



Faun In The Garden Michelangelo And The Poetic Origins Of Italian Renaissance Art

Douglas Biow



Faun In The Garden Michelangelo And The Poetic Origins Of Italian Renaissance Art:

The Faun in the Garden: Michelangelo and the Poetic Origins of Italian Renaissance Art , *Patronage and Italian Renaissance Sculpture* DavidJ. Drogin,2017-07-05 The first book to be dedicated to the topic Patronage and Italian Renaissance Sculpture reappraises the creative and intellectual roles of sculptor and patron The volume surveys artistic production from the Trecento to the Cinquecento in Rome Pisa Florence Bologna and Venice Using a broad range of approaches the essayists question the traditional concept of authorship in Italian Renaissance sculpture setting each work of art firmly into a complex socio historical context Emphasizing the role of the patron the collection re assesses the artistic production of such luminaries as Michelangelo Donatello and Giambologna as well as lesser known sculptors Contributors shed new light on the collaborations that shaped Renaissance sculpture and its reception *Inspiration: Bacchus and the Cultural History of a Creation Myth* John F. Moffitt,2005-05-01 The purpose of this book is to reveal the antique pedigree of a now commonplace term Inspiration an essential creation myth now propelling notions of self expression in modern art making Knowledge of the ancient sources of such supposedly modernist fixations will make a significant contribution to historical cultural thinking particularly by showing in detail the facts of an unrecognized evolutionary continuity In order to personify Inspiration this study initially focuses upon Michelangelo s Bacchus of 1496 so revealing now forgotten meanings once typically to be attached in a generic way to any Bacchus Then it demonstrates how these Dionysiac concepts arose in ancient Greece Later developments particularly from the Middle Ages through the Renaissance are traced here for the first time Due to further modifications by Friedrich Nietzsche Dionysiac expressionism eventually became a staple of modern art theory and practice **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 **Low and High Style in Italian Renaissance Art** Patricia Emison,2013-10-28 During the later 15th and in the 16th centuries pictures began to be made without action without place for heroism pictures more rueful than celebratory In part Renaissance art adjusted to the social and economic pressures with an art we may be hard pressed to recognize under that same rubric an art not so much of perfected nature as simply artless Granted the heroic and epic mode of the Renaissance was that practiced

most self consciously and proudly Yet it is one of the accomplishments of Renaissance art that heroic and epic subjects and style occasionally made way for less affirmative subjects and compositional norms for improvisation away from the Vitruvian ideal The limits of idealizing art during the very period denominated as High Renaissance is a topic that involves us in the history of class prejudice of gender stereotypes of the conceptualization of the present of attitudes toward the ordinary and of scruples about the power of sight Exploring the low style leads us particularly to works of art intended for display in private settings as personally owned objects potentially as signs of quite personal emotions rather than as subscriptions to publicly vaunted ideologies Not all of them show shepherds or peasants none of them not even Giorgione's *La tempesta* is a classic pastoral idyll The *rosso stile* is to be understood as more comprehensive than that The issue is not only who is represented but whether the work can or cannot be fit into the mold of a basically affirmative art

The Cults of Raphael and Michelangelo Tamara Smithers, 2022-07-29 This study explores the phenomenon of the cults of Raphael and Michelangelo in relation to their death burial and posthumous fame or second life from their own times through the nineteenth century These two artists inspired fervent followings like no other artists before them The affective response of those touched by the potency of the physical presence of their art works personal effects and remains or even touched by the power of their creative legacy opened up new avenues for artistic fame divination and commemoration Within this cultural framework this study charts the elevation of the status of dozens of other artists in Italy through funerals and tomb memorialization many of which were held and made in response to those of Raphael and Michelangelo By bringing together disparate sources and engaging material as well as a variety of types of artworks and objects this book will be of great interest to anyone who studies early modern Italy art history cultural history and Italian studies

Redreaming the Renaissance Mary Lindemann, Deanna Shemek, 2024-05-17 *Redreaming the Renaissance* seeks to remedy the dearth of conversations between scholars of history and literary studies by building on the pathbreaking work of Guido Ruggiero to explore the cross fertilization between these two disciplines using the textual world of the Italian Renaissance as proving ground In this volume these disciplines blur as they did for early moderns who did not always distinguish between the historical and literary significance of the texts they read and produced Literature here is broadly conceived to include not only belles lettres but also other forms of artful writing that flourished in the period including philosophical writings on dreams and prophecy life writing religious debates menu descriptions and other food writing diaries news reports ballads and protest songs and scientific discussions The twelve essays in this collection examine the role that the volume's dedicatee has played in bringing the disciplines of history and literary studies into provocative conversation as well as the methodology needed to sustain and enrich this conversation

Michelangelo's Nose Paul Barolsky, 1997-09-15 An exploration of the ways in which Michelangelo created himself

Michelangelo, God's Architect William E. Wallace, 2021-04-06 As he entered his seventies the great Italian Renaissance artist Michelangelo despaired that his productive years were past Anguished by the

death of friends and discouraged by the loss of commissions to younger artists this supreme painter and sculptor began carving his own tomb It was at this unlikely moment that fate intervened to task Michelangelo with the most ambitious and daunting project of his long creative life Michelangelo God s Architect is the first book to tell the full story of Michelangelo s final two decades when the peerless artist refashioned himself into the master architect of St Peter s Basilica and other major buildings When the Pope handed Michelangelo control of the St Peter s project in 1546 it was a study in architectural mismanagement plagued by flawed design and faulty engineering Assessing the situation with his uncompromising eye and razor sharp intellect Michelangelo overcame the furious resistance of Church officials to persuade the Pope that it was time to start over In this richly illustrated book leading Michelangelo expert William Wallace sheds new light on this least familiar part of Michelangelo s biography revealing a creative genius who was also a skilled engineer and enterprising businessman The challenge of building St Peter s deepened Michelangelo s faith Wallace shows Fighting the intrigues of Church politics and his own declining health Michelangelo became convinced that he was destined to build the largest and most magnificent church ever conceived And he was determined to live long enough that no other architect could alter his design Provided by publisher

Historical Dictionary of Renaissance Art Lilian H. Zirpolo,2007-10-25 It was the era that produced some of the icons of civilization Leonardo da Vinci s Mona Lisa and Last Supper and Michelangelo s Sistine Ceiling Piet and David As masterpieces by the likes of Caravaggio Donato Bramante Donatello El Greco Filippo Brunelleschi Sandro Botticelli Raphael and Titian emerged new heights of human potential were imagined The Historical Dictionary of Renaissance Art covers the years 1250 to 1648 the period most disciplines place as the Renaissance Era A complete portrait of this remarkable period is depicted in this book through a chronology an introductory essay a bibliography and over 500 hundred cross referenced dictionary entries on major Renaissance painters sculptors architects and patrons as well as relevant historical figures and events the foremost artistic centers schools and periods

[The A to Z of Renaissance Art](#) Lilian H. Zirpolo,2009-09-16 The Renaissance era was launched in Italy and gradually spread to the Netherlands Germany Spain France and other parts of Europe and the New World with figures like Robert Campin Jan van Eyck Rogier van der Weyden Albrecht D rler and Albrecht Altdorfer It was the era that produced some of the icons of civilization including Leonardo da Vinci s Mona Lisa and Last Supper and Michelangelo s Sistine Ceiling Piet and David Marked as one of the greatest moments in history the outburst of creativity of the era resulted in the most influential artistic revolution ever to have taken place The period produced a substantial number of notable masters among them Caravaggio Donato Bramante Donatello El Greco Filippo Brunelleschi Masaccio Sandro Botticelli Raphael Titian and Tintoretto The result was an outstanding number of exceptional works of art and architecture that pushed human potential to new heights The A to Z of Renaissance Art covers the years 1250 to 1648 the period most disciplines place as the Renaissance Era A complete portrait of this remarkable period is depicted in this book through a chronology an introductory essay a bibliography and over 500 hundred cross referenced dictionary entries on

major Renaissance painters sculptors architects and patrons as well as relevant historical figures and events the foremost artistic centers schools and periods major themes and subjects noteworthy commissions technical processes theoretical material literary and philosophic sources for art and art historical terminology *A Brief History of the Artist from God to Picasso* Paul Barolsky, 2015-08-26 In *A Brief History of the Artist from God to Picasso* Paul Barolsky explores the ways in which fiction shapes history and history informs fiction It is a playful book about artistic obsession about art history as both tragedy and farce and about the heroic and the mock heroic The book demonstrates that the modern idea of the artist has deep roots in the image of the epic poet from Homer to Ovid to Dante Barolsky's major claim is that the history of the artist is inseparable from historical fiction about the artist and that fiction is essential to the reality of the artist's imagination

Creating the "Divine" Artist: From Dante to Michelangelo Patricia Emison, 2004-05-01 Turning a skeptical eye on the idea that Renaissance artists were widely believed to be as utterly admirable as Vasari claimed this book re-opens the question of why artists were praised and by whom and specifically why the language of divinity was invoked a practice the ancients did not license The epithet *divino* is examined in the context of claims to liberal arts status and to analogy with poets musicians and other *uomini famosi* The reputations of Michelangelo and Brunelleschi are compared not only with each other but with those of Dante and Ariosto of Aretino and of the ubiquitous beloved of the sonnet tradition Nineteenth century reformulations of the idea of Renaissance artistic divinity are treated in the epilogue and twentieth century treatments of the idea of artistic *ingegno* in an appendix **The Man Who Broke Michelangelo's Nose** Felipe Pereda, 2024-08-20 Renaissance sculptor Pietro Torrigiano has long held a place in the public imagination as the man who broke Michelangelo's nose Indeed he is known more for that story than for his impressive prowess as an artist This engagingly written and deeply researched study by Felipe Pereda a leading expert in the field teases apart legend and history and reconstructs Torrigiano's work as an artist Torrigiano was in fact one of the most fascinating characters of the sixteenth century After fighting in the Italian wars under Cesare Borgia the Florentine artist traveled across four countries working for such patrons as Margaret of Austria in the Netherlands and the Tudors in England Torrigiano later went to Spain where he died in prison accused of heresy by the Inquisition for breaking a sculpture of the Virgin and Child that he had made with his own hands In the course of his travels Torrigiano played a crucial role in the dissemination of the style and the techniques that he learned in Florence and he interacted with local artisanal traditions and craftsmen developing a singular terracotta modeling technique that is both a response to the authority of Michelangelo and a unique testimony to artists mobility in the period As Pereda shows Torrigiano's life and work constitute an ideal example to rethink the geography of Renaissance art challenging us to reconsider the model that still sees the Renaissance as expanding from an Italian center into the western periphery

Studies in Italian Art Andrew Ladis, 2001-12-31 Andrew Ladis is Franklin Professor of Art History at the University of Georgia Over the course of the last twenty years he has written extensively on Italian art In addition to books on Taddeo

Gaddi and on the Brancacci Chapel he has made notable contributions to the study of early Italian painting and sculpture with essays on such figures as Giovanni Pisano Giotto Jacopo del Casentino Ambrogio Lorenzetti and Niccolo di Tommaso But the range of his interests made apparent by this collection extends far beyond fourteenth century Florence and Siena to encompass Tuscan painting of the fifteenth century Renaissance maiolica the writings of Giorgio Vasari biography and modern historiography Further the assembled essays and book reviews embrace a wide array of art historical problems such as connoisseurship patronage workshop procedure and the relationship between form and meaning Of particular note is a major interpretive essay on one of the key monuments of the Renaissance the mural decoration of the Brancacci Chapel painted by Masaccio Masolino and Filippino Lippi Appearing here in revised form this study is newly accompanied by a copious number of illustrations including some never before published **Vasari's Words** Douglas Biow, 2018-10-18 In this book Douglas Biow analyzes Vasari's Lives of the Artists often considered the first great work of art history in the modern era from a new perspective He focuses on key words and shows how they address a variety of compelling culturally determined ideas circulating in late Renaissance Italy The keywords chosen for this study investigate five seemingly divergent yet still interconnected ideas What does it mean to have a profession professione and possess genius ingegno in the visual arts How is speed prestezza valued among visual artists of the period and how is time tempo conceptualized in Vasari's narrative and descriptions of visual art Finally how is the night notte conceived and visually represented as a distinct span of time in The Lives Written in an engaging manner for specialists and non specialists alike Vasari's Words places the Lives a truly foundational and innovative book of Western culture within the context of the modern discipline of intellectual history

Cassell Dictionary Italian Literature Peter Bondanella, Julia Conway Bondanella, Jody Robin Shiffman, 2001-01-01

Michelangelo and the Art of Letter Writing Deborah Parker, Michelangelo Buonarroti, 2010-10-21 Deborah Parker examines Michelangelo's use of language in his correspondence as a means of understanding the creative process of this extraordinary artist Artists' Art in the Renaissance Marilyn Aronberg Lavin, 2006-12-31 Marilyn Aronberg Lavin has taught the history of art at Washington University the University of Maryland Yale Princeton and Universita di Roma La Sapienza Specializing in Italian 13th 16th century painting she is internationally known for her books and articles on Piero della Francesca Her other books include The Place of Narrative Mural Painting in Italian Churches 431 1600 AD and Seventeenth Century Barberini Documents and Inventories of Art both of which were recipients of international prizes for distinguished scholarship She is one of the leaders in the use of computers and digitized imagery for research teaching and publication in the history of art This book offers a series of case studies intended to introduce and define an important class of fifteenth century Italian art not previously recognized It is argued that the paintings and sculptures discussed were created privately by artists for personal satisfaction and internal needs outside the traditional framework of patronage and commercial gain Since there is no direct documentation from this period of a work being privately made the selection

presented here is necessarily speculative. Instead the essays focus on works by Piero della Francesca, Mantegna, Michelangelo, Bellini, and Titian that appear in the artists' testaments, letters of refusals to sell, and inventories showing ownership at the time of death. The task at hand is to uncover the motivation and meaning of works of art in which the medieval craftsman began to rise to the status of independent artist and the maker and the viewer confront each other face to face for the first time.

Michelangelo William E. Wallace, 2011-07-25 In this vividly written biography, William E. Wallace offers a new view of the artist. Not only a supremely gifted sculptor, painter, architect, and poet, Michelangelo was also an aristocrat who firmly believed in the ancient noble origins of his family. The belief in his patrician status fueled his lifelong ambition to improve his family's financial situation and to raise the social standing of artists. Michelangelo's ambitions are evident in his writing, dress, and comportment as well as in his ability to befriend influence and occasionally say no to popes, kings, and princes. Written from the words of Michelangelo and his contemporaries, this biography not only tells his own stories but also brings to life the culture and society of Renaissance Florence and Rome. Not since Irving Stone's novel *The Agony and the Ecstasy* has there been such a compelling and human portrayal of this remarkable yet credible human individual.

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