

The Art Of Describing Dutch Art In The Seventeenth Century

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the art historian after erwin panofsky and ernst gombrich is not only participating in an activity of great intellectual excitement he is raising and exploring issues which lie very much at the centre of psychology of the sciences and of history itself svetlana alpers s study of 17th century dutch painting is a splendid example of this excitement and of the centrality of art history among current disciples professor alpers puts forward a vividly argued thesis there is she says a truly fundamental dichotomy between the art of the italian renaissance and that of the dutch masters italian art is the primary expression of a textual culture this is to say of a culture which seeks emblematic allegorical or philosophical meanings in a serious painting alberti vasari and the many other theoreticians of the italian renaissance teach us to read a

painting and to read it in depth so as to elicit and construe its several levels of signification the world of dutch art by the contrast arises from and enacts a truly visual culture it serves and energises a system of values in which meaning is not read but seen in which new knowledge is visually recorded george steiner sunday times there is no doubt that thanks to alpers s highly original book the study of the dutch masters of the seventeenth century will be thoroughly reformed and rejuvenated she herself has the verve the knowledge and the sensitivity to make us see familiar sights in a new light e h gombrich new york review of books

between 1624 and 1654 dutch authors shifted from marvellous travel tales to methodical inventories that aimed at deeper comprehension of brazil this book traces that evolution through four cornerstone texts *nieuwe wereldt iaerlijck verhael rerum per octennium* and *historia naturalis brasiliae* read alongside maps west india company papers and incisive illustrations planters soldiers and indigenous go between supplied the field notes that allowed for ethnography and natural history to take empirical form by tracking how writers labelled landscapes plants animals and peoples the study shows how description itself became a tool of dutch colonial power

this book makes newly visible the sustained engagement of the english and the dutch throughout a critical century in their cultural and national development it reads a broad selection of early modern literary texts some never before treated in anglophone scholarship in which the dutch and the english wrote about each other and themselves this interdisciplinary study brings to light the key affinities of these two nations their embrace of liberty turn toward protestantism and pursuit of commerce it shows that as catholic colonial powers worked to prevent the rise of early modern europe s two great protestant states those similarities as well as a combination of english admiration envy and distrust of the dutch produced an emulous rivalry that remade the two nations and their literature

contrary to what kant believed about the dutch and their visual culture as being of an orderly and diligent position and thus having no feeling for the sublime this book argues that the sublime played an important role in seventeenth century dutch visual culture by looking at different visualizations of exceptional heights divine presence political grandeur extreme violence and extraordinary artifacts the authors demonstrate how viewers were confronted with the sublime which evoked in them a combination of contrasting feelings of awe and fear attraction and repulsion in studying seventeenth century dutch visual culture through the lens of notions of the sublime we can move beyond the traditional and still widespread views on dutch art as the ultimate representation of everyday life and the expression of a prosperous society in terms of calmness neatness and order the book will be of interest to scholars working in art history visual culture architectural history and cultural history the open access version of this book available at taylorfrancis.com has been made available under a creative commons attribution non commercial no derivatives cc by nc nd 4 0 4 0 international license funded by ghent university

despite the tremendous number of studies produced annually in the field of dutch art over the last 30 years or so and the strong contemporary market for works by dutch masters of the period as well as the public s ongoing fascination with some of its most beloved painters until now there has been no comprehensive study assessing the state of research in the field as the first study of its kind this book is a useful resource for scholars and advanced students of seventeenth century dutch art and also serves as a springboard for further research its 19 chapters divided into three sections and written by a team of internationally renowned art historians address a wide variety of topics ranging from those that might be considered traditional to others that have only drawn scholarly attention comparatively recently

in the dutch republic in its baroque forms of art two aesthetic formal modes theatre and drama were dynamically related to two political concepts event and moment the dutch version of the baroque is characterised by a fascination with this world regarded as one possibility out of a plurality of potential worlds it is this fascination that explains the coincidence in the dutch republic strange at first sight of baroque exuberance irregularity paradox and vertigo with scientific rigor regularity mathematical logic and rational distance in giving a new historical perspective on the baroque as a specifically dutch republican one this study also offers a new and systematic approach towards the interactions among the notions of theatricality dramatisation moment and event concepts that are currently at the centre of philosophical and political debates but the modern articulation of which can best be considered in the explorations of history and world in the dutch republic

the seventeenth century is considered the dutch golden age a time when the dutch were at the forefront of social change economics the sciences and art in dutch culture in the golden age eminent historian j l price goes beyond the standard descriptions of the cultural achievements of the dutch during this time by placing these many achievements within their social context price s central argument is that alongside the innovative tendencies in dutch society and culture there were powerful conservative and reactionary forces at work and that it was the tension between these contradictory impulses that gave the period its unique and powerful dynamic dutch culture in the golden age is distinctive in its broad scope examining art literature religion political ideology theology and scientific and intellectual trends while also attending to the high and popular culture of the times price s new interpretation of dutch history places an emphasis on the paradox of the dutch resistance to change as well as their general acceptance of innovation this comprehensive look at the dutch golden age provides a fascinating new way to understand dutch culture at the height of its historic and global influence

exploring the rich variety of pictorial rhetoric in early modern northern european genre images this volume deepens our understanding of genre s place in early modern visual culture from 1500 to 1700 artists in northern europe pioneered the category of pictures now known as genre portrayals of people in ostensibly quotidian situations critical approaches to genre images have moved past the antiquated notion that they portray uncomplicated slices of life describing them instead as heavily encoded pictorial essays laden with symbols that only the most erudite contemporary viewers and modern iconographers could fully comprehend these essays challenge that limiting binary revealing a more expansive array of accessible meanings in genre s deft grafting of everyday scenarios with a rich complex of experiential cultural political and religious references authors deploy a variety of approaches to detail genre s multivalent relations to older more established pictorial and literary categories the interplay between the meaning of the everyday and its translation into images and the multifaceted concerns genre addressed for its rapidly expanding unprecedentedly diverse audience

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