



SPIKE BUCKLOW

The Alchemy of Paint

Art, Science and Secrets from the Middle Ages

The Alchemy Of Paint Art Science And Secrets From The Middle Ages

Ulinka Rublack



The Alchemy Of Paint Art Science And Secrets From The Middle Ages:

The Alchemy of Paint Spike Bucklow, 2009 The Alchemy of Paint is a critique of the modern world which Spike Bucklow sees as the product of seventeenth century ideas about science. In modern times we have divorced color from its origins using it for commercial advantage. Spike Bucklow shows us how in medieval times color had mystical significance far beyond the enjoyment of shade and hue. Each chapter demonstrates the mindset of medieval Europe and is devoted to just one color acknowledging its connections with life in the pre modern world. Colors examined and explained in detail include a midnight blue called ultramarine, an opaque red called vermilion, a multitude of colors made from metals, a transparent red called dragonsblood, and finally gold. Today scarlet describes a color but it was originally a type of cloth. Henry VI's wardrobe accounts from 1438 to 1489 show that his cheapest scarlet was 14 2s 6d and that scarlets could fetch up to twice that price. In the fifteenth century a mid priced scarlet cost more than two thousand kilos of cheese or one thousand liters of wine. This expense accounts for the custom of giving important visitors the red carpet treatment. The book looks at how color was read in the Middle Ages and returns to materials to look at the hidden meaning of the artists' version of the philosopher's stone. The penultimate chapter considers why everyone has always loved gold. Spike Bucklow is a conservation scientist working with oil paintings at the Hamilton Kerr Institute in Cambridge.

Sacred Medieval Objects and Their Afterlives in Scandinavia, 2024-12-16 Interconnected investigations between conservators, historians, heritage scientists, and museum professionals centre on objects that were essential to medieval Christianity in Scandinavia c. 1100-1530. Through new and diverse physical data from polychrome sculptures, shrines, winged altarpieces, and painted banners, the authors probe a range of issues and problems from original devotional functions and changing appearances to the impacts of changing liturgies, locations, and priorities. This book highlights the diversity of theoretical and practical approaches to sacred medieval religious objects and brings together new findings related to the transformations of these objects since the Reformation. Contributors are Karl Christian Alvestad, Alexandra Böhme, David Buti, Francesco Caruso, Aoife Daly, Tine Frøyaker, Elina Gertsman, Irka Hajdas, Poul Grønder Hansen, Karoline Kjesrud, Lena Liepe, Hana Lukasova, Maite Maguregui, Austin Nevin, Elena Platania, Anne Irene Riis, and Katrine S. Scharffenberg. J. N. Viar, Sigursson, Calin Constantin, Steindal, Noelle L. W. Streeton, Einar Uggerud, Anna Vila, and Jürgen Wadum.

Alchemy and Exemplary Poetry in Middle English Literature Curtis Runstedler, 2023-03-27 This book explores the different functions and metaphorical concepts of alchemy in fourteenth and fifteenth century Middle English poetry and bridges them together with the exempla tradition in late medieval English literature. Such poetic narratives function as exemplary models which directly address the ambiguity of medieval English alchemical practice. This book examines the foundation of this relationship between alchemical narrative and exemplum in the poetry of Gower and Chaucer in the fourteenth century, before exploring its diffusion in lesser known anonymous poems and recipes in the fifteenth century, namely alchemical dialogues between Morienus and Merlin, Albertus Magnus, and the Queen of Elves, and an

alchemical version of John Lydgate's poem *The Churl and the Bird* It investigates how this exemplarity can be read as inherent to understanding poetic narratives containing alchemy as well as enabling the reader to reassess the understanding and expectations of science and narrative within medieval English poetry

Giovanni Paolo Lomazzo's Trattato dell'Arte della Pittura: Color, Perspective and Anatomy Barbara Tramelli, 2016-11-07 Barbara Tramelli's *Giovanni Paolo Lomazzo's Trattato dell'Arte della Pittura Color Perspective and Anatomy* investigates the context in which the writings of the painter Giovanni Lomazzo were produced the types of theoretical and practical knowledge which they conveyed to artists and how painters in the second half of the sixteenth century shared this knowledge among themselves In his books Lomazzo drew on earlier and contemporary art literature his own expertise as a painter works of natural philosophy and his personal exchanges with contemporary artists astrologers and scientists Lomazzo and his work are placed in the context of the city where he operated and published paying particular attention to the role of Milanese institutions as spaces of interactions with colleagues and men of letters in which the material for his books was discussed and collected Tramelli highlights three main areas of Lomazzo's studies color perspective and anatomy linking his theoretical discourse to what was known and discussed about these topics in Milan at the end of the sixteenth century

J.W. Waterhouse and the Magic of Color Dani Cavallaro, 2017-03-14 English painter John William Waterhouse 1849-1917 communicates his aesthetic vision through his use of color Throughout his career he experimented with color as an element with seemingly spatial qualities His works have an unusual formalism figures and settings often appear not merely realistic but somewhat hyperreal Yet paradoxically Waterhouse's works border on the abstract prioritizing chromatic features over content They invite us to focus on colors and through them line shape texture and rhythm in much the same way as works by Kandinsky Klee Matisse or Pollock

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 Filzmoser and Simon Werrett

Handbook of Colorants Chemistry Ingo Klöckl, 2023-04-27 Volume 2 of the *Handbook of Colorant Chemistry* focuses on paints painting and drawing systems used by the painter and craftsman It describes in detail structure of oil watercolor acrylic and ceramic paints inks toners and other drawing systems From presenting molecular compositions of common paints and inks to a historical look at color chemistry

the author offers an in depth look at the world of color The complementary Volume 1 Dyes and Pigments Fundamentals ISBN 978 3 11 077699 7 focuses on paints painting and drawing systems used by the painter and craftsman The book is supplemented by a comprehensive bibliography with references to standard works monographs and original papers The reader is provided with a unique overview of the field of color chemistry *Dürer's Lost Masterpiece* Ulinka Rublack,2023-07-11 Dürer's Lost Masterpiece tracks the history of a turning point in the career of the celebrated German artist Albrecht Dürer 1471 1528 when he stopped painting altarpieces after arguing with a merchant patron over payment As an eloquent homage to Dürer's life it brings us closer to the creation and meaning of his paintings than ever before Dürer's Lost Masterpiece considers the celebrated German artist Albrecht Dürer 1471 1528 his time and his legacy It tracks the history of a crucial and often overlooked turning point in his career when Dürer stopped painting altarpieces after falling out with the Frankfurt merchant Jacob Heller over a commission The story of this painting as Dürer's lost masterpiece functions as a lens through which to view the new relationship developing between art collecting and commerce in Europe up to the Thirty Years War 1618 1648 when global trade and cultural exchanges were increasing At the heart of the book is the argument that merchants and their mentalities were crucial for the making of Renaissance art and its legacy for modern art The book draws on a decade of research and uniquely draws the reader into the rich emotional worlds of three merchants each of whom typified the evolving relationship between art and commerce in that entrepreneurial and often ruthless age It brings to life Dürer's determined fight for creative makers to be adequately paid and explores the big questions about how European societies came to value the arts and crafts that remain relevant to our time *Religious Materiality in the Early Modern World* Suzanna Ivanic,Mary Laven,Andrew Morrall,2025-10-01 This collection of essays offers a comparative perspective on religious materiality across the early modern world Setting out from the premise that artefacts can provide material evidence of the nature of early modern religious practices and beliefs the volume tests and challenges conventional narratives of change based on textual sources Religious Materiality in the Early Modern World brings together scholars of Catholic Protestant Jewish Islamic and Buddhist practices from a range of fields including history art history museum curatorship and social anthropology The result is an unprecedented account of the wealth and diversity of devotional objects and environments with a strong emphasis on cultural encounters connections and exchanges *Privacy in Early Modern Saxony* Natacha Klein Käfer,Paolo Astorri,Søren Frank Jensen,Natalie Patricia Körner,Mette Birkedal Bruun,2024-12-16 Concerns over privacy grow in our society Understanding the historical roots of the phenomenon becomes more and more necessary to navigate our contemporary struggles with availability and control of personal information When we ponder what people of the past valued and aimed to protect and what they considered threatening and needing uncovering we achieve a broader perspective of the importance of privacy in everyday life The early modern period in particular was a period in which many views and experiences of privacy were negotiated and consolidated into more recognisable feelings and norms in

different layers of society This volume will focus on Saxony as it is a great example to explore how privacy was created and negotiated in the early modern period Throughout the sixteenth century Saxony rose to prominence in the broader European context through the influence of its Electors Saxony is an emblematic context to explore notions of privacy in the early modern period as the region underwent a range of transformations religious political legal and cultural that reconfigured the thresholds between the private and the public The main goals of this volume are to put Saxony on the map of early modern studies of privacy by bringing forth the region's contribution to political cultural scientific religious and legal developments to challenge preconceived notions of privacy in the early modern German context by providing new analytical tools to analyse both well known and novel sources to inaugurate and instigate further the research of early modern privacy in regional studies

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