

PAINTING IN RENAISSANCE PERUGIA

This volume offers the first comprehensive study of painting in Renaissance Perugia from the late fifteenth to the mid-sixteenth century. Showcasing works by Perugino, Raphael, and Pintoricchio, as well as less familiar artists who worked in Perugia from ca. 1480 to 1540, Sheri Francis Shaneyfelt traces the influence and impact of Perugino's workshop in central Italy over more than a half a century. She demonstrates why Perugia, which has been overlooked in modern scholarship, was such a vital center for the production of early modern Italian art. Shaneyfelt's study also shifts the focus away from the analysis of individual artistic creativity by highlighting the importance and significance of collaboration and workshop production in Renaissance Italy. Interweaving historical and archival evidence with analyses of numerous paintings and drawings, her book, richly illustrated with 115 color illustrations, offers many new insights into the vibrant artistic culture of early modern Perugia.

Sheri Francis Shaneyfelt is Principal Senior Lecturer of History of Art at Vanderbilt University. Her teaching has been recognized via the Ellen Gregg Ingalls Award, the Harriet S. Gilliam Award, and an Innovative Teaching Award from her institution.

Cambridge University Press & Assessment
978-1-009-26558-4 — Painting in Renaissance Perugia
Sheri Francis Shaneyfelt
Frontmatter
[More Information](#)

PAINTING
IN RENAISSANCE PERUGIA

PERUGINO, RAPHAEL,
AND THEIR CIRCLES

SHERI FRANCIS SHANEYFELT

Vanderbilt University



CAMBRIDGE
UNIVERSITY PRESS

Cambridge University Press & Assessment
978-1-009-26558-4 — Painting in Renaissance Perugia
Sheri Francis Shaneyfelt
Frontmatter
[More Information](#)



Shaftesbury Road, Cambridge CB2 8EA, United Kingdom
One Liberty Plaza, 20th Floor, New York, NY 10006, USA
477 Williamstown Road, Port Melbourne, VIC 3207, Australia
314-321, 3rd Floor, Plot 3, Splendor Forum, Jasola District Centre,
New Delhi – 110025, India
103 Penang Road, #05-06/07, Visioncrest Commercial, Singapore 238467

Cambridge University Press is part of Cambridge University Press & Assessment,
a department of the University of Cambridge.

We share the University's mission to contribute to society through the pursuit of
education, learning and research at the highest international levels of excellence.

www.cambridge.org
Information on this title: www.cambridge.org/9781009265584

DOI: 10.1017/9781009265560

© Cambridge University Press & Assessment 2023

This publication is in copyright. Subject to statutory exception and to the provisions
of relevant collective licensing agreements, no reproduction of any part may take
place without the written permission of Cambridge University Press & Assessment.

First published 2023

Printed in the United Kingdom by TJ Books Limited, Padstow Cornwall

A catalogue record for this publication is available from the British Library.

A Cataloging-in-Publication data record for this book is available from the Library of Congress.

ISBN 978-1-009-26558-4 Hardback

Cambridge University Press & Assessment has no responsibility for the persistence
or accuracy of URLs for external or third-party internet websites referred to in this
publication and does not guarantee that any content on such websites is, or will
remain, accurate or appropriate.

For Bruce Cole and Paul Joannides with gratitude for their
mentorship, friendship, and example.

Cambridge University Press & Assessment
978-1-009-26558-4 — Painting in Renaissance Perugia
Sheri Francis Shaneyfelt
Frontmatter
[More Information](#)

CONTENTS

<i>Acknowledgments</i>	page viii
INTRODUCTION	I
1 PIETRO PERUGINO AND HIS PERUGIAN WORKSHOP	10
2 GIANNICOLA DI PAOLO, CASE STUDY OF A PROMINENT LOCAL PAINTER	58
3 BERTO DI GIOVANNI, EUSEBIO DA SAN GIORGIO, AND THE SOCIETÀ DEL 1496	102
4 RAPHAEL SANTI AND THE PERUGIANS	141
5 DOMENICO ALFANI, THE NEXT GENERATION	190
CONCLUSION	240
<i>Bibliography</i>	246
<i>Index</i>	255

ACKNOWLEDGMENTS

The Umbrian hill-town of Perugia, in the *cuore verde* (green heart) of Italy, has enriched my life in so many ways, both personally and professionally. From my initial discovery of this city while a graduate student traveling around Italy with my sister, Shannon Shaneyfelt Doyle, upon her graduation from college, to my decision several years later to pursue a dissertation on one of its native painters, Giannicola di Paolo, under the supervision of the late Bruce Cole at Indiana University–Bloomington, I am forever grateful for the many friends and colleagues met along this journey.

I am indebted to my principal mentors in Italian Renaissance art, Bruce Cole and Paul Joannides, whose encouragement and example over many years led to the long-awaited publication of this book. My first introduction to Italian Renaissance art and my love for it was first instilled in me by my undergraduate professor at Centre College, William R. Levin. While my undergraduate degree is in biology, it was my minor in art history that led to a fulfilling career.

At Vanderbilt University, where I have been on the faculty for seventeen years, words are inadequate to express the tremendous debt owed to the late Christopher M. S. Johns and Kevin D. Murphy, my colleagues and dear friends in the Department of History of Art and Architecture. Quite simply, this book would not have been published without their sustained guidance and support. In addition to their insistence that I could see this project through, Christopher assiduously read and advised on early drafts of all but one chapter, and Kevin secured significant departmental funds for the subvention grant and image acquisitions and permissions with determination and incredible generosity. I am eternally grateful to them both. I am also very fortunate to work amongst supportive and productive departmental and university colleagues, and wish to acknowledge specifically Vivien Green Fryd, Elizabeth Moodey, Betsey Robinson, Rebecca VanDiver, Daniel P. Solomon, William Caferro, and Roger E. Moore for particular contributions to the realization of this manuscript. Our departmental administrator Julia Kamasz was incredibly patient and, as ever, instrumental in handling various details. The legendary Jim Toplon and his skilled staff in the Vanderbilt Interlibrary Loan office made the impossible possible during a pandemic. Additional significant funding for the subvention and images, respectively, was provided by Dean Bonnie J. Dow of the College

of Arts and Science and by a Rapid Advancement Micro-Grant awarded through the Vanderbilt Office of the Provost.

I express deepest gratitude to my editor at Cambridge University Press, Beatrice Rehl, for taking on this project and for her continued support in its production. Likewise, I wish to thank the two anonymous reviewers of the manuscript for their insights and constructive suggestions that undoubtedly led to a more cohesive and successful result. I also sincerely appreciate the efforts of Nicola Maclean, Content Manager at Cambridge University Press, together with the manuscript's copy-editor, Rachel Goodyear, and Heidi Martin Winston, who indexed the text.

In Perugia, much gratitude is owed to Maria Rita Silvestrelli and the late Alberto Maria Sartore for over twenty-five years of treasured friendship and collegial exchange. Other friends in Perugia who have bolstered my life and work there include Ombretta Orsini and family, and the faculty and staff of the Umbra Institute, in the years 2002–5 and 2011–12.

Various other friends, colleagues, and mentors met through art and art-historical contexts whether in graduate school at Indiana University–Bloomington, in Perugia, or in other professional capacities have enriched my intellectual life and led to the successful completion of this book, and I wish to recognize especially Giles R. M. Knox, Katherine T. Brown, Molly Ann Faries, the late Eugene Kleinbauer, Michael Gast, Anna Selberg, Claire Yearwood Munn, Edwin van Trijp, Laura Levitt, Elizabeth Carroll, Michelle Erhardt, Amy M. Morris, Amber McAlister, Diane Reilly, Doreen Cole, and Eileen Fry.

Most importantly, I was truly blessed with a loving family, including my sister Shannon aforementioned, and especially my lovely parents, the late Charles and Brenda Shaneyfelt, to whom I absolutely owe everything of value in my life. With this book I wish to honor them.

Cambridge University Press & Assessment
978-1-009-26558-4 — Painting in Renaissance Perugia
Sheri Francis Shaneyfelt
Frontmatter
[More Information](#)
