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| Autore | Kaminska Barbara A. |
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| Soggetti | Painting, Netherlandish - Themes, motives Conversation Dinners and dining - Belgium - Antwerp - History - 16th century Art and society - Belgium - Antwerp - History - 16th century Antwerp (Belgium) Intellectual life 16th century |
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| Note generali | Outgrowth of the author's thesis (doctoral)--University of California, Santa Barbara, 2014, under the title: Shaping the urban community : convivial conversations and the display of Pieter Bruegel the Elder's religious paintings. |
| Nota di bibliografia | Includes bibliographical references and index. |
| Nota di contenuto | Front Matter -- Dedication -- Acknowledgments -- Figures -- Introduction -- Negotiating Entrepreneurship in Early Modern Antwerp: Pieter Bruegel's Tower of Babel -- Conversion on Display: Imperial Politics, Religious Transformation, and Socioeconomic Stability in Antwerp -- "In Their Houses": Domestic Space and Religious Practices in Mid-Sixteenth-Century Antwerp -- "Outside in the Woods": The Sermon of Saint John the Baptist and Hedge-Preaching in Antwerp -- "If You Are without a Sin": Religious and Artistic Discourse in Christ and the Woman Taken in Adultery -- Choosing "the Best Part": Christian Death and Life in Bruegel's Death of the Virgin -- Epilogue -- Back Matter -- Bibliography -- Index. |
| Sommario/riassunto | Barbara Kaminska's Pieter Bruegel the Elder: Religious Art for the Urban Community is the first book-length study focusing on religious paintings by one of the most captivating Netherlandish artists, long celebrated for his secular imagery. In a period marked by a profound religious, economic, and cultural transformation, Bruegel offered his |

sophisticated urban audience complex biblical images that required an engaged, active viewing, not only sparking learned dinner conversations, but facilitating the negotiation of values seen as critical to maintaining a harmonious society. By considering the novelty of Bruegel's panels used in convivia alongside his small, intimate grisaille compositions, this study ultimately shows that Bruegel renewed the idiom of religious painting, successfully preserving its ritualistic and meditative functions.
