

NUREMBERG

A RENAISSANCE CITY, 1500–1618 by Jeffrey Chipps Smith



Nuremberg A Renaissance City 1500 1618

**Elizabeth Carson Pastan, Stephen D.
White, Kate Gilbert**

Nuremberg A Renaissance City 1500 1618:

Nuremberg, a Renaissance City, 1500-1618 Jeffrey Chipps Smith, 2014-12-15 This illustrated study of Renaissance Nuremberg explores the city's social and artistic history through the sixteenth century and beyond The German city of Nuremberg reached the height of its artistic brilliance during the Renaissance becoming one of the foremost cultural centers in all of Europe by 1500 Nuremberg was the home of painter Albrecht Dürer whose creative genius inspired generations of German artists However Dürer was only one of a host of extraordinary painters printmakers sculptors and goldsmiths working in the city Following a map of the city's principal landmarks Guy Fitch Lytle provides a compact historical background for Jeffrey Chipps Smith's detailed discussions of the city's social and artistic significance Smith examines the religious function of art before and during the Reformation the early manifestations of humanism in Nuremberg and its influence on the art of Dürer and his contemporaries and the central role of Dürer's pedagogical ideas and his workshop in the dissemination of Renaissance artistic concepts Finally Smith surveys the principal artists and stylistic trends in Nuremberg from 1500 to the outbreak of the Thirty Years War Nuremberg A Renaissance City 1500 1618 contains biographical sketches of forty five major artists of the period plus more than three hundred illustrations depicting the city and its most magnificent artistic treasures

Nuremberg Jeffrey Chipps Smith, 1983 **Visual Acuity and the Arts of Communication in Early Modern Germany** Jeffrey Chipps Smith, 2017-07-05 During the early modern period visual imagery was put to ever new uses as many disciplines adopted visual criteria for testing truth claims representing knowledge or conveying information Religious propagandists political writers satirists cartographers the scientific community and others experimented with new uses of visual images Artists writers preachers musicians and performers among others often employed visual images or conjured mental images to connect with their audiences Contributors to this interdisciplinary collection creatively explore how the exponential growth in images especially prints impacted the intellectual horizons and the visual awareness of viewers in early modern Germany Each of the chapters serves as a case study for one or more of the volume's sub themes art visual literacy and strategies of presentation audience and the art of persuasion the art of envisioning the ephemeral arts and theatricality the built environment and spatial settings and the history of the visual **Hans Folz and Print Culture in Late Medieval Germany**

Caroline Huey, 2016-04-22 In this study author Caroline Huey analyzes the copious literary output of medieval poet and barber surgeon Hans Folz in all its variety whether Meisterlied Reimpaarspruch or carnival play Heretofore published research to do with Folz's multifaceted and compelling oeuvre has been fragmentary because scholars have restricted themselves by genre in examining themes in Folz's work By integrating the different themes across Folz's output and by integrating consideration previously neglected by earlier critics of Folz's role as barber surgeon Huey offers new insights as to the interaction of these themes and to the character of the poet's work overall She shows that ultimately Folz is concerned with the circulation of knowledge and power correct and incorrect behavior and above all with finding order In each chapter

Huey examines a particular theme from Folz's life and work. She looks at how adeptly he commandeers the new technology of printing to further his own ends, how his ubiquitous physicality connects his medical body to his Christian body, his attitude toward women, and the anti-Jewish thread in his work. *Emblems in the Free Imperial City* Mara R. Wade, Christopher D. Fletcher, Andrew C. Schwenk, 2024-03-04 Civic virtues were central to early modern Nürnberg's visual culture. These essays in this volume explore Nürnberg as a location from which to study the intersection of art and power. The imperial city was awash in emblems and they informed most aspects of everyday life. The intent of this collection is to focus new attention on the town hall emblems while simultaneously expanding the purview of emblem studies moving from strict iconological approaches to collaborations across methodologies and disciplines. **Painted Prints** Susan Dackerman, 2002 Beträffande Hans Holbeins Totentanz in den Simulachres histori es faces de la mort Lyon 1538 S 176-179 **The Eucharist in the Reformation** Lee Palmer Wandel, 2006 The Eucharist in the Reformation Incarnation and Liturgy takes up the words this is my body this do and remembrance of me that divided Christendom in the sixteenth century. It traces the different understandings of these simple words and the consequences of those divergent understandings in the delineation of the Lutheran Reformed and Catholic traditions, the different formulations of liturgy with their different conceptualizations of the cognitive and collective function of ritual, the different conceptualizations of the relationship between Christ and the living body of the faithful, the different articulations of the relationship between the world of matter and divinity and the different epistemologies. It argues that the incarnation is at the center of the story of the Reformation and suggests how divergent religious identities were formed. *Parody and Festivity in Early Modern Art* David R. Smith, 2017-07-05 Dwelling on the rich interconnections between parody and festivity in humanist thought and popular culture, like the essays in this volume, delve into the nature and the meanings of festive laughter as it was conceived of in early modern art. The concept of carnival supplies the main thread connecting these essays. Bound as festivity often is to popular culture, not all the topics fit the canons of high art, and some of the art is distinctly low brow, and occasionally ephemeral. Themes include grobianism and the grotesque, scatology, popular proverbs with ironic twists, and a wide range of comic reversals, some quite profound. Many hinge on ideas of the world upside down. Though the chapters most often deal with Northern Renaissance and Baroque art, they spill over into other countries, times, and cultures while maintaining the carnivalesque air suggested by the book's title. Albrecht Dürer's material world Edward H. Wouk, Jennifer Spinks, 2024-04-30 The painter and printmaker Albrecht Dürer is one of the most important figures of the German Renaissance. This book accompanies the first major exhibition of the Whitworth art gallery's outstanding Dürer collection in over half a century. It offers a new perspective on Dürer as an intense observer of the worlds of manufacture, design, and trade that fill his graphic art. Artworks and artefacts examined here expose understudied aspects of Dürer's art and practice, including his attentive examination of objects of daily domestic use, his involvement in economies of local manufacture and exchange, the microarchitectures of local craft, and finally his attention to cultures of natural and

philosophical inquiry and learning **Painting on Light** Barbara Butts, Lee Hendrix, 2001-03-01 The names Albrecht Dürer and Hans Holbein the Younger evoke the dazzling accomplishments of Renaissance panel painting and printmaking but they may not summon images of stained glass. Nevertheless Dürer, Holbein and their southern German and Swiss contemporaries designed some of the most splendid works in the history of the medium. This lavish volume is a comprehensive survey of the contribution to stained glass made by these extraordinarily gifted draftsmen and the equally talented glass painters who rendered their compositions in glass. Included are discussions of both monumental church windows and smaller scale stained glass panels made for cloisters, civic buildings, residences and private chapels. The subjects of these rarely seen drawings and panels range from religious topics to secular themes including love, planets, hunts and battles. Focusing on stained glass produced in Germany and Switzerland from about 1495 to 1530, *Painting on Light* includes drawings by Dürer, Holbein, Albrecht Altdorfer, Hans Baldung Grien, Jörg Breu the Elder, Hans Burgkmair, Urs Graf, Hans von Kulmbach, Hans Leu the Younger, Niklaus Manuel Deutsch, Hans Schüpflein, Hans Weiditz and others. This informative book is published in conjunction with an exhibition at the Getty Museum from July 11 through September 24, 2000 and from November 7, 2000 to January 4, 2001 at the Saint Louis Art Museum.

The Material Imagination Matthew Mindrup, 2016-03-03 In recent years architectural discourse has witnessed a renewed interest in materiality under the guise of such familiar tropes as material honesty, form finding or digital materiality. Motivated in part by the development of new materials and an increasing integration of designers in fabricating architecture, a proliferation of recent publications from both practice and academia explore the pragmatics of materiality and its role as a protagonist of architectural form. Yet as the ethos of material pragmatism gains more popularity, theorizations about the poetic imagination of architecture continue to recede. Compared to an emphasis on the design of visual form in architectural practice, the material imagination is employed when the architect thinks matter dreams in it, lives in it or in other words materializes the imaginary. As an alternative to a formal approach in architectural design, this book challenges readers to rethink the reverie of materials in architecture through an examination of historical precedent, architectural practice, literary sources, philosophical analyses and everyday experience. Focusing on matter as the premise of an architect's imagination, each chapter identifies and graphically illustrates how material imagination defines the conceptual premises for making architecture.

Public Performances Jack Santino, 2017-12-15 *Public Performances* offers a deep and wide-ranging exploration of relationships among genres of public performance and of the underlying political motivations they share. Illustrating the connections among three themes—the political, the carnivalesque and the ritualesque—this volume provides rich and comprehensive insight into public performance as an assertion of political power. Contributors consider how public genres of performance express not only celebration but also dissent, grief and remembrance; examine the permeability of the boundaries between genres; and analyze the approval or regulation of such events by municipalities and other institutions. Where the particular use of public space is not sanctioned

or where that use meets with hostility from institutions or represents a critique of them performers are effectively reclaiming public space to make public statements on their own terms an act of popular sovereignty Through these concepts Public Performances distinguishes the sometimes overlapping dimensions of public symbolic display Carnival and thus the carnivalesque is understood to possess tacit social permission for unconventional or even deviant performance on the grounds that normal social order will resume when the performance concludes Ritual and the ritualesque leverages a deeper symbolic sensibility one believed or at least intended by the participants to effect transformative longer term change

Contributors Roger D Abrahams John Borgonovo Laurent S bastien Fournier Lisa Gilman Barbara Graham David Harnish Samuel Kinser Scott Magelssen Elena Martinez Pamela Moro Beverly J Stoeltje Daniel Wojcik Dorothy L Zinn *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 Images and Relics John Dillenberger,1999 John Dillenberger has written the first comprehensive account of the relation between the visual arts and theological currents in Europe during the first half of the sixteenth century With an astute knowledge of the theology of the period and a keen interest in the lives and work of prominent artists Dillenberger makes incisive connections that illuminate the cultural movements of the time Images and Relics considers both popular and professional art within distinct religious contexts It examines the works of Matthias Grunewald Albrecht Durer Lucas Cranach the Elder Michelangelo Hans Holbein the Younger Hans Baldung Grien and Albrecht Altdorfer and demonstrates how these artists expressed and transformed the reigning theological ideas of their day The book also addresses the range of iconoclastic movements from the 1520s to the 1570s particularly in northern Europe Finally Dillenberger reflects on the ambiguity of the history of this period and its continuing impact on modern day life **Antipodean Early Modern** Anne Dunlop,2025-10-01 A Prayer Book owned by the

Rothschilds an Italian bronze casket by Antico a lavishly illustrated Carnival chronicle from sixteenth century Germany an altarpiece by Pieter Brueghel the Younger much of the artwork in this book held by Australian collections is essentially unknown beyond the continent The authors of these essays showcase these extraordinary objects to their full potential revealing a wide range of contemporary art and historical research This collection of essays will surprise even specialists

Caritas Pirckheimer Charitas Pirkheimer, Paul A. MacKenzie, 2006 Considered by Erasmus to be one of the most learned women in Germany Caritas Pirckheimer was also termed the German Sappho by Celtis the Poet Laureate of Germany Caritas had been tutored in Latin became acquainted with Albrecht Dürer and read the newly discovered works of Hrotswitha von Gandersheim She is best known for her Journal of the Reformation which she compiled while abbess of the convent of St Clare's as an historical record of her conflict with the Nuremberg City Council Consisting of commentaries and letters written by her and to her in 69 chapters the Journal also represents a defence of her convent and of her Roman Catholic faith during the advent of Lutheranism when the City Council attempted to pressure her convent into accepting religious reforms and her nuns to renounce their vows and leave the convent It records a unique moment in western European religious history and in her own life Most importantly in the history of early modern literature by women it stands as a defence of equal rights and the individual's right to choose

The Bayeux Tapestry and Its Contexts Elizabeth Carson Pastan, Stephen D. White, Kate Gilbert, 2014 A full and provocative reappraisal of the Bayeux Tapestry its origins design and patronage Aspects of the Bayeux Tapestry in fact an embroidered hanging have always remained mysterious despite much scholarly investigation not least its design and patron Here in the first full length interdisciplinary approach to the subject the authors an art historian and a historian consider these and other issues Rejecting the prevalent view that it was commissioned by Odo the bishop of Bayeux and half brother of William the Conqueror or by some other comparable patron they bring new evidence to bear on the question of its relationship to the abbey of St Augustine's Canterbury From the study of art historical archeological literary historical and documentary materials they conclude that the monks of St Augustine's designed the hanging for display in their abbey church to tell their own story of how England was invaded and conquered in 1066 Elizabeth Carson Pastan is a Professor of Art History at Emory University Stephen D White is Asa G Candler Professor of Medieval History emeritus Emory University and an Honorary Professor of Mediaeval History at the University of St Andrews

The Market and the City Donatella Calabi, 2017-07-05 The early modern period is often characterised as a time that witnessed the rise of a new and powerful merchant class across Europe From Italy and Spain in the south to the Low Countries and England in the north men of business and trade came to play an increasingly pivotal role in the culture politics and economies of western Europe This book takes a comparative approach to the effect such merchants and traders had on the urban history of market places streets squares and civic buildings in some of the great commercial European cities between the fifteenth and seventeenth centuries It looks at how this in period the transformations of designated commercial areas were important

enough to modify relationships throughout the entire urban context Market places tend to be very ancient continuing to function for centuries on the same location but between the middle of the fourteenth and the first decades of the seventeenth their structures began to change as new regulations and patterns of manufacture distribution and consumption began to install a new uniformity and geometry on the market place During the period covered by this study most major European cities undertook the rebuilding of entire zones constructing new buildings demolishing existing structures and embellishing others This book analyses the intentions of innovation in parallel with sanitary and hygienic reasons the juridical regulations of the architecture of certain building types and the urban strategies as efficient tools to better control the economic activities within the city

Unbuilt Utopian Cities 1460 to 1900: Reconstructing their Architecture and Political Philosophy Tessa Morrison, 2016-03-09 Bringing together ten utopian works that mark important points in the history and an evolution in social and political philosophies this book not only reflects on the texts and their political philosophy and implications but also their architecture and how that architecture informs the political philosophy or social agenda that the author intended Each of the ten authors expressed their theory through concepts of community and utopian architecture but each featured an architectural solution at the centre of their social and political philosophy as none of the cities were ever built they have remained as utopian literature Some of the works examined are very well known such as Tommaso Campanella's *Civitas Solis* while others such as Joseph Michael Gandy's *Designs for Cottages* are relatively obscure However even with the best known works this volume offers new insights by focusing on the architecture of the cities and how that architecture represents the author's political philosophy It reconstructs the cities through a 3 D computer program ArchiCAD using Artlantis to render Plans sections elevations and perspectives are presented for each of the cities The ten cities are Filarete Sforzina Albrecht Dürer Fortified Utopia Tommaso Campanella The City of the Sun Johann Valentin Andreae Christianopolis Joseph Michael Gandy An Agricultural Village Robert Owen Villages of Unity and Cooperation James Silk Buckingham Victoria Robert Pemberton Queen Victoria Town King Camp Gillette Metropolis and Bradford Peck The World a Department Store Each chapter considers the work in conjunction with contemporary thought the political philosophy and the reconstruction of the city Although these ten cities represent over 500 years of utopian and political thought they are an interlinked thread that had been drawn from literature of the past and informed by contemporary thought and society The book is structured in two parts

Origins of European Printmaking Peter W. Parshall, Rainer Schoch, David S. Areford, National Gallery of Art (U.S.), Richard S. Field, Peter Schmidt, Germanisches Nationalmuseum, 2005-01-01 The first comprehensive history of late medieval printmaking which transformed image production and led to profound changes in Western culture

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