

The background of the cover is a reproduction of Michelangelo's famous marble sculpture, 'The Fall of Man'. It depicts Adam reclining on his side, his body elongated and his arm reaching out towards the right. The lighting is dramatic, highlighting the contours of his body and the texture of the marble. The colors are warm, with shades of brown, tan, and gold.

MICHELANGELO

AND THE REFORM OF ART

Alexander Nagel

Michelangelo And The Reform Of Art

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Michelangelo And The Reform Of Art:

Michelangelo and the Reform of Art Alexander Nagel, 2000-09-11 Michelangelo was acutely conscious of living in an age of religious crisis and artistic change and for him the two issues were related Michelangelo and the Reform of Art explores Michelangelo's awareness of artistic tradition as a means of understanding his relation to the profound religious uncertainty of the sixteenth century Concentrating on Michelangelo's lifelong preoccupation with the image of the dead Christ Alexander Nagel studies the artist's associations with reform minded circles in early sixteenth century Italy and reveals his sustained concern over the fate of religious art *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 *Michelangelo and the Reform of Art. Alexander Nagel* Alessandro Nova, 2009 **Michelangelo's Art of Devotion in the Age of Reform** Emily A. Fenichel, 2023-07-20 In this volume Emily A Fenichel offers an in depth investigation of the religious motivations behind Michelangelo's sculpture and graphic works in his late period Taking the criticism of the Last Judgment as its point of departure she argues that much of Michelangelo's late oeuvre was engaged in solving the religious and artistic problems presented by the Counter Reformation Buffeted by critiques of the Last Judgment which claimed that he valued art over religion Michelangelo searched for new religious iconographies and techniques both publicly and privately Fenichel here suggests a new and different understanding of the artist in his late career In contrast to the received view of Michelangelo as solitary intractable and temperamental she brings a more nuanced characterization of the artist The late Michelangelo Fenichel demonstrates was a man interested in collaboration penance meditation and experimentation which enabled his transformation into a new type of religious artist for a new era *Michelangelo's Art of Devotion in the Age of Reform* Emily A. Fenichel, 2023-07-20 In this volume Emily A Fenichel offers an in depth investigation of the religious motivations behind Michelangelo's sculpture and graphic works in his late period Taking the criticism of the Last Judgment as its point of departure she argues that much of Michelangelo's late oeuvre was engaged in solving the religious and artistic problems presented by the Counter Reformation Buffeted by critiques of the Last Judgment which claimed that he valued art over religion Michelangelo searched for new religious iconographies and techniques both publicly and privately Fenichel here suggests a new and different understanding of the artist in his late career In contrast to the received view of Michelangelo as solitary intractable and temperamental she brings a more nuanced characterization of the artist The late Michelangelo Fenichel demonstrates was a man interested in collaboration penance meditation and experimentation which enabled his transformation into a new type of religious artist for a new era *Space, Image, and Reform in Early Modern Art* Arthur J. DiFuria, Ian Verstegen, 2021-11-08 The essays in *Space Image and Reform in Early Modern Art* build on Marcia Hall's seminal contributions in several categories crucial for Renaissance studies especially the spatiality of the church interior the altarpiece's facture and affectivity the notion of

artistic style and the controversy over images in the era of Counter Reform Accruing the advantage of critical engagement with a single paradigm this volume better assesses its applicability and range The book works cumulatively to provide blocks of theoretical and empirical research on issues spanning the function and role of images in their contexts over two centuries Relating Hall s investigations of Renaissance art to new fields Space Image and Reform expands the ideas at the center of her work further back in time further afield and deeper into familiar topics thus achieving a cohesion not usually seen in edited volumes honoring a single scholar

Michelangelo's Poetry and Iconography in the Heart of the Reformation

Ambra Moroncini,2017-04-07 Contextualizing Michelangelo s poetry and spirituality within the framework of the religious Zeitgeist of his era this study investigates his poetic production to shed new light on the artist s religious beliefs and unique language of art Author Ambra Moroncini looks first and foremost at Michelangelo the poet and proposes a thought provoking reading of Michelangelo s most controversial artistic production between 1536 and c 1550 The Last Judgment his devotional drawings made for Vittoria Colonna and his last frescoes for the Pauline Chapel Using theological and literary analyses which draw upon reformist and Protestant scriptural writings as well as on Michelangelo s own rime spirituali and Vittoria Colonna s spiritual lyrics Moroncini proposes a compelling argument for the impact that the Reformation had on one of the greatest minds of the Italian Renaissance It brings to light how in the second quarter of the sixteenth century in Italy Michelangelo s poetry and aesthetic conception were strongly inspired by the revived theologia crucis of evangelical spirituality rather than by the theologia gloriae of Catholic teaching

Women, Art and Architectural Patronage in Renaissance Mantua

Sally Anne Hickson,2016-02-17 Analyzing the artistic patronage of famous and lesser known women of Renaissance Mantua and introducing new patronage paradigms that existed among those women this study sheds new light the social cultural and religious impact of the cult of female mystics of that city in the late fifteenth and early sixteenth century Author Sally Hickson combines primary archival research contextual analysis of the climate of female mysticism and a re examination of a number of visual objects particularly altarpieces devoted to local beatae saints and female founders of religious orders to delineate ties between women both outside and inside the convent walls The study contests the accepted perception of Isabella d Este as a purely secular patron exposing her role as a religious patron as well Hickson introduces the figure of Margherita Cantelma and documents concerning the building and decoration of her monastery on the part of Isabella d Este and draws attention to the cultural and political activities of nuns of the Gonzaga family particularly Isabella s daughter Livia Gonzaga who became a powerful agent in Mantuan civic life Women Art and Architectural Patronage in Renaissance Mantua provides insight into a complex and fluid world of sacred patronage devotional practices and religious roles of secular women as well as nuns in Renaissance Mantua

Art and Religious Reform in Early Modern Europe

Bridget Heal,Joseph Leo Koerner,2017-11-29 The religious turmoil of the sixteenth century constituted a turning point in the history of Western Christian art The essays presented in this volume investigate the ways in which both Protestant and Catholic reform

stimulated the production of religious images drawing on examples from across Europe and beyond Eight essays by leading scholars in the field Brings art historians and historians into productive dialogue Broad chronology from the sixteenth to the eighteenth century Broad geographical coverage Richly illustrated *Augustine in the Italian Renaissance* Meredith J. Gill, 2005-05-12 Examines facets of the relationship between Saint Augustine and the thinkers of the Italian Renaissance

Pietro Aretino: Subverting the System in Renaissance Italy Raymond B. Waddington, 2024-10-28 The essays gathered together in this volume follow the career of the sixteenth century courtier poet Pietro Aretino Part One introduces the author during the 1520s in Rome with his remarkable first comedy *La Cortigiana* With Aretino's move to Venice 1527 he found a congenial life long home in which he could flourish Yet the transition from courtier poet to poligrafo vernacular writer for the popular press was slow and difficult before he adopted a new career model derived from Erasmus even then he contemplated abandoning Italy for the Ottoman Empire Part Two examines his work as a satirist in the mid thirties with the *Ragionamenti* the dialogues that branded him a pornographer when the satiric targets lost their immediacy He augmented the satiric writings by creating the visual persona of a satirist in various media woodcut author portraits in books engravings and particularly portrait medals The complementary verbal visual relationship is the subject of this pairing Aretino's religious writings have not been taken seriously until quite recently The two essays presented here trace Aretino's associations with Erasmians spiritual heretics and apostates arguing that his own convictions were sincere suggesting that he became a Nicodemite during the gathering Counter Reformation repression of the 1540s The concluding essays consider two examples of Aretino's continuing influence in different media visual arts and literature on the brilliant eccentric artist Giuseppe Arcimboldo and on a great English comedy Ben Jonson's *Volpone*

Vittoria Colonna and the Spiritual Poetics of the Italian Reformation Abigail Brundin, 2016-02-11 Vittoria Colonna was one of the best known and most highly celebrated female poets of the Italian Renaissance Her work went through many editions during her lifetime and she was widely considered by her contemporaries to be highly skilled in the art of constructing tightly controlled and beautifully modulated Petrarchan sonnets In addition to her literary contacts Colonna was also deeply involved with groups of reformers in Italy before the Council of Trent an involvement which was to have a profound effect on her literary production In this study Abigail Brundin examines the manner in which Colonna's poetry came to fulfil in a groundbreaking and unprecedented way a reformed spiritual imperative disseminating an evangelical message to a wide audience reading vernacular literature and providing a model of spiritual verse which was to be adopted by later poets across the peninsula She shows how through careful management of an appropriate literary persona Colonna's poetry was able to harness the power of print culture to extend its appeal to a much broader audience In so doing this book manages to provide the vital link between the two central facets of Vittoria Colonna's production her poetic evangelism and her careful construction of a gendered identity within the literary culture of her age The first full length study of Vittoria Colonna in English for a century this book will be essential

reading for scholars interested in issues of gender literature religious reform or the dynamics of cultural transmission in sixteenth century Italy It also provides an excellent background and contextualisation to anyone wishing to read Colonna's writings or to know more about her role as a mediator between the worlds of courtly Petrarchism and religious reform

Bernini's Michelangelo Carolina Mangone, 2020-06-16 A novel exploration of the threads of continuity rivalry and self-conscious borrowing that connect the Baroque innovator with his Renaissance paragon Gianlorenzo Bernini 1598-1680 like all ambitious artists imitated eminent predecessors What set him apart was his lifelong and multifaceted focus on Michelangelo Buonarroti the master of the previous age Bernini's Michelangelo is the first comprehensive examination of Bernini's persistent and wide-ranging imitation of Michelangelo's canon his art and its rules Prevailing accounts submit that Michelangelo's pervasive yet controversial example was overcome during Bernini's time when it was rejected as an advantageous model for enterprising artists Carolina Mangone reconsiders this view demonstrating how the Baroque innovator formulated his work by emulating his divisive Renaissance forebear's oeuvre Such imitation earned him the moniker Michelangelo of his age Investigating Bernini's imitatio Buonarroti in its extraordinary scope and variety this book identifies principles that pervade his production over seven decades in papal Rome Close analysis of religious sculptures tomb monuments architectural ornament and the design of New Saint Peter's reveals how Bernini approached Michelangelo's art as a surprisingly flexible repertory of precepts and forms that he reconciled here with daring license there with creative restraint to the aesthetic sacred and theoretical imperatives of his own era Situating Bernini's imitation in dialogue with that by other artists as well as with contemporaneous writings on Michelangelo's art Mangone repositions the Renaissance master in the artistic concerns of the Baroque from peripheral to pivotal Without Michelangelo there was no Bernini

Michelangelo in the New Millennium Tamara Smithers, 2016-03-11 Michelangelo in the New Millennium presents six paired studies in dialogue with each other that offer new ways of looking at Michelangelo's art as a series of social creative and emotional exchanges where artistic intention remains flexible probe deeper into the artist's formal borrowing and how it affects meaning regarding his early religious works and consider the making and significance of his late papal painting projects commissioned by Paul III and Paul IV for chapels at the Vatican Palace Contributors are William E Wallace Joost Keizer Eric R Hupe Emily Fenichel Jonathan Kline Erin Sutherland Minter Margaret Kuntz Tamara Smithers and Marcia B Hall

Mary, Mother of God Barbara Haeger, Elliott Wise, James Clifton, 2023-12-28 By clothing the Word with her flesh the Virgin Mary made God visible manifesting Christ as a perfect image of the Father By virtue of this archetypal artistry of Incarnation Mary mediates the tradition of Christian image making This volume explores images of the Mother of God in early modern devotion piety and power The book is divided into four sections the first three of which link the subjects thematically and geographically in Europe while the last one follows Mary's legacy Contributors include Elliott D Wise Anna Dlabáková James Clifton Kim Butler Wingfield Barbara Baert Steven Ostrow Barbara Haeger Shelley Perlove Cristina Cruz

Gonzalez and Mehreen Chida Razvi **Michelangelo's Christian Mysticism** Sarah Rolfe Prodan, 2014-04-14 In this book Sarah Rolfe Prodan examines the spiritual poetry of Michelangelo in light of three contexts the Catholic Reformation movement Renaissance Augustinianism and the tradition of Italian religious devotion Prodan combines a literary historical and biographical approach to analyze the mystical constructs and conceits in Michelangelo's poems thereby deepening our understanding of the artist's spiritual life in the context of Catholic Reform in the mid sixteenth century Prodan also demonstrates how Michelangelo's poetry is part of an Augustinian tradition that emphasizes mystical and moral evolution of the self Examining such elements of early modern devotion as prayer lauda singing and the contemplation of religious images Prodan provides a unique perspective on the subtleties of Michelangelo's approach to life and to art Throughout Prodan argues that Michelangelo's art can be more deeply understood when considered together with his poetry which points to a spirituality that deeply informed all of his production *Art and the Religious Image in El Greco's Italy* Casper, Andrew R., 2014-02-04 *Art and the Religious Image in El Greco's Italy* is the first book length examination of the early career of one of the early modern period's most notoriously misunderstood figures Born around 1541 Domenikos Theotokopoulos began his career as an icon painter on the island of Crete He is best known under the name El Greco for the works he created while in Spain paintings that have provoked both rapt admiration and scornful disapproval since his death in 1614 But the nearly ten years he spent in Venice and Rome from 1567 to 1576 have remained underexplored until now Andrew Casper's examination of this period allows us to gain a proper understanding of El Greco's entire career and reveals much about the tumultuous environment for religious painting after the Council of Trent *Art and the Religious Image in El Greco's Italy* is a new book in the Art History Publication Initiative AHPI a collaborative grant from the Andrew W Mellon Foundation Thanks to the AHPI grant this book will be available in the following e book editions Kindle Nook Study Google Editions ebrary EBSCO Project MUSE and JSTOR Early Modern Medievalisms, 2010-09-24 Modernity has historically defined itself by relation to classical antiquity on the one hand and the medieval on the other While early modernity's relation to Antiquity has been amply documented its relation to the medieval has been less studied This volume seeks to address this omission by presenting some preliminary explorations of this field In seventeen essays ranging from the Italian Renaissance to Enlightenment France it focuses on three main themes continuities and discontinuities between the medieval and early modern early modern re uses of medieval matter and conceptualizations of the medieval Collectively the essays illustrate how early modern medievalisms differ in important respects from post Romantic views of the medieval ultimately calling for a re definition of the concept of medievalism itself Contributors include Mette Bruun Peter Damian Grint Anne Marie De Gendt Daphne Hoogenboezem Tiphaine Karsenti Joost Keizer Waldemar Kowalski Elena Lombardi Coen Maas Pieter Mannaerts Christoph Pieper Jacomien Prins Adam Shear Paul Smith Martin Spies Andrea Worm and Aurélie Zygel Basso The Spiritual Language of Art: Medieval Christian Themes in Writings on Art of the Italian Renaissance Steven F.H.

Stowell,2014-11-13 Analyzing the literature on art from the fifteenth and sixteenth centuries *The Spiritual Language of Art* explores the complex relationship between visual art and spiritual experiences during the Italian Renaissance Though scholarly research on these writings has predominantly focused on the influence of classical literature this study reveals that Renaissance authors consistently discussed art using terms concepts and metaphors derived from spiritual literature By examining these texts in the light of medieval sources greater insight is gained on the spiritual nature of the artist s process and the reception of art Offering a close re readings of many important writers Alberti Leonardo Vasari etc this study deepens our understanding of attitudes toward art and spirituality in the Italian Renaissance **Art and the Religious**

Image in El Greco's Italy Andrew R. Casper,2015-06-13 *Art and the Religious Image in El Greco's Italy* is the first book length examination of the early career of one of the early modern period s most notoriously misunderstood figures Born around 1541 Domenikos Theotokopoulos began his career as an icon painter on the island of Crete He is best known under the name El Greco for the works he created while in Spain paintings that have provoked both rapt admiration and scornful disapproval since his death in 1614 But the nearly ten years he spent in Venice and Rome from 1567 to 1576 have remained underexplored until now Andrew Casper s examination of this period allows us to gain a proper understanding of El Greco s entire career and reveals much about the tumultuous environment for religious painting after the Council of Trent *Art and the Religious Image in El Greco's Italy* is a new book in the Art History Publication Initiative AHPI a collaborative grant from the Andrew W Mellon Foundation Thanks to the AHPI grant this book will be available in popular e book formats

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