

1. Record Nr.	UNINA9910795309603321
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Titolo	Gardens of love and the limits of morality in early Netherlandish art // by Andrea Pearson
Pubbl/distr/stampa	Leiden ; ; Boston : , : Brill, , [2019]
ISBN	90-04-39310-2
Descrizione fisica	1 online resource (378 pages)
Collana	Brill's studies in intellectual history, , 0920-8607 ; ; volume 296 Brill's studies on art, art history, and intellectual history ; ; volume 37
Disciplina	743.4
Soggetti	Human figure in art Art, Netherlandish Art and morals - Benelux countries Arts and religion - Benelux countries
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Front Matter -- Copyright page -- Dedication -- Acknowledgements -- Figures -- The Erotics of Virtue -- Moralized Love -- Disability and Redemption -- Monastic Morality -- Holy Matrimony -- Infancy Moralized -- Kissing Kids -- The Limits of Mother-Son Eroticism -- Back Matter -- Bibliography -- Index.
Sommario/riassunto	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 greenescapes 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.
