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During the fifteenth century Netherlandish artists had dominated Northern European painting. A distinguished lineage of painters, particularly in the wealthy city of Flanders, had perfected the medium of oil painting, developed a highly realistic art, and produced scores of altarpieces, religious panel paintings, and portraits. Netherlandish art had often affected painters in regions far from Flanders and Holland, and a lineage of fine painters continued the tradition of achievement in the sixteenth century. After , though, artistic leadership in Northern Europe passed to Germany, a region that had been somewhat of an artistic backwater in the previous century. This great flowering of German art occurred at roughly the same time that the High Renaissance was shaping artistic values in Italy. The German artists of the first half of the sixteenth century learned both from Netherlandish and Italian examples, while developing their own native traditions. Although they were expert in practicing the new medium of oil painting, German artists did not rely on the kind of free and dramatic brushwork that was typical of many Venetian and Italian artists at the time. Their work, moreover, never concentrated on the beauty of the human body in the same way that Italian artists did. The nude human form, in particular, often looks somewhat uncomfortable in the works of sixteenth-century German artists. And while these German painters studied the traditions of classical Antiquity, they did not usually fill their works with the trappings of ancient Greece or Rome, as Italian masters at the same time did. German painting and engraving relied instead on finely drawn and sinuous lines to create great dramatic effect. This great flowering of artistic activity in Germany developed suddenly after , and faded just as quickly after By , however, great figures like these ceased to appear, and the achievement of the German Renaissance drew to a close rather quickly. Even as it faded, new centers of artistic innovation appeared in other Northern European centers, making the sixteenth century an era of undeniable achievement in the visual arts throughout the continent. He was the first Northern European artist to write about art as something more than a mere craft, and his writings reveal that he had a unique sense of his own individuality. The artist was the son of a local goldsmith, and his father had emigrated from Hungary to Nuremberg. Even before the young Albrecht had been apprenticed he displayed a natural artistic ability. The artist followed this first Self-Portrait with a series of other such works completed before he was thirty. He returned to Nuremberg in , but soon left on a journey to Italy. On those travels, he visited Mantua and Padua before settling in for a longer time in Venice. His head reminded one of a thoroughbred, his eyes were flashing his nose was nobly formed – His neck was rather long, his chest broad, his body not too stout, his thighs muscular, his legs firm and steady. But his fingers – “you would vow you had never seen anything more elegant. His conversation was marked by so much sweetness and wit that nothing displeased his hearers so much as the end of it. Letters, it is true, he had not cultivated, but the great sciences of Physics and Mathematics, which are perpetuated by letters, he had almost entirely mastered. He not only understood principles and knew how to apply them in practice, but he was able to set them forth in words. This is proved by his Geometrical treatises which, as far as I can see, leave nothing to be desired within the scope judged appropriate by him. An ardent zeal impelled him toward the attainment of all virtue in conduct and life, the display of which caused him to be deservedly held a most excellent man. Yet he was not of a melancholy severity nor of a repulsive gravity; nay, whatever conduced to pleasantness and cheerfulness, and was not inconsistent with honor and rectitude, he cultivated all his life and approved even in his old age, as is shown by what is left of his writings on Gymnastic and Music – source: Wolfgang Stechow Englewood Cliffs, N. This latter medium required artists to draw their designs onto blocks of wood and then to cut away everything but the lines of their drawing. It was a time-consuming method that required a steady hand. Up until this time, most woodcuts had fairly simple designs with the drawing merely providing the outward lines of the forms and objects that the artist was portraying. These new refinements can be seen in his woodcuts of

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the Apocalypse, a series of fifteen works based upon the biblical book of Revelation. As a result, he extended the boundaries of what was achievable in this medium beyond those that had already been established by Martin Schongauer in the late fifteenth century. He lit his works with a light that seems inspired by fifteenth-century Netherlandish traditions. At the same time he applied the techniques of perspective common to the Italian art of the period. During , the artist produced three prints generally accepted as the highest expression of his achievement in the graphic arts. These include his St. The grandeur of these prints helped to found a great tradition of graphic arts that was practiced by many accomplished German artists in the following decades and centuries. The painting shows a vision of heaven in which God the Father, Jesus Christ, and the dove of the Holy Spirit are worshipped by a throng of onlookers, including popes, kings, princes, and ranks of human admirers. The work presents a traditionally medieval conception of the communion of saints and the Augustinian notion of the City of God. In his writings the artist paid homage to Luther as the "Christian man" who had helped relieve him of "many anxieties. The Reformation, in other words, served to dampen the great artistic flowering the Renaissance had created in Germany. In , one year after Nuremberg had adopted the new religious teachings, the artist presented his famous panel paintings of the Four Apostles to the Nuremberg city council. Another area in which the artist excelled was in the production of portraits of German notables and wealthy patrons. The artist completed several portraits of important princes and dignitaries as engravings, and these were widely circulated at the time. A Holbein portrait was usually a dramatic tour de force, filled with opulent trappings that lent majesty to the noble and princely figures he immortalized. In these years he also wrote theoretical treatises on art, battle fortifications, and human proportions. Anthony at Isenheim in Alsace now in eastern France. This great work is one of the strangest and most macabre pieces produced during the German Renaissance. Although the work has long since been disassembled, when it was originally closed the altarpiece showed a gruesome Crucifixion, in which rigormortis has already set in on the body of the dead Christ. The entire scene is set before a dark landscape, the nighttime sky lit only by patches of a deep greenish color. The culmination of these three scenes, the Resurrection, is an awe-inspiring work in which Christ seems to have surged dramatically from the tomb and now floats above the soldiers stationed there to guard his dead body. The ascending Christ appears before a vivid halo of red, gold, and green. With the altarpiece in its third position, the work revealed a sculptural central panel in which a seated St. Anthony was flanked by Saints Augustine and Jerome. Anthony, the patron of the Isenheim Church. One theme that ran throughout the work was of disease and suffering, and the possibility of both medical and spiritual intervention to overcome these earthly trials. Anthony, long a patron of the sick, is presented in the final Isenheim setting as a refuge against the otherwise unstoppable forces of disease. The Danube School of painters flourished in Germany between and in the towns and cities that lay between the city of Regensburg and Vienna along this major river artery. In this region a number of venerable and wealthy monasteries commissioned many lavish altarpieces from these masters. Among the greatest practitioners of the Danube school was Lucas Cranach the Elder " , who came to the region from the neighboring German province of Franconia in Cranach took up residence in the city of Vienna where he began to acquire skills as a notable portrait painter. In , he left the Danube region for Saxony, where he became court painter to the elector Friedrich the Wise, who later protected the Reformer Martin Luther. The artist ran a notable studio in which he trained a number of pupils, including his two sons. Of the many artists associated with his workshop, though, only his son Lucas Cranach the Younger was to have a notable career. Another great figure of the Danube School was Albrecht Altdorfer c. Altdorfer was a native of the Danubian city of Regensburg and he worked there throughout his life. He also evidenced an interest, early among Northern European artists, in the painting of landscape. In works like his Battle of Alexander and Darius on the Issis Altdorfer relied on dramatic lighting effects to bring alive the lakes, mountains, and rivers in which he set this famous battle from Antiquity. Similarly, in his many religious paintings Altdorfer achieved a great harmony between his human subjects and their surrounding natural environment. Both figures set many of their works within the dramatic vistas that were a common feature of this river valley region. The artist was

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born in Augsburg and his father, brother, and uncle were all painters. There he met and became friends with the great Dutch humanist Erasmus, who asked the young Holbein to illustrate his satirical farce, *The Praise of Folly*. One of his most successful sets of prints was a series of 41 illustrations retelling the story of the Dance of Death. Holbein stayed in Basel for almost a decade, but in he left the town for France in search of work. At this time Basel had become riddled with factional strife resulting from the Reformation, and the market for religious art was quickly drying up. In the meantime the situation had grown increasingly worse there, and so in , Holbein left the city again, this time to travel to the Netherlands and England. In England, he presented a letter of introduction from Erasmus to Sir Thomas More , a close associate of the Dutch humanist. Richly rewarded for his portraits, Holbein returned to Basel, where he set up his shop again, this time staying until when he returned permanently to England. Eventually, Holbein became court painter, undertaking more than full-size and miniature portraits for the English crown and nobility. Among the many English portraits the artist created, his *Portrait of Henry VIII* from around is one of the most accomplished and famous. Surrounded by curiosities and the attributes of cultivated court life, the artist paints each item in the room using a perfect and minutely rendered perspective.

Painting in the Sixteenth-Century Netherlands. During the sixteenth century the Netherlands continued to produce a number of accomplished painters. At first these figures followed in the tradition laid out by Jan van Eyck and other fifteenth-century masters. But over the course of the sixteenth century Netherlandish painting was to be reinvigorated by the journeys of Low Country artists to Italy and by a shift in the centers of artistic productions. The city of Antwerp, long a site with only a negligible circle of artists, gradually became the leading center in pioneering new forms in the visual arts. The town benefited from the decline of nearby Bruges as its harbor silted up and traders moved east to Antwerp. Among the accomplished artists who worked there in the sixteenth century were Quentin Metsys also spelled Massys c. Metsys settled in Antwerp in , where he painted a number of portraits and religious works. Deeply pious sentiments and the use of finely drawn lines characterized his religious paintings, while over time Metsys developed the portrait as a vehicle for great individuality of expression. By contrast, Joachim Patinir created wild and fanciful landscapes to serve as the backgrounds of his religious paintings. The final figure, Jan Gossart, brought the lessons that he learned on a journey to Italy back to Antwerp, and over the next decades he worked to integrate Italian techniques and attitudes into his works. At first his allegiances remained firmly tied to Netherlandish traditions. Over time, however, he painted more as a "Romanist," adopting the proportions and classical iconography typical of Italian Renaissance art. Gossart won the praise of the famous Italian art historian and biographer, Giorgio Vasari , who noted that he was the first Northerner to paint the nude body with the beauty of the Italian style. Carel van Mander, the great sixteenth-century biographer of Northern Renaissance artists, admired the work of Pieter Bruegel for its clear observation of nature. Van Mander believed that Bruegel was primarily a rustic peasant, largely unschooled, who painted the life of peasants sympathetically because he himself had been born a member of the class.

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Chapter 2 : Flemish painting - Wikipedia

*Flanders in the Fifteenth Century: Art and Civilization, Catalogue of the Exhibition: Masterpieces of Flemish Art: Van Eyck to Bosch [Edgar Richard Foreward by Paul Coremans] on theinнатdunvilla.com *FREE* shipping on qualifying offers.*

For the chronology and dates of key events in the evolution of visual arts around the world see: History of Art Timeline. Gothic Traditions Where the forms of art were concerned, the North knew as little about the true Renaissance as Italy did of the genuine Gothic art style: If we date the beginning of the new age from about , the year in which the New World was discovered - this is only the turning point of the revolution. The movement that led to it had begun at the beginning of the century, since which time Europe had experienced a complete reconstruction of its culture. The Low Countries, particularly Flanders with its prosperous centres like Antwerp, Ghent and Bruges - at that time part of the large duchy of Burgundy - were, along with Florence, the richest and most economically advanced region in Europe. As in Italy, an urban culture was developing here, in which the influence of the bourgeoisie was on the increase. Despite this general social similarity, the north had not enjoyed any comparable revolution in the arts. Painting remained attached to Medieval traditions for considerably longer. Only slowly did the real world incorporate sacred themes. In their religious paintings , painters attempted to reproduce space, colour, volume and light as naturalistically as possible. Unlike Italian artists, northern painters were not interested in rediscovering the spirit of ancient Greece. Instead, they sought to exploit the full potential of oil paint, and capture nature exactly as they found it. For details of pigments used in Renaissance oil painting, see: As in Italy, religion dominated the painting and sculpture of the period, but in more subtle ways and always with an earthy edge. If the art of the Italian Renaissance is dreamy and idealized, Northern art is practical, down-to-earth and dispassionate. This affected the popularity of the painting genres, and we see history painting giving way to portrait art , and genre-painting , especially after the Reformation c. For a list of the most important works, from Italy and Northern Europe, see: Renaissance in the Netherlands - Characteristics Flemish painting and Dutch painting , both of which covered secular as well as religious themes, were conspicuous for their progressive oil painting and luminous colours. The Ghent Altarpiece exemplified Netherlandish Christian art of the early 15th century, although Bosch and Bruegel the Elder produced their own innovative religious works. Detailed Realism While the Italian art of the 15th century was based on mathematically calculated linear perspective , Dutch art was determined by empirical perspective. Unlike the Italian Renaissance artists, who aimed for a scientific and rational understanding of the world, and constructed a picture from within, so to speak, the Dutch tried to get to the bottom of the mysteries of the world with a precise observation of all things, capturing every single detail. The painters learned from direct observation and their knowledge of the consistency of things. They painted what they saw - and thus, as in the drawing of the tiled floor in the work of Roger van der Weyden, they came very close to the effect of central perspective. This approach, attached to observation and experience, showed the artists that shapes lose their contours the further away they are, and that the intensity of the colour decreases and assumes a bluish hue. For the landscape views which lent depth to their interiors, they invented - long before Leonardo - aerial and colour perspective. During the Dutch Baroque era of the 17th century, the Netherlandish focus on detailed everyday themes formed the basis for the Golden Age of Dutch Realism c. Renaissance in Germany - Characteristics The German Renaissance was noted for its graphic arts and printmaking , both connected to German expertise in the printing process, as in the invention of the printing press by Johannes Gutenberg in the s. Another early German pioneer of drawing and engraving was Martin Schongauer from Colmar. Graphic Art In fact, long before Gutenberg had begun to print books from founts of moveable type, small skiffs, printed from wood blocks, had a wide circulation. Rather later, block-books made their appearance in the form of bound series of woodcuts with a few lines of text. In the woodcut the white portions of the drawings are cut down in the wood block until the drawing stands out in

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relief, when it can be inked. The ink, retained only by the incised lines, is absorbed under pressure by a sheet of paper. Thus the copperplate-engraving can work with fine, intersecting lines and much more freely, than the wood-engraver, who at first carefully avoided all cross-hatching. It was some time before they reached a degree of perfection which made it possible to obtain half-tones. Rather later than the woodcut, the copper engraving attained an even wider distribution. Copper engravings were the work of goldsmiths, who were experienced draughtsmen. The new technique of metal-engraving was not merely for reproducing ephemeral drawings; a more flexible art, and one more capable of development, it took over the task of book illustration from the miniature painters. In the free idiom of line, many things could be expressed which the more elaborate use of colour would have inhibited. For this reason even the great masters of the sixteenth century resorted to line-drawings to express their deepest feelings. Portraiture was another area in which German artists shone, as too was wood carving. The expressionist side of the German character made itself felt in a number of intense religious works, including outstanding altarpieces and panel paintings. Greatest Paintings of the Northern Renaissance c. The Three Ages of Man with Death c. Haywain Triptych Prado, Madrid. Pieter Bruegel the Elder c.

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Chapter 3 : Northern Europe, to | Cleveland State Art

Flanders in the fifteenth century, art and civilization Catalogue of the exhibition, Masterpieces of Flemish art: Van Eyck to Bosch, Oct.-Dec.

Northern Europe, to Learning Objectives: Identify the formal and iconographic characteristics of 15th-century Northern European and Spanish art Distinguish between art produced in Flanders, France, Germany, and Spain Explain how economic conditions were reflected in works of art Identify the role of shifting devotional patterns and practices in the creation of works of art Discuss the role of politics in 15th-century Northern European and Spanish art Explain the materials and techniques of 15th-century Northern European and Spanish art Identify the influence patrons had on examples of 15th-century Northern European and Spanish art Notes: Illuminated, from the Latin illuminare to light up , denotes the glow created by the radiant colors of the illustrations, as well as by real gold and silver. Illuminations took the form of decorated letters, borders, and independent figurative scenes, also called miniatures. Etching “ the act or process of making designs or pictures on a metal plate, glass, etc. In addition to long lasting war, there was tremendous social turmoil. In the 12th century, Feudalism was dying as governments moved towards a more centralized system. Out of conflict and turmoil emerged a new economic system “ the early stage of European capitalism. In the Flemish established the first international commercial stock exchange in Antwerp. Art thrived in Northern Europe during this time under royal, ducal dukes or nobility , church, and private patronage. Oak on Panel Typical characteristics of the Northern Renaissance style The artist has used the new medium of oil paint to depict the textures of objects. In this portrait, all the gold glistens and reflects the light “ even the tiny row of beads that frame her face. We also see that the artist seems to have painted her exactly the way she looks, with her lips pursed, and a small bump on the end of her nose. The artist did not idealize her features at all, which is another typical feature of Northern Renaissance art. Whereas the Italians had learned to idealize by studying the sculpture of classical antiquity, Northern Europeans were relatively less influenced by ancient Greek and Roman culture, in part because of their geographical distance. These landscapes often contain numerous details, such as a castle, trees, a lake, hills, a town in the distance, light reflecting in the water “ and the illusion of space created by atmospheric perspective. There are so many things to look at here, and the artist seems to be giving equal importance to all parts of the painting. Also, this artist is using symbolism “ something that is very typical of the Northern Renaissance. The clothes, even the face, are not painted with as much attention to small details. The painting is not as clear and crisp as the Northern Renaissance portrait. Because he does not provide as much detail to other areas of the painting to her clothes, the background, etc. A word about portraits in general: The portrait had to be formal, and it was very much about your social status. For this reason, you did not show yourself in your pajamas in the morning! The portrait above was typical for the Early Italian Renaissance, in that it cuts off at the bust and does not include the hands. New Painting Media During this time we also have the invention of two new media: Oil-based pigment as the leading medium for painting Printmaking as a major art form, which followed the invention of movable type. Jan van Eyck was initially credited with the invention of oil painting, but other evidence shows that oil paints had been known for some time. The painting process includes applying a white ground onto a wooden panel. Artists would then draw or sketch out what they intended to paint. An underpainting was then painted on top of the sketch. The underpainting was a loose painting to figure out placement and color. Thin layers of paint were then applied one after another on top of the underpainting. Artists were able to create richer colors, incredible detail and the illusion of glowing light. They were also able to work on the painting much longer because oil paint took much longer to dry. Oil paint takes days, weeks, sometimes months to dry compared to minutes for a section of fresco. Tempera and fresco paintings that came before appear more washed out“the colors are less intense than oil paintings. Fresco aside, during the 14th century, egg tempera was the material of choice for most painters, both in Italy and Northern Europe. Tempera consists of egg combined with a wet paste of

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ground pigment. Images painted with tempera have a velvety sheen. Artists usually applied tempera in thin layers, because thick layers will crack and flake. Scholars have discovered that artists used oil paints as far back as the 8th century, but not until the early 15th century did oil painting become widespread. Italian painters quickly followed suit. Better drying components in the early 15th century enhanced the setting capabilities of oils. Artists laid the oils down in transparent layers, or glazes, over opaque or semi opaque underlayers. Oil painters can build up deep tones through repeated glazing or thin layers of paint. Tempera, on the other hand, dries quickly due to water evaporation. Oils dry more uniformly and slowly, providing the artist time to rework areas. Leonardo preferred oil paint because its gradual drying process and consistency permitted him to blend the pigments, thereby creating the impressive sfumato smoky effect that contributed to his fame. Both tempera and oils can be applied to different surfaces. Wooden panels served as the foundation for most paintings. Italians painted on poplar. Northern European artists used oak, lime, beech, chestnut, cherry, pine, and silver fir. Availability of these timbers determined the choice of wood. Canvas became increasingly popular in the late 16th century. Did not think the canvas paintings would last, but their was so much humidity, the wood panels would warp Before canvas was stretched on wooden frames, it could simply be rolled up and carried around. For the most part, the Italian Renaissance painters were using tempera while the Renaissance painters in the north were using oil. Tempera is typically not as saturated less intense color as oil paint. France and Flanders Now we need to move up to Northern Europe in the early s the same time that Masaccio and Donatello and Brunelleschi are in Florence. So far, we have been exclusively in Florence, Italy. But up in northern Europe, in an area called Flanders which is primarily Belgium today, but also a part of what is today Holland there was also a Renaissance. Here is a map of Europe in the fifteenth century. The area in Northern Europe that is dark red is Flanders, which was controlled by the Dukes of Burgundy in France during this time period, and we call the art and culture of this area Flemish. Like Florence, Flanders encompassed an area with rich industrial and banking cities that allowed a large middle class population to flourish. It was this rising middle class that often commissioned the new, realistic images of the Northern Renaissance. The first thing to notice is how far we are from Italy. This may not seem a great distance to us today, but imagine crossing the Alps on a mule to get from Italy to Flanders. As a result, the Renaissance in Florence in the s developed separately from the Renaissance in Flanders in Northern Europe. There were some business contacts, some back and forth travel, and some artistic exchange, but not a great deal. The fact that we are far from Italy tells us something about the character of the Northern Renaissance. Remember that in Italy we said that the Renaissance was a rebirth of the art and culture of Ancient Greece and Rome? They use oil paint fifty years or more before they use it in Italy where they use tempera until then. Think about what oil paint can do that fresco and tempera can not do! The Renaissance in Northern Europe is very different from the Renaissance in Italy, as we will soon see. He was the ruler of the fertile east-central region of France famous for its wine. Flanders major source of wealth was a city known as Bruges. Bruges was a city that made Burgundy a rival of France. Duke of Burgundy made the city his capital and moved his court there from Dijon in the early 15th century. Because of this wealth, Philip the Bold and his successors were probably the most powerful rulers in Northern Europe during the first 75 years of the 15th century. Chartreuse de Champmol The dukes of Burgundy were major patrons of the arts and understood how art could support their political goals as well as decorate their castles and homes. Carthusians generated no money. Philip intended the Dijon chartreuse to become a ducal duke mausoleum tomb. It was also a symbol of power. This is debatable though as water would have produced sound, and the monks were opposed to anything that distracted them. Sluter unfortunately died before completing the entire fountain. The Well of Moses is a modern name. The Carthusians called it a fons vitae, a fountain of ever-lasting life. Interesting since the monks prayed continuously for the souls of the dukes and their families. The blood of Christ symbolically flowed down over the grieving angels and Old Testament prophets, spilling into the well below. Washes over the prophets who predicted Christ Redeeming anyone who would drink water from the well. May have been inspired by plays at the time that depicted the life of Christ Figures are realistically rendered, and the prophets have almost portrait

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like features and distinct individual personalities and costumes. David is shown as a king Moses has a waist-length beard and horns. St. Satan was considered the most beautiful angel, depicted as a ray of light. Where we get our modern interpretation of him with horns. Sculpted in extreme detail. Heavy clothing with folds seem naturalistic. Different textures, from coarse clothing to smooth skin and wavy hair. The Mass is a celebration of the Eucharist. At the Last Supper, Christ commanded his apostles to eat his body and drink his blood in memory of him.

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Chapter 4 : Flemish art | theinnatdunvilla.com

Flanders in the fifteenth century, art and civilization. Catalogue of the exhibition, Masterpieces of Flemish art: Van Eyck to Bosch, October-December

Beeldenstorm In , Charles V was born in Ghent. In Charles V abdicated due to ill health he suffered from crippling gout. Meanwhile, Protestantism had reached the Low Countries. Among the wealthy traders of Antwerp , the Lutheran beliefs of the German Hanseatic traders found appeal, perhaps partly for economic reasons. The spread of Protestantism in this city was aided by the presence of an Augustinian cloister founded in the St. Luther, an Augustinian himself, had taught some of the monks, and his works were in print by The first Lutheran martyrs came from Antwerp. The Reformation resulted in consecutive but overlapping waves of reform: These movements existed independently of each other. In , the iconoclasm Beeldenstorm began as protest against Philip II and promoted the disfigurement of statues and paintings depicting saints. This was associated with the ensuing religious war between Catholics and Protestants, especially the Anabaptists. The Beeldenstorm started in what is now the arrondissement of Dunkirk in French Flanders , with open-air sermons Dutch: The first took place on the Cloostervelt near Hondschoote and the largest sermon was held near Boeschepe on July 12, These open-air sermons, mostly of Anabaptist or Mennonite signature, spread through the country. On August 10, at the end of the pilgrimage from Hondschoote to Steenvoorde , the chapel of the Sint-Laurensklooster Monastery of Saint Lawrence was defaced by Protestants. The iconoclasm resulted not only in the destruction of Catholic art, but also cost the lives of many priests. It next spread to Antwerp, and on August 22, to Ghent. One cathedral, eight churches, twenty-five cloisters, ten hospitals and seven chapels were attacked. From there, it further spread east and north, but in total lasted not even a month. Alba recaptured the southern part of the Provinces, who signed the Union of Atrecht, which meant that they would accept the Spanish government on condition of more freedom. But the northern part of the provinces signed the Union of Utrecht and settled in the Republic of the Seven United Netherlands. Meanwhile, the Spanish armies had already conquered the important trading cities of Bruges and Ghent. Antwerp, which was then arguably the most important port in the world, also had to be conquered. On August 17, , Antwerp fell. This ended the Dutch Revolt for the from now on Southern Netherlands. They managed to conquer a considerable part of Brabant the later Noord-Brabant of the Netherlands , and the south bank of the Scheldt estuary Zeelandic Flanders , before being stopped by Spanish troops. The front line at the end of this war stabilized and became the current border between present-day Belgium and the Netherlands. The Dutch as they later became known had managed to reclaim enough of Spanish-controlled Flanders to close off the river Scheldt , effectively cutting Antwerp off from its trade routes. First the fall of Antwerp to the Spanish and later also the closing of the Scheldt were causes of a considerable emigration of people from the city. Many of the Calvinist merchants of Antwerp and also of other Flemish cities left Flanders and emigrated to the north. A large number of them settled in Amsterdam , which was at the time a smaller port, only of significance in the Baltic trade. Because of the contribution of the Flemish exiles to this transformation, the exodus is sometimes described as "creating a new Antwerp". Flanders and Brabant, due to these events, went into a period of relative decline from the time of the Thirty Years War. The Southern Netherlands[edit] map of the county of Flanders Although arts remained at a relatively impressive level for another century with Peter Paul Rubens and Anthony van Dyck , Flanders experienced a loss of its former economic and intellectual power under Spanish, Austrian, and French rule, with heavy taxation and rigid imperial political control compounding the effects of industrial stagnation and Spanish-Dutch and Franco-Austrian conflict. The Southern Netherlands suffered severely under the Spanish Succession war, but under the reign of empress Maria-Theresia these lands economically flourished again. The United Kingdom of the Netherlands was born. The Protestant King of the Netherlands, William I rapidly started the industrialisation of the southern parts of the Kingdom. The political system that was set up however, slowly but surely failed to forge a true union between the northern

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and the southern parts of the Kingdom. The southern bourgeoisie mainly was Roman Catholic, in contrast to the mainly Protestant north; large parts of the southern bourgeoisie also primarily spoke French rather than Dutch. In the Dutch Senate was reinstated Dutch: Eerste Kamer der Staten-Generaal. The nobility, mainly coming from the south, became more and more estranged from their northern colleagues. Resentment grew both among the Roman Catholics from the south and the Protestants from the north and among the powerful liberal bourgeoisie from the south and their more moderate colleagues from the north. On October 4, 1830, the Provisional Government Dutch: Voorlopig Bewind proclaimed the independence which was later confirmed by the National Congress that issued a new Liberal Constitution and declared the new state a Constitutional Monarchy, under the House of Saxe-Coburg. Flanders now became part of the Kingdom of Belgium, which was recognized by the major European Powers on January 20, 1831. The de facto dissidence was only finally recognized by the United Kingdom of the Netherlands on April 19, 1838. Kingdom of Belgium[edit] Further information: History of Belgium In 1830, the Belgian Revolution led to the splitting up of the two countries. Belgium was confirmed as an independent state by the Treaty of London of 1839, but deprived of the eastern half of Limburg now Dutch Limburg, and the Eastern half of Luxembourg now the Grand-Duchy of Luxembourg. Sovereignty over Zeelandic Flanders, south of the Westerscheldt river delta, was left with the Kingdom of the Netherlands, which was allowed to levy a toll on all traffic to Antwerp harbour until Flemish movement The Belgian Revolution was not well supported in Flanders and even on the 4th of October, 1830, when the Belgian independence was eventually declared, Flemish authorities refused to take orders from the new Belgian government in Brussels. The situation with the province of Limburg remained unclear until 1839, when it was finally split between the Netherlands and Belgium. The French-speaking bourgeoisie showed very little respect for the Flemish part of the population. French became the only official language in Belgium and all secondary and higher education in the Dutch language was abolished. In order to achieve this result, it is necessary that all civil and military functions are entrusted to Walloons and Luxemburgers; this way, the Flemish, temporarily deprived of the advantages of these offices, will be constrained to learn French, and we will hence destroy bit by bit the Germanic element in Belgium. All of these events led to a silent uprising in Flanders against the French-speaking domination. A remarkable case happened in Jozef Schoep, a Fleming, presented himself at the town hall of Sint-Jans Molenbeek to declare the birth of his son. The civil servant noted the declarations made in Dutch by Schoep in French and also addressed him in French. Schoep rejected this verdict, accompanied by two solicitors who both stated that they would plead in Dutch. Eventually the case went to the supreme court, which ruled that pleading in Dutch would be forbidden. Its verdict was based on the so-called freedom of language and that no-one could ask from any judge to know any other language but French. One year later, Dutch was again allowed in secondary schools; the first of which reopened in 1840. The Flemings had to wait until 1919 after many Flemish soldiers died in the trenches of World War I to have their language officially recognised and until before the first Flemish university was reopened. The first translation of the Belgian constitution in Dutch was not published until World War I and its consequences[edit] Main article: Due to the hundreds of thousands of casualties at Ypres, the poppies that sprang up from the battlefield afterwards, later immortalised in the Canadian poem "In Flanders Fields", written by John McCrae, have become a symbol for lives lost in war. Flemish feeling of identity and consciousness grew through the events and experiences of war. The occupying German authorities took several Flemish-friendly measures. More importantly, the experiences of many Dutch-speaking soldiers on the front led by French-speaking officers catalysed Flemish emancipation. Since these parties were promised more rights for the Flemish by the German government during World War II, some of them collaborated with the Nazi regime. Flemish volunteers for the SS were kept separate from Walloon ones who were made into a separate unit, the 28th "Wallonien" Grenadier Division. Nevertheless, many Flemish people were also involved in the resistance, joining local organizations like the Kempische Legioen KL in Limburg, and support from Flemish resistance members of the Witte Brigade and the Nationale Koninklijke Beweging NKB allowed the Allied armies to capture the vital port of Antwerp intact in 1944. After the war, collaborators or people who were "Zwart", "Black" during the war

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were prosecuted and punished, among them many Flemish Nationalists. As a result, up until this day Flemish Nationalism is often associated with right-wing and fascist ideologies. As a result, several state reforms took place in the second half of the 20th century, which transformed the unitary Belgium into a federal state with communities, regions and language areas. This resulted also in the establishment of a Flemish Parliament and Government. Several Flemish parties still advocate for more Flemish autonomy, some even for Flemish independence see Partition of Belgium , whereas the French-speakers would like to keep the current state as it is. Recent governments such as Verhofstadt I Government have transferred certain federal competences to the regional governments. On 13 December , a spoof news broadcast by the Belgian Francophone public broadcasting station RTBF declared that Flanders had decided to declare independence from Belgium. The federal elections showed more support for Flemish autonomy. All the political parties that advocated a significant increase of Flemish autonomy increased their share of the votes and seats in the Belgian parliament. The regional elections have strengthened the parties in favor a significant increase of Flemish autonomy: N-VA became even the largest party in Flanders and Belgium during the federal elections. These victories for the advocates of much more Flemish autonomy are very much in parallel with opinion polls that show a structural increase in popular support for their agenda. Since , certain polls have started showing a majority in favor of Flemish independence. Those polls are not yet representative, but they point to a significant long-term trend. Several negotiators having come and gone since the federal elections of 10 June without diminishing the disagreements between Flemish and Walloon politicians regarding a further State reform, caused difficulties for the formation of the federal government and ultimately led to the fall of the government and new elections on June 13, These were won by the pro-independence party of the N-VA in Flanders. The long-lasting government formation of broke the previous record of

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See Article History Alternative Title: Flemish school Flemish art, art of the 15th, 16th, and early 17th centuries in Flanders and in the surrounding regions including Brabant , Hainaut, Picardy , and Artois , known for its vibrant materialism and unsurpassed technical skill. From Hubert and Jan van Eyck through Pieter Bruegel the Elder to Peter Paul Rubens , the Flemish painters were masters of the oil medium and used it primarily to portray a robust and realistically detailed vision of the world around them. Their paintings reflect clearly the changes in fortune of this narrow slice of country between France , Germany , and the Low Countries: The precursors of the Flemish school are usually placed in Dijon , the first capital of the dukes of Burgundy. Philip the Bold reigned “ established the powerful Flemish-Burgundian alliance that lasted more than a century”until He also established a tradition of art patronage that was to last nearly as long. Among the artists he attracted to Dijon were the sculptor Claus Sluter of Haarlem and the painter Melchior Broederlam of Ypres , in whose richly textured works one can see the attachment to the world of surface appearances that is so characteristic of the Flemish school. Philip the Good reigned “67 moved the Burgundian capital to Brugge Bruges , centre of the northern wool trade, transforming that commercially minded city into an artistic centre. In Philip officially employed Jan van Eyck as his painter. The major works of van Eyck”the Ghent Altarpiece , The Madonna of Chancellor Rolin , and The Marriage of Giovanni Arnolfini and Giovanna Cenami “are astonishing in that they are both the beginning and the culmination of early Flemish painting. While continuing to embellish their works with brilliant colour and richly textured surfaces, the following generation of painters wisely did not attempt to imitate van Eyck but looked to Italy for advances in pictorial structure. In his masterpiece, The Descent from the Cross c. The linear rhythms of assembled mourners move horizontally across the shallow, crowded composition , preventing the viewer from dwelling on any one detail, and Petrus Christus explored the underlying physical structure of his human subjects, giving them a strangely geometric appearance. These innovations , however, were extraneous to the spirit of the early Flemish tradition, which inevitably declined along with the self-assurance and religious convictions of the Flemish burghers, caught as they were in the late 15th century by the fall of the house of Burgundy and the economic collapse of Brugge. Of the late masters of early Flemish art, Hugo van der Goes went mad, and Hans Memling and Gerard David produced melancholy , sometimes insipid pastiches of earlier works. In his three-paneled Garden of Earthly Delights “ , humankind moves in swarms from paradise to perversion to punishment, acting out myriad fantasies of sensual gratification. The turbulent 16th century in Flanders was not hospitable to art and produced only one great master, Pieter Bruegel. Bruegel, influenced by Bosch and educated by a two-year sojourn in Italy, developed a robust style marked by structural solidity, rhythmic sweep, and an ironic moralizing eye for the grotesque. Bruegel left behind two sons, Pieter the Younger , also called Hell Bruegel because of his paintings of damnation, and Jan Bruegel , called Velvet Bruegel , who devoted himself to still-life painting. Peasant Dance, oil on wood by Pieter Bruegel the Elder, c. Rubens showed an unrivaled mastery of the oil medium, creating for the monarchs of France and Spain fluid, luminous works of great energy and power. The works of his early maturity, such as The Elevation of the Cross , show evidence of careful study of the Italian masters Michelangelo , Tintoretto , and Caravaggio , but these works also have a rippling, silky surface and an animal vitality wholly Flemish in character.

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Chapter 6 : Introduction to Fifteenth-century Flanders – Smarthistory

rama of "Flanders in the Fifteenth Century." At the end of the book is the bibliog- raphy which, far from a handy list, covers some sixty pages with over twelve.

Roman Catholicism, political opposition to Spain, and the painter Peter Paul Rubens were all responsible for the astonishing full-bodied character of Flemish Baroque. At first Flandrensis was an inconspicuous district, but beginning in the 9th century, a remarkable line of Flemish counts succeeded in erecting a quasi-independent state on the borders between the French and German kingdoms. These counts were vassals of the French king for what they held west of the Schelde Crown Flanders , or Kroonvlaanderen, the most important part of the kingdom , and vassals of the German king for what they held east of it called Imperial Flanders , or Rijksvlaanderen, as part of the Holy Roman Empire. The Flemish counts enjoyed virtual independence from weak French kings during this time. The first dynasty of counts died out in , but Flanders rose to the height of its power and wealth under a later line of counts whose principal members were Thierry of Alsace –68 and his son Philip – The population of Flanders, though politically united under the rule of their counts, was far from homogeneous. In the southernmost area it was mainly Romance-speaking; farther north the Frankish settlement had been denser, so that the language was Germanic; and the coastal areas had been settled with people of Saxon and Frisian origin. The counts of Flanders effectively united these peoples into one nation. From the 12th century onward, they substituted for the old feudal structure an orderly administration and fiscal organization, set up a centralized judicial system using Roman law , and began extensive legislation. Thierry and Philip granted charters to a number of wealthy towns, and the commune q. This led to the establishment in many towns of municipal governments that had a considerable measure of independence. At the outset the Flemish economy had been agricultural, but about the 12th century Flemish trade and industry became of real international importance. A crisis in the old manorial organization of agriculture and an expansion of the money economy coincided with the rise of towns as centres of trade and industry. The cloth industry, which was soon working mainly with English wool and producing high-quality textiles, had its largest centres at Ghent and at Ypres. Until the 13th century Flemish merchants conducted their trade abroad, especially at the fairs of Champagne, but later merchants of all nations came to Flanders, and the seaport of Brugge became a centre of world commerce. Flanders profited from its geographic situation, being an intermediary between the Mediterranean and the Scandinavian and Baltic countries and also between England and the Rhineland especially Cologne. Flanders had a tumultuous history in the 13th and 14th centuries. Philip was nevertheless able to invade Flanders in and take Guy prisoner. The Flemings, however, inflicted a disastrous defeat on this army at the Battle of the Golden Spurs July 11, This victory saved Flanders from French occupation, and France formally recognized Flemish independence in In the 14th century a new political problem arose: In consequence, the counts looked for support to the French kings. Artevelde and Louis I died within one year of each other –46 , and the next count of Flanders, Louis II , established peace in the country and pursued a course midway between France and England. The weavers of Ghent briefly rose against him under the leadership of Philip van Artevelde but were defeated by a French royal army at the Battle of Rozebeke Louis II died in , leaving Flanders to his daughter Margaret, whose second husband, Philip the Bold , duke of Burgundy, thereby succeeded to the county of Flanders. This event was the starting point for the eventual political unification of the Low Countries under the dukes of Burgundy and later under the Habsburgs. The Flemish economy had begun to decline by the late 15th century, but Flanders remained a rich country that was important to the revenues of the Burgundian dukes. Protestantism won many adherents in Flanders during the Reformation , but the military occupation of the country by the Spaniards reversed this development. Flanders remained with the other southern provinces of the Netherlands under Spanish rule in the 17th century and then from under Austrian rule until it disappeared as a political entity during the French Revolutionary Wars. The title count of Flanders remains in use, however, for princes

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The fifteenth-century efflorescence of art in Flanders also coincided with the demographic recovery after the shock of the Black plague in the mid-fourteenth century. In addition, the wars between France and England, which had slowed the Flemish economy, gradually subsided during this period.

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