissert Elliott Wise and Steffen Zierholz **Bruegel and the Creative Process, 1559-1563**

Margaret A. Sullivan, 2017-11-30 The art Bruegel produced between 1559 and 1563 presents a rare opportunity to investigate a concentrated period of productivity by one of the world s greatest artists In this brief period Bruegel produced some of his most original works the first pictorial collection of contemporary customs in Carnival and Lent the first painting with children s activities as its subject in Children s Games the first large scale painting of a proverb collection the unique and enigmatic Dulle Griet Mad Meg and the extraordinary Triumph of Death his disturbing vision of men and women fighting off the onslaught of death In this comprehensive study Margaret A Sullivan accounts for this burst of creativity its intensity innovation and brevity by taking all aspects of the creative process into consideration from the technical demands of picture making to the constraints imposed by the dangerous religious and political situation **Negotiating Differences** Els Stronks, 2011-03-21 This book explores the dynamics of peaceful coexistence in the seventeenth and eighteenth century Dutch Republic by tracing developments in illustrated religious literature The highly controversial appropriation of textual and visual elements across confessional boundaries allows a close look at unexpectedly problematic confessional negotiations

Early Modern Knowledge Societies as Affective Economies Inger Leemans, Anne Goldgar, 2020-12-30 Early Modern Knowledge Societies as Affective Economies researches the development of knowledge economies in Early Modern Europe Starting with the Southern and Northern Netherlands as important early hubs for marketing knowledge it analyses

knowledge economies in the dynamics of a globalizing world The book brings together scholars and perspectives from history art history material culture book history history of science and literature to analyse the relationship between knowledge and markets How did knowledge grow into a marketable product What knowledge about markets was available in this period and how did it develop By connecting these questions the authors show how knowledge markets operated not only economically but also culturally through communication and affect Knowledge societies are analysed as affective communities spaces and practices Compelling case studies describe the role of emotions such as hope ambition desire love fascination adventure and disappointment on driving merchants contractors and consumers to operate in the market of knowledge In so doing the book offers innovative perspectives on the development of knowledge markets and the valuation of knowledge Introducing the reader to different perspectives on how knowledge markets operated from both an economic and cultural perspective this book will be of great use to students graduates and scholars of early modern history economic history the history of emotions and the history of the Low Countries

Ut pictura amor Walter Melion, Michael Zell, Joanna Woodall, 2017-11-06 *Ut pictura amor* The Reflexive Imagery of Love in Artistic Theory and Practice 1500-1700 examines the related themes of lovemaking and image making in the visual arts of Europe China Japan and Persia The term reflexive is here used to refer to images that invite reflection not only on their form function and meaning but also on their genesis and mode of production Early modern artists often fashioned reflexive images and effigies of this kind that appraise love by exploring the lineaments of the pictorial or sculptural image and complementarily appraise the pictorial or sculptural image by exploring the nature of love Hence the book's epigraph *ut pictura amor* as is a picture so is love

Landscape and the Visual Hermeneutics of Place, 1500-1700 Karl A.E. Enenkel, Walter Melion, 2020-12-29 This volume examines the image based methods of interpretation that pictorial and literary landscapists employed between 1500 and 1700 The seventeen essays ask how landscape construed as the description of place in image and or text more than merely inviting close viewing was often seen to call for interpretation or better for the application of a method or principle of interpretation Contributors Boudewijn Bakker William M Barton Stijn Bussels Reindert Falkenburg Margaret Goehring Andrew Hui Sarah McPhee Luke Morgan Shelley Perlove Kathleen P Long Lukas Reddemann Denis Ribouillault Paul J Smith Troy Tower and Michel Weemans

Pieter Bruegel and the Art of Laughter Walter S. Gibson, 2006-02 In this delightfully engaging book Walter S Gibson takes a new look at Bruegel arguing that the artist was no erudite philosopher but a man very much in the world and that a significant part of his art is best appreciated in the context of humour

Illustrated Religious Texts in the North of Europe, 1500-1800 Feike Dietz, Adam Morton, Lien Roggen, 2016-12-05 In recent years many historians have argued that the Reformation did not as previously thought hamper the development of Northern European visual culture but rather gave new impetus to the production diffusion and reception of visual materials in both Catholic and Protestant milieus This book investigates the crosscurrents of exchange in the realm of illustrated religious literature within and beyond confessional and national borders

and against the background of recent insights into the importance of on the one hand material as well as on the other hand sensual and emotional aspects of early modern culture Each chapter in the volume helps illuminate early modern religious culture from the perspective of the production of illustrated religious texts to see the book as object a point at which various vectors of early modern society met Case studies together with theoretical contributions shed light on the ways in which illustrated religious books functioned in evolving societies by analysing the use re use and sharing of illustrated religious texts in England France the Low Countries the German States and Switzerland Interpretations based on points of material interaction show us how the most basic binaries of the early modern world Catholic and Protestant word and image public and private were disrupted and negotiated in the realm of the illustrated religious book Through this approach the volume expands the historical appreciation of the place of imagery in post Reformation Europe

Uncover the mysteries within Crafted by is enigmatic creation, **Shaping The Netherlandish Canon** . This downloadable ebook, shrouded in suspense, is available in a PDF format (PDF Size: *). Dive into a world of uncertainty and anticipation. Download now to unravel the secrets hidden within the pages.

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