

SHAPING THE
NETHERLANDISH
CANON

KAREL VAN MANDER'S
Schilder-Boeck



WALTER S. MELION

Shaping The Netherlandish Canon

Walter S. Gibson



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 ca 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

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

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 *The Technology of Salvation and the Art of Geertgen tot Sint Jans* John R.

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

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 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 schilder manier 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 **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 **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 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 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 **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 **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 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 **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 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 Spielberg 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

Personification Walter Melion, Bart Ramakers, 2016-03-11 Personification or prosopopeia the rhetorical figure by which something not human is given a human identity or face is readily discernible in early modern texts and images but the figure s cognitive form and function its rhetorical and pictorial effects have rarely elicited sustained scholarly attention The aim of this volume is to formulate an alternative account of personification to demonstrate the ingenuity with which this multifaceted device was utilized by late medieval and early modern authors and artists in Italy France England Scotland and the Low Countries Personification is susceptible to an approach that balances semiotic analysis focusing on meaning effects and phenomenological analysis focusing on presence effects produced through bodily

performance This dual approach foregrounds the full scope of prosopopoeic discourse not just the what but also the how not only the signified but also the signifier **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 Fran ois Merel Groentjes Agn s Guiderdoni Barbara Haeger Alexander Linke Walter Melion J rgen M ller 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

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