

MICHELANGELO

The Final Period

Last Judgment

Frescoes of the Pauline Chapel

Last Pietàs

BY

CHARLES DE TOLNAY

PRINCETON UNIVERSITY PRESS

Michelangelo The Final Period Final Period

Morten Steen Hansen



Michelangelo The Final Period Final Period:

Michelangelo: The final period Charles De Tolnay,1971 *Michelangelo: The final period* Charles De Tolnay,1945

The Last Judgment James A. Connor,2009-06-23 Painted on the altar wall of the Sistine Chapel 28 years after Michelangelo completed the glorious and hopeful ceiling The Last Judgment is full of stark images depicting the End of Days James Connor uses the famous fresco as the lens by which to view the end of the Renaissance arguing that Michelangelo's imagery and composition reflect the religious and political upheavals of the time Combining his flair for storytelling with incisive historical analysis Connor demonstrates how the Counter Reformation arose from the ashes of Renaissance Italy and how that sea change altered the course of Western history **Michelangelo's Last Judgment** Bernadine Barnes,1998-02-12 In this lively original book illustrated with photographs of the recently restored work Barnes analyzes the Last Judgment and the historical context in which it was created and received She broadens our view of Michelangelo and his creative process and offers new insight into one of his greatest works Michelangelo Charles De Tolnay,1960 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 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 *Early Modern Art Theory. Visual Culture and Ideology, 1400-1700* James Hutson,2016-06-20 The development of art theory over the course of the Renaissance and Baroque eras is reflected in major stylistic shifts In order to elucidate the relationship between theory and practice we

must consider the wider connections between art theory poetic theory natural philosophy and related epistemological matrices Investigating the interdisciplinary reality of framing art making and interpretation this treatment rejects the dominant synchronic approach to history and historiography and seeks to present anew a narrative that ties together various formal approaches focusing on stylistic transformation in particular artist s oeuvres Michelangelo Annibale Carracci Guercino Guido Reni Poussin and others and the contemporary environments that facilitated them Through the dual understanding of the art theoretical concept of the Idea an evolution will be revealed that illustrates the embittered battles over style and the overarching intellectual shifts in the period between art production and conceptualization based on Aristotelian and Platonic notions of creativity beauty and the goal of art as an exercise in encapsulating the divine truth of nature

Eating Beauty Ann W. Astell, 2016-02-09 The enigmatic link between the natural and artistic beauty that is to be contemplated but not eaten on the one hand and the eucharistic beauty that is both seen with the eyes of faith and eaten on the other intrigues me and inspires this book One cannot ask the aesthetic questions about the Eucharist without engaging fundamental questions about the relationship between beauty art broadly defined and eating from Eating Beauty In a remarkable book that is at once learned startlingly original and highly personal Ann W Astell explores the ambiguity of the phrase eating beauty The phrase evokes the destruction of beauty the devouring mouth of the grave the mouth of hell To eat beauty is to destroy it Yet in the case of the Eucharist the person of faith who eats the Host is transformed into beauty itself literally incorporated into Christ In this sense Astell explains the Eucharist was productive of an entire way of life a virtuous life form an artwork with Christ himself as the principal artist The Eucharist established for the people of the Middle Ages distinctive schools of sanctity Cistercian Franciscan Dominican and Ignatian whose members were united by the eucharistic sacrament that they received Reading the lives of the saints not primarily as historical documents but as iconic expressions of original artworks fashioned by the eucharistic Christ Astell puts the faceless Host in a dynamic relationship with these icons With the advent of each new spirituality the Christian idea of beauty expanded to include first the marred beauty of the saint and finally that of the church torn by division an anti aesthetic beauty embracing process suffering deformity and disappearance as well as the radiant lightness of the resurrected body This astonishing work of intellectual and religious history is illustrated with telling artistic examples ranging from medieval manuscript illuminations to sculptures by Michelangelo and paintings by Salvador Dal Astell puts the lives of medieval saints in conversation with modern philosophers as disparate as Simone Weil and G W F Hegel

An Anthropology of Images Hans Belting, 2022-07-12 A compelling theory that places the origin of human picture making in the body In this groundbreaking book renowned art historian Hans Belting proposes a new anthropological theory for interpreting human picture making Rather than focus exclusively on pictures as they are embodied in various media such as painting sculpture or photography he links pictures to our mental images and therefore our bodies The body is understood as a living medium that produces perceives or remembers images that are

different from the images we encounter through handmade or technical pictures Refusing to reduce images to their material embodiment yet acknowledging the importance of the historical media in which images are manifested *An Anthropology of Images* presents a challenging and provocative new account of what pictures are and how they function The book demonstrates these ideas with a series of compelling case studies ranging from Dante's picture theory to post photography One chapter explores the tension between image and medium in two media of the body the coat of arms and the portrait painting Another central chapter looks at the relationship between image and death tracing picture production including the first use of the mask to early funerary rituals in which pictures served to represent the missing bodies of the dead Pictures were tools to re embody the deceased to make them present again a fact that offers a surprising clue to the riddle of presence and absence in most pictures and that reveals a genealogy of pictures obscured by Platonic picture theory

The Boundaries of Faith: The Development and Transmission of Medieval Spirituality John C. Hirsh, 2021-11-01 This volume deals with the ways in which religious Faith was communicated and adapted during the late medieval period and after and with the ways in which spirituality culture written texts and gender interacted during the same period Drawing on texts like the Book of Margery Kempe popular prayers romances and devotions well known devout practices mystical and visionary writing and devout representations like the Arma Christi the book addresses the ways in which these both informed and were informed by attitudes towards Faith and Belief which continue today Subjects include the development of religious attitudes devotion to Christ's blood the influence of mysticism on literary texts Chaucer's feminism Eastern sources and the transmission of medieval spirituality into the New World

Sculpture in Print, 1480-1600 Anne Bloemacher, Mandy Richter, Marzia Faietti, 2021-04-19 *Sculpture in Print 1480 1600* is the first in depth study dedicated to the intriguing history of the translation of statues and reliefs into print The multitude of engravings woodcuts and etchings show a highly creative handling of the original antique or contemporary work of art The essays in this volume reflect these various approaches to and challenges of translating sculpture in print They analyze foremost the beginnings of the phenomenon in Italian and Northern Renaissance prints and they highlight by means of case studies amongst many other topics the interrelated terminology between sculpture and print lost models in print the inventive handling of fragments as well as the transformation of statues into narrative contexts

The Poetry of Michelangelo Chris Ryan, 2000-12-01 One of the greatest artists of all time Michelangelo's work as a poet has been unjustly ignored This thorough introduction outlines the broad chronological evolution of the poems includes the poetry in both the original Italian and in translation and explores the themes raised in the poems

Michelangelo and the English Martyrs Anne Dillon, 2016-12-05 In May 1555 a broadsheet was produced in Rome depicting the torture and execution in London and York of the Carthusians of the Charterhouses of London Axholme Beauvale and Sheen during the reign of Henry VIII This single page martyrology provides the basis for an in depth exploration of several interconnected artistic scientific and scholarly communities active in Rome in 1555 which are

identified as having been involved in its production. Their work and concerns which reflect their time and intellectual environment are deeply embedded in the broadsheet especially those occupying the groups and individuals who came to be known as Spirituali and in particular those associated with Cardinal Reginald Pole who is shown to have played a key role in its production. Following an examination of the text and a discussion of the narrative intentions of its producers a systematic analysis is made of the images. This reveals that the structure, content and intention of what at first sight seems to be nothing more than a confessionally charged Catholic image of the English Carthusian martyrs typical of the genre of propaganda produced during the Reformation is astonishingly dominated by the most celebrated name of the Italian Renaissance the artist Michelangelo Buonarroti. Not only are there direct borrowings from two works by Michelangelo which had just been completed in Rome: The Conversion of St Paul and The Crucifixion of St Peter in the Pauline Chapel but many other of his works are deliberately cited by the broadsheet's producers. Through the use of a variety of artistic, scientific and historical approaches the author makes a compelling case for the reasons for Michelangelo's presence in the broadsheet and his influence on its design and production. The book not only demonstrates Michelangelo's close relationship with notable Catholic reformers but shows him to have been at the heart of the English Counter Reformation at its inception. This detailed analysis of the broadsheet also throws fresh light on the Marian religious policy in England in 1555, the influence of Spain and the broader preoccupations of the Counter Reformation papacy while at the same time enriching our understanding of martyrology across the confessional divide of the Reformation.

Michelangelo's Painting Leo Steinberg, 2019-12-31

Leo Steinberg was one of the most original art historians of the twentieth century known for taking interpretive risks that challenged the profession by overturning reigning orthodoxies. In essays and lectures ranging from old masters to contemporary art he combined scholarly erudition with an eloquent prose that illuminated his subject and a credo that privileged the visual evidence of the image over the literature written about it. His writings sometimes provocative and controversial remain vital and influential reading. For half a century Steinberg delved into Michelangelo's work revealing the symbolic structures underlying the artist's highly charged idiom. This volume of essays and unpublished lectures elucidates many of Michelangelo's paintings from frescoes in the Sistine Chapel to the Conversion of St Paul and the Crucifixion of St Peter; the artist's lesser known works in the Vatican's Pauline Chapel also included is a study of the relationship of the Doni Madonna to Leonardo. Steinberg's perceptions evolved from long hard looking. Almost everything he wrote included passages of old-fashioned formal analysis but always put into the service of interpretation. He understood that Michelangelo's rendering of figures as well as their gestures and interrelations conveys an emblematic significance masquerading under the guise of naturalism. Michelangelo pushed Renaissance naturalism into the furthest reaches of metaphor using the language of the body to express fundamental Christian tenets once expressible only by poets and preachers. Leo Steinberg was one of the most original art historians of the twentieth century known for taking interpretive risks that challenged the profession by

overturning reigning orthodoxies Michelangelo's Painting is the second volume in a series that presents Steinberg's writings selected and edited by his longtime associate Sheila Schwartz Pontormo, Bronzino, Allori Elizabeth Pilliod, 2001-01-01 Pilliod compares information from documents she has discovered with Vasari's versions of the artists' lives and shows how Vasari manipulated their biographies for example suppressing any mention of Pontormo's status as a court artist including his salary from Duke Cosimo I in order to diminish their reputations to obliterate memory of the traditional Florentine workshops and to enhance the importance of the Academy instead She also discusses such subjects as the evidence for Pontormo's association with the Medici court Pontormo's house and its place in the urban fabric of Florence Bronzino's and Pontormo's intimate association with poets and theatrical spectacles and Allori's painted challenge to Vasari's view of the artistic scene in sixteenth century Florence Interpreting Christian Art Heidi J. Hornik, Mikeal Carl Parsons, 2003 Since the iconoclastic controversies of the eighth and ninth centuries the visual arts have been the subject of much ecclesiastical discussion and contention In particular since the mid 1960s Protestant scholars and clergy have been paying more attention to the potential role of the visual arts in theology and liturgy of the Christian Church As a result numerous programs were begun under a variety of nomenclature e g Religion and the Arts Theology and the Arts etc Most of the essays in this book were originally presented as part of the Pruitt Symposium on Interpreting Christian Art held at Baylor University in October 2000 The symposium provided the opportunity to bring together scholars clergy and laity who are interested in the question of how religious art can contribute to the life of the contemporary Christian community The resulting essays are a rich fare in interdisciplinary exploration of Christian art by art historians theologians and biblical scholars Essayists include Margaret Miles Robin M Jensen Graydon F Snyder Charles Barber Anthony Cutler William M Jensen Paolo Berdini John W Cook and the editors Heidi J Hornik and Mikeal C Parsons Michaelangelo: Selected Readings William Wallace, 2013-08-21 Michaelangelo Selected Readings is the long awaited condensation of the five volume English article collection of Michaelangelo's life Selections include Life and Early Works The Sistine Chapel San Lorenzo Tomb of Julius II and Other Works in Rome and Drawings Poetry and Miscellaneous Studies *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 *In Michelangelo's Mirror* Morten Steen Hansen, 2013 Explores the imitation of Michelangelo by three artists Perino del Vaga Daniele da Volterra and Pellegrino Tibaldi from the 1520s to the time around Michelangelo's death in 1564 Argues that his Mannerist followers applied imitation to identify with and or create ironical distance from to the older artist Provided by publisher

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