



# SIGHT AND SPIRITUALITY IN EARLY NETHERLANDISH PAINTING

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# Sight And Spirituality In Early Netherlandish Painting

**JohnR. Decker**



## **Sight And Spirituality In Early Netherlandish Painting:**

*Sight and Spirituality in Early Netherlandish Painting* Bret L. Rothstein, 2005-06-08 Publisher Description **Devotional Portraiture and Spiritual Experience in Early Netherlandish Painting** Ingrid Falque, 2019-09-16 In Devotional Portraiture and Spiritual Experience Ingrid Falque analyses the meditative functions of early Netherlandish paintings including devotional portraits that is portraits of people kneeling in prayer Such paintings have been mainly studied in the context of commemorative and social practices but as Ingrid Falque shows they also served as devotional instruments By drawing parallels between the visual strategies of these paintings and texts of the major spiritual writers of the medieval Low Countries she demonstrates that paintings with devotional portraits functioned as a visualisation of the spiritual process of the sitters The book is accompanied by the first exhaustive catalogue of paintings with devotional portraits produced in the Low Countries between c 1400 and 1550 This catalogue is available at no costs in e format [HERE](#) and can also be purchased as a printed hardcover book [HERE](#) *The Centre as Margin: Eccentric Perspectives on Art* Maria de Lurdes Craveiro, Carla Alexandra Gonçalves, 2019-10-01 The Centre as Margin Eccentric Perspectives on Art is a multi authored volume of collected essays that answer the challenge of thinking Art History and the Arts in a broader sense from a liminal point of view Its main goal is thus to discuss the margin from the centre drawing on its concomitance within study themes and subjects ontological and epistemological positions or research methodologies themselves Marginality eccentricity liminality and superfluity are all part of a dynamic relationship between centre and margin s that will be approached and discussed from the point of view of disciplines as different and as close as art history philosophy literature and design from medieval to contemporary art Resulting from recent research developed from the privileged viewpoint offered by the margin this volume brings together the contributions of young researchers along with the work of career scholars Likewise it does not obey a traditional or a rigid diachronic structure being rather organized in three major parts that organically articulate the different essays Within each of these parts in which the book is divided papers are sometimes organized according to their timeframes providing the reader with an encompassing though not encyclopedic overview of the common ground over which the various artistic disciplines build their methodological theoretical and thematic centers and margins The intended eccentricity of this volume and the original essays herein presented should provide researchers scholars students artists curators and the general reader interested in art with a refreshing approach to its various scientific strands **Spirits Unseen** Christine Göttler, Wolfgang Neuber, 2008 Investigating the meanings and uses of spiritus in a variety of early modern disciplines and fields natural philosophy theology music literature and the visual arts this book revisits the ambivalent history of a central ancient concept in a period of crisis and change **Jan van Eyck** Craig Harbison, 2012-01-01 The surviving work of Flemish painter Jan van Eyck c 1395 1441 consists of a series of painstakingly detailed oil paintings of astonishing verisimilitude Most explanations of the meanings behind these paintings have been grounded in a disguised religious symbolism that critics have

insisted is foremost But in Jan van Eyck Craig Harbison sets aside these explanations and turns instead to the neglected human dimension he finds clearly present in these works Harbison investigates the personal histories of the true models and participants who sat for such masterpieces as the Virgin and Child and the Arnolfini Double Portrait This revised and expanded edition includes many illustrations and reveals how van Eyck presented his contemporaries with a more subtle and complex view of the value of appearances as a route to understanding the meaning of life Women, Fertility, and Maternal Art in Renaissance Florence Costanza Gislon Dopfel, 2024-12-24 Women Fertility and Maternal Art in Renaissance Florence examines maternity centered art to reveal women s crucial function in saving Florence from a depopulation catastrophe Nativity and Madonna and Child images that graced many households and chapels in Florentine society formed a program of visual indoctrination championing a birth epic that glorified the social duty of reproduction but dismissed its high risk As images emphasizing women s reproductive value multiplied throughout the century the accounts of their deaths in childbirth and the records of their elaborate public funerals present these mothers as new examples of self sacrifice and martyrdom This book re centers the history of the Renaissance around women and their bodies both as subjects of artistic representation and as critical but ignored contributors to Florentine society It proposes a more inclusive vision of an era that is still too often addressed exclusively via the history of its male artists bankers and merchants Women Fertility and Maternal Art in Renaissance Florence appeals to both students and scholars in field of art history social history Renaissance art and gender studies and also the general reader who has an interest in these areas *The Absent Image* Elina Gertsman, 2021-06-22 Winner of the 2022 Charles Rufus Morey Award from the College Art Association Winner of the 2023 Otto Gr ndler Book Prize from Western Michigan University Guided by Aristotelian theories medieval philosophers believed that nature abhors a vacuum Medieval art according to modern scholars abhors the same The notion of horror vacui the fear of empty space is thus often construed as a definitive feature of Gothic material culture In *The Absent Image* Elina Gertsman argues that Gothic art in its attempts to grapple with the unrepresentability of the invisible actively engages emptiness voids gaps holes and erasures Exploring complex conversations among medieval philosophy physics mathematics piety and image making Gertsman considers the concept of nothingness in concert with the imaginary revealing profoundly inventive approaches to emptiness in late medieval visual culture from ingenious images of the world s creation ex nihilo to figurations of absence as a replacement for the invisible forces of conception and death Innovative and challenging this book will find its primary audience with students and scholars of art religion physics philosophy and mathematics It will be particularly welcomed by those interested in phenomenological and cross disciplinary approaches to the visual culture of the later Middle Ages ReVisioning James Romaine, Linda Stratford, 2014-05-20 ReVisioning Critical Methods of Seeing Christianity in the History of Art examines the application of art historical methods to the history of Christianity and art As methods of art history have become more interdisciplinary there has been a notable emergence of discussions of religion in art history as

well as related fields such as visual culture and theology This book represents the first critical examination of scholarly methodologies applied to the study of Christian subjects themes and contexts in art ReVisioning contains original work from a range of scholars each of whom has addressed the question in regard to a well known work of art or body of work How have particular methods of art history been applied and with what effect The study moves from the third century to the present providing extensive treatment and analysis of art historical methods applied to the history of Christianity and art

**The Anthropomorphic Lens** Walter Melion, Bret Rothstein, Michel Weemans, 2014-11-06 Anthropomorphism the projection of the human form onto the every aspect of the world closely relates to early modern notions of analogy and microcosm What had been construed in Antiquity as a ready metaphor for the order of creation was reworked into a complex system relating the human body to the body of the world Numerous books and images cosmological diagrams illustrated treatises of botany and zoology maps alphabets collections of ornaments architectural essays are entirely constructed on the anthropomorphic analogy Exploring the complexities inherent in such work the interdisciplinary essays in this volume address how the anthropomorphic model is fraught with contradictions and tensions between magical and rational speculative and practical thought Contributors include Pamela Brekka Anne Laure van Bruaene Ralph Dekoninck Agn s Guiderdoni Christopher P Heuer Sarah Kyle Walter S Melion Christina Normore Elizabeth Petcu Bertrand Prevost Bret Rothstein Paul Smith Miya Tokumitsu Michel Weemans and Elke Werner *The Meanings of Nudity in Medieval Art* Sherry C. M. Lindquist, 2012 Addressing a strangely neglected key issue in the history of art this volume engages the variety and complexity of medieval representations of the unclothed human body The Meanings of Nudity in Medieval Art breaks ground by offering a variety of approaches to explore the meanings of both male and female nudity in European painting manuscripts and sculpture ranging from the late antique era to the fifteenth century 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 Bi ak Letha Ch ien James Clifton Teresa Clifton Karl Enenkel Arthur DiFuria Christopher Heuer Barbara Kaminska Annie Maloney Annie McEwen Walter Melion Lars Cyril N rgaard Dawn Odell April Oettinger Shelley Perlove Stephanie Porras

Femke Speelberg Caecilie Weissert Elliott Wise and Steffen Zierholz      *Northern Renaissance Art* Susie Nash, 2008-11-27 This book offers a wide ranging introduction to the way that art was made valued and viewed in northern Europe in the age of the Renaissance from the late fourteenth to the early years of the sixteenth century Drawing on a rich range of sources from inventories and guild regulations to poetry and chronicles it examines everything from panel paintings to carved altarpieces While many little known works are foregrounded Susie Nash also presents new ways of viewing and understanding the more familiar such as the paintings of Jan van Eyck Rogier van der Weyden and Hans Memling by considering the social and economic context of their creation and reception Throughout Nash challenges the perception that Italy was the European leader in artistic innovation at this time demonstrating forcefully that Northern art and particularly that of the Southern Netherlands dominated visual culture throughout Europe in this crucial period      **Customised Books in Early Modern Europe and the Americas, 1400-1700** Christopher D. Fletcher, Walter S. Melion, 2023-12-28 Customised Books in Early Modern Europe and the Americas 1400 1700 examines the form function and meaning of alterations made by users to the physical structure of their book through insertion or interpolation subtraction or deletion adjustments in the ordering of folios or quires amendments of image or text Although our primary interest is in printed books and print series bound like books we also consider selected manuscripts since meaningful alterations made to incunabula and early printed books often followed the patterns such changes took in late fourteenth and fifteenth century codices Throughout Customised Books the emphasis falls on the hermeneutic functions of the modifications made by makers and users to their manuscripts and books Contributors B Boler Hunter T Cummins A Dlabava K A E Enenkel C D Fletcher P F Gehl P Germano Leal J Kilianczyk Zi ba J Koguciuk A van Leerdam S Leitch S McKeown W S Melion K Michael S Midanik B Purkale J Rosenholtz Witt B L Rothstein M R Wade and G Warnar      **Imago Exegetica** Walter Melion, James Clifton, Michel Weemans, 2014-03-10 This volume consists of essays that pose fundamental questions about the relation between verbal and visual hermeneutics especially as relates to biblical culture Exegesis as theologians and historians of art religion and literature have come increasingly to acknowledge was neither solely textual nor aniconic on the contrary following from Scripture itself which is replete with verbal images and rhetorical figures exegesis has traditionally utilized visual devices of all kinds In turn visual exegesis since it concerns the most authoritative of texts supplied a template for the interpretation of other kinds of significant text by means of images Seen in this light exegetical images prove crucial to understanding how meaning was constituted visually not only in the sacred sphere but also in the secular Contributors include Giovanni Careri Joseph Chorpennig James Clifton Nathalie de Br z Maria Deiters Ralph Dekoninck Arthur diFuria Caroline van Eck Dagmar Eichberger Ingrid Falque Wim Francois Merel Groentjes Agn s Guiderdoni Barbara Haeger Alexander Linke Walter Melion Jrgen Mller Birgit Ulrike M nch Colette Nativel Wolfgang Neuber Shelley Perlove Leopoldine Prosperetti Todd Richardson Bret Rothstein Tatiana Senkevitch Larry Silver Jamie Smith Trudeliën van t Hof Michel Weemans and Elliott Wise

**Gardens of Love and the Limits of Morality in Early Netherlandish Art** Andrea Pearson, 2019-02-26 In *Gardens of Love and the Limits of Morality in Early Netherlandish Art* Andrea Pearson charts the moralization of human bodies in late medieval and early modern visual culture through paintings by Jan van Eyck and Hieronymus Bosch devotional prints and illustrated books and the celebrated enclosed gardens of Mechelen among other works Drawing on new archival evidence and innovative visual analysis to reframe familiar religious discourses she demonstrates that depicted topographies advanced and sometimes resisted bodily critiques expressed in scripture conduct literature and even legislation Governing many of these redemptive green spaces were the figures of Christ and the Virgin Mary archetypes of purity whose spiritual authority was impossible to ignore yet whose mysteries posed innumerable moral challenges The study reveals that bodily status was the fundamental problem of human salvation in which artists patrons and viewers alike had an interpretive stake

**Picturing Punishment** Anuradha Gobin, 2021-09-13 Bringing together themes in the history of art punishment religion and the history of medicine *Picturing Punishment* provides new insights into the wider importance of the criminal to civic life

**Pieter Bruegel the Elder** Todd M. 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 "Agency, Visuality and Society at the Chartreuse de Champmol" Sherry C. M. Lindquist, 2017-07-05 Grounded in archival sources this interdisciplinary study explores the profound historical significance of the mausoleum of the Valois Dukes of Burgundy the Chartreuse de Champmol Although

the monument is well known as the site of pivotal works of art by Claus Sluter Melchior Broederlam Jean de Beaumetz and others until now art historians have not considered how these works functioned at the center of a complex social matrix Sherry Lindquist here considers the sacred subjects of the various sculptures and paintings not merely as devotional tools or theological statements but as profoundly influential social instruments that negotiated complex interactions of power Lindquist s sophisticated discussion coordinates analysis of primary sources with the most up to date scholarship in the field of art history not only with respect to late medieval Burgundian art but also to more theoretical questions pertaining to reception **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 The Eschatological Imagination Wietse de Boer,Christine Göttler,2024-10-21 How did the early modern Christian West conceive of the spaces and times of the afterlife The answer to this question is not obvious for a period that saw profound changes in theology when the telescope revealed the heavens to be as changeable and imperfect as the earth and when archaeological and geological investigations made the earth and what lies beneath it another privileged site for the acquisition of new knowledge With its focus on the eschatological imagination at a time of transformation in cosmology this volume opens up new ways of studying early modern religious ideas representations and practices The individual chapters explore a wealth of at times little known visual and textual sources Together they highlight how closely concepts and imaginaries of the hereafter were intertwined with the realities of the here and now Contributors Matteo Al Kalak Monica Azzolini Wietse de Boer Christine G ttler Luke Holloway Martha McGill Walter S Melion Mia M Mochizuki Laurent Paya Rapha le Preisinger Aviva Rothman Minou Schraven Anna Claire Stinebring Jane Tylus and Antoinina Bevan Zlatar



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