

ROUTLEDGE REVIVALS

# Revaluing Renaissance Art

Edited by  
Gabriele Nohr and Rupert Shepherd



# Revaluing Renaissance Art

**Giorgio Riello, Maria Hayward, Ulinka  
Rublack**

## **Revaluing Renaissance Art:**

*Revaluing Renaissance Art* Gabriele Neher, Rupert Shepherd, 2017-11-22 This title was first published in 2000 Michelangelo gave his painting of Leda and the Swan to an apprentice rather than hand it over to the emissary of the Duke of Ferrar who had commissioned it He was apparently disgusted by the failure of the emissary who was probably more used to buying pigs than discussing art to accord the picture and the artist the value they deserved Any discussion of works of art and material culture implicitly assigns them a set of values Whether these values be monetary cultural or religious they tend to constrict the ways in which such works can be discussed The variety of potential forms of valuation becomes particularly apparent during the Italian Renaissance when relations between the visual arts and humanistic studies were undergoing rapid changes against an equally fluid social economic and political background In this volume 13 scholars explicitly examine some of the complex ways in which a variety of values might be associated with Italian Renaissance material culture Papers range from a consideration of the basic values of the materials employed by artists to the manifestation of cultural values in attitudes to dress and domestic devotion By illuminating some of the ways in which values were constructed they provide a broader context within which to evaluate Renaissance material culture [Images and Identity in Fifteenth-century Florence](#)

Patricia Lee Rubin, 2007-01-01 An exploration of ways of looking in Renaissance Florence where works of art were part of a complex process of social exchange Renaissance Florence of endless fascination for the beauty of its art and architecture is no less intriguing for its dynamic political economic and social life In this book Patricia Lee Rubin crosses the boundaries of all these areas to arrive at an original and comprehensive view of the place of images in Florentine society The author asks an array of questions Why were works of art made Who were the artists who made them and who commissioned them How did they look and how were they looked at She demonstrates that the answers to such questions illuminate the contexts in which works of art were created and how they were valued and viewed Rubin seeks out the meeting places of meaning in churches in palaces in piazzas places of exchange where identities were taken on and transformed often with the mediation of images She concentrates on questions of vision and visibility on seeing and being seen With a blend of exceptional illustrations close analyses of sacred and secular paintings by artists including Fra Angelico Fra Filippo Lippi Filippino Lippi and Botticelli and wide ranging bibliographic essays the book shines new light on fifteenth century Florence a special place that made beauty one of its defining features **Risks in Renaissance Art** Jonathan K. Nelson, Richard J.

Zeckhauser, 2024-03-21 This Element represents the first systematic study of the risks borne by those who produced commissioned and purchased art across Renaissance Europe It employs a new methodology built around concepts from risk analysis and decision theory The Element classifies scores of documented examples of losses into production risks which arise from the conception of a work of art until its final placement and reception risks when a patron a buyer or viewer finds a work displeasing inappropriate or offensive Significant risks must be tamed before players undertake transactions The

Element discusses risk taming mechanisms operating society wide extensive communication flows social capital and trust and the measures individual participants took to reduce the likelihood and consequences of losses Those mechanisms were employed in both the patronage based system and the modern open markets which predominated respectively in Southern and Northern Europe

**Locating Renaissance Art** Carol M. Richardson, 2007-01-01 Renaissance art history is traditionally identified with Italian centers of production and Florence in particular Instead this book explores the dynamic interchange between European artistic centers and artists and the trade in works of art It also considers the impact of differing locations on art and artists and some of the economic political and cultural factors crucial to the emergence of an artistic center During c 1420 1520 no city or court could succeed in isolation and so artists operated within a network of interests and local and international identities The case studies presented in this book portray the Renaissance as an exciting international phenomenon with cities and courts inextricably bound together in a web of economic and political interests

*Refashioning the Renaissance* Paula Hohti, 2025-01-28 How did ordinary men and women dress in early modern Europe What fabrics and garments formed the essential elements of fashion for artisans and shopkeepers Did they rely on affordable alternatives to the silks jewellery and decorations favoured by the wealthy elite Or did those with modest means find innovative ways to express their fashion sense This book provides new perspectives on early modern clothing and fashion history by investigating the consumption and meaning of fashionable clothing and accessories among the popular classes Through a close examination of the materials craftsmanship and cultural significance of fashion items owned by and available to a broad group of consumers it challenges conventional assumptions that the everyday dress of ordinary families was limited to a narrow selection of garments made of coarse textiles often produced at home and resistant to change

Northern Renaissance Art Susie Nash, 2008-11-27 This book offers a wide ranging introduction to the way that art was made valued and viewed in northern Europe in the age of the Renaissance from the late fourteenth to the early years of the sixteenth century Drawing on a rich range of sources from inventories and guild regulations to poetry and chronicles it examines everything from panel paintings to carved altarpieces While many little known works are foregrounded Susie Nash also presents new ways of viewing and understanding the more familiar such as the paintings of Jan van Eyck Rogier van der Weyden and Hans Memling by considering the social and economic context of their creation and reception Throughout Nash challenges the perception that Italy was the European leader in artistic innovation at this time demonstrating forcefully that Northern art and particularly that of the Southern Netherlands dominated visual culture throughout Europe in this crucial period

*Polychrome Art in the Early Modern World* Ilenia Colón Mendoza, Lisandra Estevez, 2024-07-04 This book focuses on the techniques and materials of polychromy used in early modern Europe and the Americas from 1200 to 1800 Taking a trans cultural approach the book studies the production of polychrome sculptures panels and altarpieces as well as colored terracotta The book includes chapters on treatises and contracts that reveal specific use of pigments distribution of

workshops collaborations between specialized artists and artistic programs centered on the use of color as an agent The book will be of interest to scholars working in art history art conservation early modern history sculpture colonialism material culture and European studies     *Art and Violence in Early Renaissance Florence* Scott Nethersole,2018-07-17 This study is the first to examine the relationship between art and violence in 15th century Florence exposing the underbelly of a period more often celebrated for enlightened and progressive ideas Renaissance Florentines were constantly subjected to the sight of violence whether in carefully staged rituals of execution or images of the suffering inflicted on Christ There was nothing new in this culture of pain unlike the aesthetic of violence that developed towards the end of the 15th century It emerged in the work of artists such as Piero di Cosimo Bertoldo di Giovanni Antonio del Pollaiuolo and the young Michelangelo Inspired by the art of antiquity they painted engraved and sculpted images of deadly battles ultimately normalizing representations of brutal violence Drawing on work in social and literary history as well as art history Scott Nethersole sheds light on the relationship between these Renaissance images violence and ideas of artistic invention and authorship     *Classical Myths in Italian Renaissance Painting* Luba Freedman,2011-06-30 The book is about a new development in Italian Renaissance art its aim is to show how artists and humanists came together to effect this revolution it is important because this is a long ignored but crucial aspect of the Italian Renaissance showing us why the masterpieces we take for granted are the way they are and there is no competitor in the field The book sheds light on some of the world's greatest masterpieces of art including Botticelli's Venus Leonardo's Leda Raphael's Galatea and Titian's Bacchus and Ariadne Provided by publisher     *Mary Magdalene, Iconographic Studies from the Middle Ages to the Baroque* ,2012-11-21 Mary Magdalene Iconographic Studies from the Middle Ages to the Baroque examines the iconographic inventions in Magdalene imagery and the contextual factors that shaped her representation in visual art from the fourteenth to the seventeenth centuries Unique to other saints in the medieval lexicon images of Mary Magdalene were altered over time to satisfy the changing needs of her patrons as well as her audience By shedding light on the relationship between the Magdalene and her patrons both corporate and private as well as the religious institutions and regions where her imagery is found this anthology reveals the flexibility of the Magdalene's character in art and in essence the reinvention of her iconography from one generation to the next     *Hans Holbein* Jeanne Nuechterlein,2020-10-20 Immensely skillful and inventive Hans Holbein molded his approach to art making during a period of dramatic transformation in European society and culture the emergence of humanism the impact of the Reformation on religious life and the effects of new scientific discoveries Most people have encountered Holbein's work think of King Henry VIII and Holbein's memorable portrait springs to mind forever defining the Tudor king for posterity but little is widely known about the artist himself This overview of Holbein looks at his art through the changes in the world around him Offering insightful and often surprising new interpretations of visual and historical sources that have rarely been addressed Jeanne Nuechterlein reconstructs what we know of the life of this elusive figure illuminating the complexity of his world and

the images he generated      **The Cardinal's Hat** Mary Hollingsworth,2006-05-02 A riveting portrait of the day to day life of a wealthy worldly Renaissance prince as he pursues power and influence in the Catholic church USA Today The second son of Alfonso d Este and Lucretia Borgia the Duke and Duchess of Ferrara Ippolito d Este was made the archbishop of Milan at the age of nine But from the time of his father s death in 1534 he set his ambitions on acquiring the powerful and coveted cardinal s hat But one did not become a sixteenth century prince of the church through piety and good works Ippolito had a taste for gambling and women He enjoyed hunting in the Loir valley and pursued his ambition with money schmoozing and the dark arts of politics Working with Ippolito s letters and ledgers recently uncovered in an archive in Modena Italy Mary Hollingsworth has pieced together a fascinating and undeniably titillating tale of this Renaissance cardinal and his road to power and wealth in sixteenth century Europe The ledgers document every aspect of Ippolito s comings goings purchases and debts Out of these finely detailed records Hollingsworth brings to life not only Ippolito but his world In this brilliant piece of historical detective work and narrative reconstruction the most unlikely bits and pieces a scrap of velvet a stray barrel of wine can be made to tell stories that resonate far beyond the neat columns of a well kept account book The Guardian

**Niccolò di Lorenzo della Magna and the Social World of Florentine Printing, ca. 1470-1493** Lorenz Böniger,2021-04-06 A new history of one of the foremost printers of the Renaissance explores how the Age of Print came to Italy Lorenz B ninger offers a fresh history of the birth of print in Italy through the story of one of its most important figures Niccol di Lorenzo della Magna After having worked for several years for a judicial court in Florence Niccol established his business there and published a number of influential books Among these were Marsilio Ficino s De christiana religione Leon Battista Alberti s De re aedificatoria Cristoforo Landino s commentaries on Dante s Commedia and Francesco Berlinghieri s Sette giornate della geographia Many of these books were printed in vernacular Italian Despite his prominence Niccol has remained an enigma A meticulous historical detective B ninger pieces together the thorough portrait that scholars have been missing In doing so he illuminates not only Niccol s life but also the Italian printing revolution generally Combining Renaissance studies traditional attention to bibliographic and textual concerns with a broader social and economic history of printing in Renaissance Italy B ninger provides an unparalleled view of the business of printing in its earliest years The story of Niccol di Lorenzo furnishes a host of new insights into the legal issues that printers confronted the working conditions in printshops and the political forces that both encouraged and constrained the publication and dissemination of texts

Interspecies Interactions Sarah Cockram,Andrew Wells,2017-09-14 Interspecies Interactions surveys the rapidly developing field of human animal relations from the late medieval and early modern eras through to the mid Victorian period By viewing animals as authentic and autonomous historical agents who had a real impact on the world around them this book concentrates on an under examined but crucial aspect of the human animal relationship interaction Each chapter provides scholarly debate on the methods and challenges of the study of interspecies interactions and together they offer an insight

into the part that humans and animals have played in shaping each other's lives as well as encouraging reflection on the directions that human-animal relations may yet take. Beginning with an exploration of Samuel Pepys' often emotional relationships with the many animals that he knew, the chapters cover a wide range of domestic working and wild animals and include case studies on carnival animals, cattle, dogs, horses, apes, snakes, sharks, and invertebrates. These case studies of human-animal interactions are further brought to life through visual representation by the inclusion of over 20 images within the book. From sleeve cats to lion fights, *Interspecies Interactions* encompasses a broad spectrum of relationships between humans and animals. Covering topics such as use, emotion, cognition, empire, status, and performance across several centuries and continents, it is essential reading for all students and scholars of historical animal studies. **Early Modern Emotions**

Susan Broomhall, 2016-12-08. *Early Modern Emotions* is a student-friendly introduction to the concepts, approaches, and sources used to study emotions in early modern Europe and to the perspectives that analysis of the history of emotions can offer early modern studies more broadly. The volume is divided into four sections that guide students through the key processes and practices employed in current research on the history of emotions. The first explains how key terms and concepts in the study of emotions relate to early modern Europe, while the second focuses on the unique ways in which emotions were conceptualized at the time. The third section introduces a range of sources and methodologies that are used to analyse early modern emotions. The final section includes a wide-ranging selection of thematic topics covering war, religion, family, politics, art, music, literature, and the non-human world, to show how analysis of emotions may offer new perspectives on the early modern period more broadly. Each section offers bite-sized, accessible commentaries providing students new to the history of emotions with the tools to begin their own investigations. Each entry is supported by annotated further reading recommendations, pointing students to the latest research in that area, and at the end of the book is a general bibliography which provides a comprehensive list of current scholarship. This book is the perfect starting point for any student wishing to study emotions in early modern Europe. **Early Modern Color Worlds**, 2016-09-07

Color has recently become the focus of scholarly discussion in many fields, but the categories of art, craft, science, and technology unreflectively defined according to modern disciplines have not been helpful in understanding color in the early modern period. Color worlds, consisting of practices, concepts, and objects, form the central category of analysis in this volume. The essays examine a rich variety of color worlds and their constituent engagements with materials, productions, and the ordering and conceptualization of color. Many color worlds appear to have intersected and cross-fertilized at the beginning of the seventeenth century; the essays focus especially on the creation of color languages and boundary objects to communicate across color worlds or, indeed, when and why this failed to happen. Contributors include Tawrin Baker, Barbara H. Berrie, Fokko Jan Dijksterhuis, Karin Leonhard, Andrew Morrall, Doris Oltrogge, Valentina Pugliano, Anna Marie Roos, Romana Sammern-Filzmöser, and Simon Werrett. **A Cultural History of Shopping in the Early Modern Age**, Tim Reinke-Williams, 2022-06-02. *A Cultural History of Shopping* was a

Library Journal Best in Reference selection for 2022 Across Europe the Early Modern period was marked by political religious and cultural upheaval and saw the emergence of the first global economy developments which profoundly impacted how people shopped and what they were able to buy This volume engages with the key debates around continuity and change in consumer behavior in the long 16th century and the ways in which shopping became an educational and exciting act for many women men and children across the social spectrum shops and market stalls were filled with an increasingly wide range of goods made by skilled craftspeople and transported by merchants making evermore ambitious and lucrative journeys across the world Even servants and the poor were exposed to these new things for they could consume by eye and ear what they could not afford to take home in material form Although they did not yet have a word for the activity of shopping in this period men and women came to understand that this activity was more than a functional act to acquire necessities A Cultural History of Shopping in the Early Modern Age presents an overview of the period with themes addressing practices and processes spaces and places shoppers and identities luxury and everyday home and family visual and literary representations reputation trust and credit and governance regulation and the state

**Picturing the Book of Nature** Sachiko Kusukawa, 2012-05-21 Because of their spectacular naturalistic pictures of plants and the human body Leonhart Fuchs's *De historia stirpium* and Andreas Vesalius's *De humani corporis fabrica* are landmark publications in the history of the printed book But as *Picturing the Book of Nature* makes clear they do more than bear witness to the development of book publishing during the Renaissance and to the prominence attained by the fields of medical botany and anatomy in European medicine Sachiko Kusukawa examines these texts as well as Conrad Gessner's unpublished *Historia plantarum* and demonstrates how their illustrations were integral to the emergence of a new type of argument during this period a visual argument for the scientific study of nature To set the stage Kusukawa begins with a survey of the technical financial artistic and political conditions that governed the production of printed books during the Renaissance It was during the first half of the sixteenth century that learned authors began using images in their research and writing but because the technology was so new there was a great deal of variety of thought and often disagreement about exactly what images could do how they should be used what degree of authority should be attributed to them which graphic elements were bearers of that authority and what sorts of truths images could and did encode Kusukawa investigates the works of Fuchs Gessner and Vesalius in light of these debates scrutinizing the scientists' treatment of illustrations and tracing their motivation for including them in their works What results is a fascinating and original study of the visual dimension of scientific knowledge in the sixteenth century

**A Revolution in Colour** Giorgio Riello, Maria Hayward, Ulinka Rublack, 2024-09-19 This major volume aims to re-colour the European world of dress c 1300-1800 New dyes created one of the most important visual experiences of the period yet their story has been side-lined by a focus on visual experiences shaped by the high arts Meanwhile theatrical productions and period films still abound with broad assumptions about the growing dominance of



black clothing for elites during the period while ordinary people are imagined having worn coarse greys and bleached garments This volume presents clear evidence that even the clothing of the middle classes could be much more expensive than paintings and that coloured clothing and accessories were ubiquitous across society Contributors shed new light on the economic environmental and cultural dimensions of colour in dress The range of dyes expanded considerably in the sixteenth and seventeenth centuries drawing on Asian and Mediterranean knowledge new collections of recipes and the greater diversity of plants available through New World trade Working creatively with organic plant animal and mineral materials to make colours involved considerable knowledge pleasure and skill The creation of colour through dyes thus reveals a whole range of global agricultural and craft technologies that can inspire future material worlds and transforms our understanding of Europe s cultural heritage

**The World of Renaissance Italy** Joseph P. Byrne, 2017-06-22 Students of the Italian Renaissance who wish to go beyond the standard names and subjects will find in this text abundant information on the lives customs beliefs and practices of those who lived during this exciting time period The World of Renaissance Italy A Daily Life Encyclopedia engages all of the Italian peninsula from the Black Death 1347 1352 to 1600 Unlike other encyclopedic works about the Renaissance era this book deals exclusively with Italy revealing the ways common Italian people lived and experienced the events and technological developments that marked the Renaissance era The coverage specifically spotlights marginal or traditionally marginalized groups including women homosexuals Jews the elderly and foreign communities in Italian cities The entries in this two volume set are organized into 10 sections of 25 alphabetically listed entries each Among the broad sections are art fashion family and gender food and drink housing and community politics recreation and social customs and war The See Also sources for each article are listed by section for easy reference a feature that students and researchers will greatly appreciate The extensive collection of contemporary documents include selections from a diary letters a travel journal a merchant s inventory Inquisition testimony a metallurgical handbook and text by an artist that describes what the author feels constitutes great work Each of the primary source documents accompanies a specific article and provides an added dimension and degree of insight to the material

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