

# DOWNLOAD PDF PIETER BRUEGEL THE ELDERS NETHERLANDISH PROVERBS AND THE PRACTICE OF RHETORIC

## Chapter 1 : Bruegel, the Dutch Proverbs (video) | Khan Academy

*His first publication on this topic, in , investigated the structure of knowledge in Bruegel's Netherlandish Proverbs; his most recent - Pieter Bruegel the Elder's Netherlandish Proverbs and the Practice of Rhetoric - returns to and expands upon this earlier work. The title is both straightforwardly descriptive and deceptively modest.*

His father died in , when Pieter the younger was only five years old. Following the death of his mother in , Pieter, together with his brother Jan Brueghel the Elder also referred to as "Velvet Brueghel", "Paradise Breughel" and "Flower Breughel" and sister Marie, went to live with their grandmother Mayken Verhulst. Mayken Verhulst was the widow of the prolific artist Pieter Coecke van Aelst and an accomplished artist in her own right, known for her miniature paintings. On 5 November Pieter married Elisabeth Goddelet. The couple had seven children, many of whom died young. He was nevertheless often in financial difficulties, possibly due to drinking. A few flower still life paintings by Pieter have been recorded. His name and work were largely forgotten in the 18th and 19th centuries until he was rediscovered in the first half of the 20th century. The different titles of the work indicate that it may have been interpreted in these different ways in the 17th century. The picture also shows peasants lining up with presents such as chickens and eggs to please the lawyer, which was a common occurrence, whereas tithe payments were made in grain. There exist 19 signed and dated versions of this work from between 1622 out of some 25 originals and 35 questionable versions. The picture depicts a Flemish springtime custom of choosing and crowning a queen at Whitsuntide. The festival is focused around a flower gathered in the fields by children. The painting uses bright colours, with much vermilion and a rich blue-green in the figures and blue for the sky. The colours display a unity of tone distinctive of the 17th century. The picture also displays a unity in drawing and composition. As his style never evolved from the manner of his early career it is difficult to date his work. This large scale activity was only possible thanks to his large, well-organized workshop. Comparison of some copies with the originals reveals differences, both in terms of colour as well as the omission or addition of certain details. This may indicate that the copyist re-drafted some sections, or possibly based the copies on prints after original works, rather than on the originals themselves. The principal subjects are proverb and peasant scenes of his father. This work was reproduced by Pieter Brueghel the Younger and his workshop at least 60 times. Of these copies 10 are signed and 4 are dated , , and . Another popular work of Pieter the Elder was the Adoration of the Magi in the Snow of which Pieter Brueghel the Younger and his workshop produced about 30 copies. Some of the copies are signed and dated. For instance, some versions omit an unidentified figure of a bearded man in black, who is turned towards the spectator. The omission appears to confirm speculation that his prominent presence in the original composition was not accidental. The figure of Christ has often been identified either as the man in grey behind the left arm of the Baptist or the bearded man further to the left with his arms crossed. The composition was then likely enjoyed more for its representation of humanity in all its diversity of race, class, temperament and attitude. John the Baptist The Preaching of St.

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## Chapter 2 : Bruegel - The Netherlandish Proverbs

*Bruegel's painting is a collection of over 100 proverbs, each acted out in a single-minded manner by peasants, burghers, monks, inn-keepers, and others. In order to understand what a viewer of the time might have perceived when viewing this image, this book begins by looking closely at Bruegel's composition.*

Europe, to The Bruegels were a family of painters active from the mid-sixteenth century through the seventeenth century, primarily in Antwerp. The Bruegel family employed many spelling variants of their name, as was common in the early modern period. The spellings used in this article are those most frequently used by the particular artists concerned. The origins of the Bruegel family are unclear; the earliest records concerning Pieter Bruegel the Elder date from his immigration to Antwerp. Ludovico Guicciardini, the Italian chronicler, and Karel van Mander, the painter-author of the first comprehensive history of artists from the Netherlands, both state that Bruegel came from or near Breda. He was born c. 1534. He entered the St. He journeyed via the Alps, which he sketched during his travels and later incorporated into many of his compositions. Upon his return to Antwerp in 1558, Bruegel produced drawings for the Antwerp publisher Hieronymus Cock, including allegories in the style of Hieronymus Bosch, landscapes, and genre scenes. Mayken then resided in Brussels, to which Bruegel immigrated. Starting in 1563, Bruegel extended his repertoire to include paintings depicting biblical history, often set in dramatic landscapes employing alpine scenery. He also depicted peasant festivities in such works as the Wedding Dance and the Peasant Wedding. In paintings like *The Cripples* and *The Parable of the Blind Leading the Blind*, Bruegel returned to his earlier works to select details as the subjects for entire compositions. He died in 1569 at the age of forty-four. With the discovery of his close relationship with the geographer and humanist Abraham Ortelius, his reputation shifted to that of an accomplished intellectual. Most recently, scholars situate Bruegel within the culturally dynamic middle class of Antwerp. Pieter Breughel the Younger, elder son of Pieter I, was only five years old when his father died. He probably received his earliest training from his grandmother Mayken Verhulst, an accomplished miniaturist, followed by an apprenticeship with the landscape artist Gillis van Coninxloo. Pieter the Younger also created works like the humorous *Peasant Lawyer* and *Egg Dance* that, although painted in the mode of his father, appear to be his own compositions. Pieter the Younger was also a landscape painter in his own right, as seen in the charming *Peasant Village with Dance around the May Tree*. Jan Brueghel the Elder was a more accomplished and financially successful artist than his brother. He traveled to Italy while still quite young, and his arrival in Naples by is documented. In 1607 he resided in Rome, under the patronage of Cardinal Colonna, where he produced his earliest work, the *Bay with Warship*. Jan died in 1608 during a cholera epidemic, together with three of his children. Jan Brueghel employed a meticulous technique earning him the nickname "Velvet Brueghel", perhaps acquired from his maternal grandmother, the previously mentioned miniaturist Mayken Verhulst. He worked in a variety of genres, including landscapes, mythological scenes, hell scenes, floral still lifes, and allegories. Jan specialized in works on copper, such as his *Adoration of the Three Magi*, utilizing the reflective ground to create images with brilliant color and the effect of light. These works were likely produced for princely collections, which he also thematized in his five *Allegories of the Senses* now in Madrid. In addition, Jan collaborated with Peter Paul Rubens, Hendrik van Balen, and others to create works in which floral wreaths by Jan surround religious or mythological groups of figures by the other painters. Trained by his father, he was sent in to Italy, under the protection of Cardinal Borromeo. Ambrosius Brueghel was the son of Jan Brueghel the Elder by his second wife. His training possibly began with his father and continued under van Balen; he entered the St. Registered with the St. His known works are all floral still lifes, either composed in vases or as wreaths surrounding devotional or narrative scenes. Like his brothers, he immigrated to Italy, residing in Rome as a member of the rowdy Schildersbent group of expatriate Netherlandish artists. He produced elaborate still lifes in oil on canvas, such as the *Woman with Fruit Still Life*. See also *Netherlands, Art in. Maastricht, Brussels, and Ghent*, Une

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dynastie des peintres. Ertz, Klaus, and Christa Nitze-Ertz. London and New York , New York , Meadow Pick a style below, and copy the text for your bibliography. Encyclopedia of the Early Modern World. Retrieved November 12, from Encyclopedia. Then, copy and paste the text into your bibliography or works cited list. Because each style has its own formatting nuances that evolve over time and not all information is available for every reference entry or article, Encyclopedia.

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## Chapter 3 : Pieter Brueghel the Younger - Wikipedia

*Mark Meadow begins his book on Pieter Bruegel the Elder and the practice of rhetoric with a rhetorical exercise of his own: an exordium, a commencement on the artist's identity, on the contours of rhetorical education in sixteenth-century Netherlandish culture, and on his own art-historical method.*

On the contrary, this depiction conveys the recognition of a learned ignorance and an appreciation for the humanist virtues of humility and modesty. Rather than focus on issues associated with attribution or iconographical meaning, Meadow claims to concentrate on matters of function. It should be noted, however, that such an approach is not radically new. In the first chapter, Meadow argues for a close interpretation of the painting. Multiple proverbs can be revealed by the same figure. Many of the proverbs shown are ambiguous; they can have positive and negative connotations simultaneously. Rather than search for clear identifications of particular proverbs, or look for an accurate count of representations, or hope to discover a single all-encompassing theme, Meadow instead studies pictorial juxtapositions and clustered grouping of proverbs. Like a picture puzzle, the image invites viewers to thread proverbs together to elucidate meanings and process knowledge. The telltale location of striking figures is designed to trigger associations within this repertoire of rhetorical possibilities. Meadow addresses the history and function of Netherlandish proverbs in the second chapter. The use of these adages crosses boundaries between elite and popular culture, between oral and written culture, and between visual and verbal culture. Their meanings were not fixed, but rather were fluid and flexible to suit contextual need. Although condensed into few words, proverbs were invaluable. They could stimulate conversation and offer crucial points of persuasion. Throughout the sixteenth century, Northern humanists collected proverbs in order to acquire deeper knowledge and to retain ideas. In the third chapter, Meadow investigates the nexus between knowledge and place in sixteenth-century rhetoric. Erasmus, Rudolph Agricola, and Juan Luis Vives all encouraged their readers to produce copious notes arranged in a book or album. This handy tool was used to help improve rhetorical skills by offering a readily accessible gathering place for thoughts and memories. The New Bosch did not merely mimic the work of his predecessors. On the contrary, his emulations suggest admiration for and competition with the models represented. As Meadows notes, emulation elicits notions of rebirth. In conclusion, Meadow argues that Netherlandish Proverbs should not be interpreted as a visual sermon but as a conversation piece, analogous to books assembling ideas and memories for oration. However, he tends to underestimate the place of ethics in rhetoric and interpretation. The painting may elicit multiple meanings and may have helped to process knowledge, but those possibilities are framed within a network of cultural expectations and social convictions. In other words, although the reception of Netherlandish Proverbs may have enhanced rhetorical skills, and done so in ways analogous to adage albums and cabinets of wonder, the painting also actively invites its viewers to imagine their proper place in this world in preparation for the next. Reviews and essays are licensed to the public under a under a Creative Commons Attribution-NoDerivatives 4.

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## Chapter 4 : Catalog Record: Pieter Bruegel the Elder's Netherlandish | Hathi Trust Digital Library

*Get this from a library! Pieter Bruegel the Elder's Netherlandish proverbs and the practice of rhetoric. [Mark A Meadow; Pieter Bruegel] -- "The paintings of Pieter Bruegel the Elder offer us a glimpse into the world of the sixteenth-century Netherlands, a world of peasants and burghers, of civic and religious life.*

Verlag Anton Pustet, Yet both can shed light on similar problems from different perspectives. One of these is the relation of the work to the text. With the painting of Pieter Bruegel, this most clearly refers to the problematic dependence on a verbal text. With architecture, it concerns the relation of buildings to the drafted text-the architectural drawing. Across its span of more than five feet, diminutive figures of modest villagers and well-heeled burghers act out more than eighty vernacular sayings. The ostensible subject is curious enough, and the overall design, which seems to deny the usual narrative access, is bewildering to modern eyes. First among these is the relation of art to rhetoric, to the principles and procedures that governed the fashioning and comprehension of written texts. Second is the epistemological value of art, its potential for creating or facilitating the construction of knowledge. The author also addresses the early theoretical writings on northern art and Bruegel. Meadow introduced many of these issues in an article of in the *Volkskundig Bulletin*, a rather recondite ethnological publication. He focuses chiefly on the peculiar accumulative manner of design that characterizes this picture. The author recounts the pedagogical practice of collecting valuable passages and, more important, of organizing them according to topics that imparted a structure to these particles of knowledge. Following the notebook system, phrases and passages from educational readings would be transcribed in study books under set loci, or "places. Quotations of similar import would be stored together-sometimes with their opposites-as a way of facilitating their recall in appropriate situations. Bolgar, and Anthony Grafton before her, Moss examines in great detail the educational procedure of culling revered or useful passages from approved texts and assembling them according to topic in commonplace books. The development of printing both stabilized and homogenized what had at first been an intensely personal practice. Of course, proverbs made up only one category of commonplaces gathered by schoolchildren-and not the greatest portion, at that. But they themselves were the subject of special collections, and it makes sense for Meadow to devote considerable space to a consideration of proverb compendiums in the sixteenth century. The headings under which textual passages were recorded imparted an essential arrangement to the mind, a humanist "deep structure" that replicated itself in all applications. This is an ambitious claim. Meadow asserts that the buildings Bruegel depicts are important as loci for the reception of related proverbs, and he reminds the reader that Cicero and Quintilian had recommended that memory be structured like architecture, with certain types of data assigned to one of numerous fictional "rooms" or intercolumnar spaces. And, indeed, there are differences: First of all, his headings are seldom distinct-grouped, for example, around different associations with the notion of the "world. It is possible that Bruegel intuited similarities between proverbs that he visualized using similar abstract forms, but these conglomerations would appear to have little to do with the rhetorical headings employed by schoolchildren who had mastered the notebook system. Furthermore, it is not clear that they represent the manner in which Bruegel stored proverbs in his memory and ineluctably recalled them. The notebook system, however, was geared to application-to the intentional retrieval of stored information so it could be put to effective use. Textual passages were stored together-on the page and in the mind-to suggest to the user rhetorical tropes for buttressing an argument. Similar ideas were placed together and paired with opposites, providing ready access to authoritative phrases for the purpose of persuasion. Certainly, the way information had been stored influenced the manner in which it might be retrieved, but the emphasis was on retrieval, on utility and exploitation. Meadow makes a few stabs at suggesting intended coherences among the array of illustrated proverbs, but he offers no satisfactory theory that explains or contextualizes the total array. Does this painting express arguments, positions, or hierarchical values? Meadow seems to insist the painting simply exists, a record of the educational process that contributed

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to its formation but without any goal, perspective, or agenda. Meadow tends to treat proverbs as neutral forms of textual expression. But proverbs are about authority. This is certainly true of the more general and expansive *sententiae*, which were collected for their didactic potential. The weight of these anthologized passages depended largely on the reputation of their authors. The process of their invocation resembled very much the older scholastic habit of coordinating respected opinion. Vernacular proverbs, those proverbs said to issue from the mouths of the people, form a special case. Although these popular sayings were actually first anthologized in Latin, they purport to derive from the communal experience of common folk. Even Erasmus acknowledged this aspect, though he sided with the well-received authors of antiquity. Such popular wisdom makes up a significant and distinct category of textual authority. Early collections, first in manuscript, then published, were mostly assembled by clerics, presumably for rhetorical advantage when composing sermons. When proverbs are not about their authors, they are most often about the simple lessons they convey. In aestheticizing the early modern proverb, Meadow runs the risk of divorcing it from its social context. The term *moralizing*, however, is not sufficiently nuanced to address the ideological charge of proverbs and their visual representations. In fact, this notion of conscious moralizing is rather old-fashioned, and Meadow expends a lot of energy dismantling it. Yet it is quite a different thing to assert that the proverbs have no directed ideological force. By situating their authority in the mouths of "the people," rather than in the mind of some philosophical luminary, the proverbs emphasize a practical, bottom-line perspective on life, purportedly drawn from generations of experience. This type of intensely pragmatic, mundane wisdom has been associated with early modern urban culture and with the emerging creed of self-interest that left its imprint on this protocapitalist society. The collections of popular, vernacular proverbs may not manifest a deliberate moralizing imperative; rather, they exert a subconscious repressive force. They stress a wisdom buttressed by the supposedly inevitable consequences of the real world. Thus, "to keep an eye on the sail," one proverb that Bruegel depicts in the upper-right corner of his panel, does not directly preach against folly but instead clearly advocates a sensible, watchful attitude. Meadow attempts to analyze this relation in terms of Renaissance imitation or, rather, of the subsequent competitive stage of interartistic reference: Meadow contends that no genre of proverb prints existed when Hogenberg executed his etching p. In the few surviving earlier examples, the sayings of the people are used to affirm a conspicuously urban ethic of practicality, circumspection, and self-interest. To his right are three artisans who ply their trades, while beneath them appear punning texts in low German, roughly proverbial, each announcing the deceptive practice of the respective craftsman. At far right appears a fool holding a cat, a clear illustration of the proverb beneath. Biblical proverbs generally tended to be high-minded and idealistic. The dialogue between King Solomon and the peasant Marcolf, to which Meadow all too briefly refers p. Some sixteenth-century commentators noted this ideological discrepancy. In the anthology of proverbs compiled by the Antwerp schoolteacher Gabriel Meurier, several of these cynical sayings are included, perhaps for bibliographic completeness, although the editor signals their aberrant nature with the words "the principle is false [In regie est faulse]. As Alan Dundes and Claudia Stibbe demonstrated more than two decades ago, Bruegel had a penchant for juxtaposing proverbs in apparent opposition. Meadow would understand such combinations as a consequence of the notebook system, which cataloged together antonyms and synonyms. These collocations, however, seem more than the inevitable consequences of the manner in which Bruegel memorized his proverbial repertoire. Such oppositions have the curious effect of destabilizing the authority of the proverbs. In this light, the vernacular sayings strike us not as unchallenged repositories of folk wisdom but rather as arbitrary pronouncements—indeed, as rhetorical tools dependent for their validity on the circumstances of their application. Whereas Hogenberg seemed innocently enough to have capitalized on the contemporary vogue for proverbs and proverb illustration, Bruegel travestied this very fashion. Bruegel also created local contexts for several of his proverbs that deprive them of their universal applicability. The man who must stoop to pass through the world, for instance, is shown as a beggar and a cripple—how natural that he should stoop, but how questionable the relevance of the proverb for the rest of us. On other occasions this revelation of worldly logic is met with exaggerated surprise: The

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metaphoric is made literal. Seriousness, sincerity, and emotional commitment remove these enactments from the abstractions they represent, to markedly comic effect. James Obelkevich has analyzed how the phenomenal reliance on proverbs undermined the authority of the genre by the early seventeenth century; excessive use of sententiae soon earned the label "sententious. Meadow closes his introduction with a methodological review in which he characterizes his own enterprise as one of "historical and comparative epistemology," seating it third after the eras of connoisseurship and Panofskian iconography. Some readers may find this a reductive account of art history during the twentieth century. The cognitive aspect of art has been addressed by Nelson Goodman and many other philosophers during the past three decades. There is general consensus that art has the power to make viewers aware of new relations between objects and concepts, to "remake the world," as Goodman puts it. With respect to Netherlandish art, Svetlana Alpers and Celeste Brusati most notably have pursued this epistemological dimension with significant results. Could his cultural explanation hold for the one image only? And, to some extent, it represents an emulation of the art of Bruegel himself. Early modern painting can share conceptual space with Gothic architecture when the buildings in question belong to the very Late Gothic from the end of the fifteenth and the early sixteenth century. Most Gothic drawings, in fact, date from this period, a result of the accidents of survival and, most probably, of the lowered cost of paper, which encouraged Gothic design as an almost independent field of endeavor. Relatively few Gothic drawings survive from France, Spain, or the Netherlands. The bulk of surviving plans and elevations come from the German lands and, in particular, from the lodge of Vienna Cathedral. This institution houses the largest collection of Gothic architectural drawings by far; the drawings in the collection of the Kupferstichkabinett greatly overshadow the holdings in Ulm, Strasbourg, and Regensburg combined. Supplemented by a few key sheets belonging to the museum of the city of Vienna, the publication provides remarkable insights into the planning process of Late Gothic structures. Nearly all are in color, many in the same size as the originals. All-important details, occasional corrections, and, frequently, the positioning of the compass points that generated the designs can now be seen. Although a few drawings were collected in recent centuries, the mainstay of the collection goes back to the holdings of the Vienna lodge about This fact is particularly significant since it shows that drawn copies of interesting and innovative Gothic plans from across the German lands were accessible to masons in Vienna. Three copies of the striking double-layer vault at the palatine church of Meisenheim in Hessen sit in the Vienna collection. Clearly, drawings traveled, as did architects, spreading information about the latest designs throughout the greater part of Europe. This is indeed a concentrated introduction to Austrian Late Gothic, but as Vienna was one of the four principal chapters of the network of lodges across the German lands, its activities are central for an understanding of German Late Gothic architecture. Hans Puchsbaum, the earliest of the distinguished architects covered, was formerly credited with a great many of these drawings and the responsibility for much of the construction of Vienna Cathedral. The guiding intelligence of this phase of Viennese architecture appears to have been the little-known Laurenz Spinning, a master with a particularly long tenure. Spinning emerges as a gifted and inspired designer of geometric forms. His drawings of window tracery show a delicate and lilting arrangement of arcs and closed figures, a very personal approach to the lacing of framed apertures nos. His plans for works of microarchitecture-tabernacles, galleries, and choir lofts-are similarly distinctive.

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