

Michelangelo Vittoria Colonna E Gli Spirituali Religiosit E Vita Artistica A Roma Negli Anni Quaranta

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.

Taking the *Noli me tangere* and *Doubting Thomas* episodes as a focal point, this study examines how visual representations of two of the most compelling and related Christian stories engaged with changing devotional and cultural ideals in Renaissance and Baroque Italy. This book reconsiders depictions of the ambiguous encounter of Mary Magdalene and Christ in the garden (John 20:11-19, known as the *Noli me tangere*) and that of Christ's post-Resurrection appearance to Thomas (John 20:24-29, the *Doubting Thomas*) as manifestations of complex theological and art theoretical milieus. By focusing on key artistic monuments of the Italian Renaissance and Baroque periods, the authors demonstrate a relationship between the rise of skeptical philosophy and empirical science, and the efficacy of the senses in the construction of belief. Further, the authors elucidate the differing representational strategies employed by artists to depict touch, and the ways in which these strategies were shaped by gender, social class, and educational

level. Indeed, over time St. Thomas became an increasingly public--and therefore masculine--symbol of devotional verification, juridical inquiry, and empirical investigation, while St. Mary Magdalene provided a more private model for pious women, celebrating, mostly behind closed doors, the privileged and active participation of women in the faith. The authors rely on primary source material--paintings, sculptures, religious tracts, hagiography, popular sermons, and new documentary evidence. By reuniting their visual examples with important, often little-known textual sources, the authors reveal a complex relationship between visual imagery, the senses, contemporary attitudes toward gender, and the shaping of belief. Further, they add greater nuance to our understanding of the relationship between popular piety and the visual culture of the period.

Il tema dei rapporti artistici tra Roma e Madrid è stato affrontato inizialmente soprattutto in termini stilistici, concentrando l'attenzione, in particolare per quanto concerne il Seicento, sui rapporti tra Caravaggio e Velázquez. Negli ultimi decenni si è sviluppato un filone di studi che, senza trascurare il problema del linguaggio artistico, ha dedicato attenzione a molti altri pittori, ma anche a scultori e architetti e a problematiche come quelle della committenza, del collezionismo e dei rapporti tra arte, politica e diplomazia. Questo volume, che vede la partecipazione non solo di storici dell'arte, raccoglie i frutti più maturi di questo percorso. L'approccio interdisciplinare, che caratterizza i saggi qui pubblicati, mette in luce la complessità e ricchezza dei rapporti tra i due paesi. Nell'ambito delle sfaccettate relazioni tra l'Italia e la Spagna in epoca moderna, Roma e Madrid furono certamente i luoghi privilegiati degli incontri e degli scambi. Il volume, ricco di novità, getta nuova luce su un mondo affascinante, con originali scoperte, che arricchiscono la nostra conoscenza dei rapporti tra le due corti. Alessandra Anselmi è specializzata nello studio dei rapporti storico-artistici tra l'Italia e la Spagna in epoca moderna e insegna Storia dell'Arte Moderna presso l'Università della Calabria. Oltre a numerosi saggi su riviste italiane e straniere, tra le sue principali pubblicazioni *Il Palazzo dell'Ambasciata di Spagna presso la Santa Sede*, Roma, De Luca Editore, 2001; *Il diario del viaggio in Spagna del cardinale Francesco Barberini scritto da Cassiano dal Pozzo*, Madrid, Doce Calles, 2004; *Le chiese spagnole nella Roma del Seicento e del Settecento*, Roma, Gangemi, 2012; la cura dei volumi *L'Immacolata nei rapporti tra l'Italia e la Spagna*, Roma, De Luca Editori d'Arte, 2008; *La Calabria del vicereame spagnolo storia arte architettura e urbanistica*, Roma, Gangemi, 2009; *Collezionismo e politica culturale nella Calabria vicereale borbonica e postunitaria*, Roma, Gangemi, 2012.

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.

The Society of Jesus was founded by Ignatius Loyola on a principal of strict obedience to papal and superiors' authorities, yet the nature of the Jesuits's work and the turbulent political circumstances in which they operated, inevitably brought them into conflict with the Catholic hierarchy. In order to better understand and contextualise the debates concerning obedience, this book examines the Jesuits of south-western Europe during the generalate of Claudio Acquaviva. Acquaviva's thirty year generalate (1581-1615) marked a challenging time for the Jesuits, during which their very system of government was called into doubt. The need for obedience and the limits of that obedience posed a question of fundamental importance both to debates taking place within the Society, and to the definition of a collective Jesuit identity. At the same time, struggles for jurisdiction between political states and the papacy, as well as the difficulties raised by the Protestant Reformation, all called for matters to be rethought. Divided into four chapters, the book begins with an analysis of the texts and contexts in which Jesuits reflected on obedience at the turn of the seventeenth century. The three following chapters then explore the various Ignatian sources that discussed obedience, placing them within their specific contexts. In so doing the book provides fascinating insights into how the Jesuits under Acquaviva approached the concept of obedience from theological and practical standpoints.

Questo libro analizza il rapporto fra Michelangelo Buonarroti, il gruppo di riformatori capeggiati dal cardinale inglese Reginald Pole e Vittoria Colonna, principessa romana e celebrata poetessa, sullo sfondo della Roma di Paolo III. L'importanza di quelle relazioni per l'opera del grande artista viene qui indagata attraverso l'analisi dei disegni di Pietà e Crocefissione realizzati per l'amica poetessa, ma anche delle statue della tomba di Giulio II in San Pietro in Vincoli da poco riproposte all'attenzione critica da un restauro che ha segnalato aspetti inediti e inquietanti del loro autore. Accanto ad essi vengono esaminati anche due piccoli dipinti che ebbero grande diffusione fra gli “spirituali”, due prototipi di Pietà e di Crocefissione, che si ritengono, per la prima volta, eseguiti sotto la diretta supervisione di Michelangelo. Tale acquisizione finisce con incrinare però una consolidata tradizione critica, secondo la quale egli avrebbe preferito affidare al solo disegno e alle sue ultime sculture la grandezza del suo tormentato animo di uomo e di artista.

Michelangelo in the New Millennium addresses the mobility and flexibility of Michelangelo's art regarding placement and

intention, considers the artist's late papal painting commissions, and probes deeper into his early religious works. Cardinal Giovanni Morone (1509-80) remains one of the most intriguing characters in the history of the sixteenth century Catholic Church - with neither his contemporaries nor subsequent scholars being able to agree on his motivations, theology or his legacy. Appointed Bishop of Modena in 1529 and created Cardinal in 1542 by Pope Paul III, his glittering career appeared to be in ruins following his arrest in 1557 on charges of heresy. Yet, despite spending more than two years imprisoned in Castel Sant' Angelo, he managed to resurrect his career and in 1563 was appointed principal legate to the Council of Trent, whereupon he resolved the difficulties besetting the council, which had brought it to a virtual standstill, and guided it to a successful conclusion. Concentrating largely - but by no means exclusively - upon the period of the pontificate of Pius IV (1559-65) and an evaluation of Morone's role as presiding legate at the Council of Trent, this book tackles a number of issues that have exercised scholars. How does Morone's activity at Trent in 1563 now look in the light of the information available in connection with his processo? What was the result of the wider activity of Morone and the spirituali during Pius' pontificate? How did Morone's career progress after Trent, with regards his actions as a diocesan in the immediate post-conciliar situation and his renewed difficulties in the pontificate of Pius V? Through a re-reading of important archival material and a re-examination of the wealth of recently published primary sources, this study revisits these key questions, and analyses the fluctuating fortunes of Morone's career as bishop, diplomat, heretic and cardinal legate.

Publisher Description

A Companion to Vittoria ColonnaBRILL

Alienation, ecstasy, death, rebirth: in the poetry of Michelangelo, Donne, and d' Aubigne these archetypal themes make possible the ultimate formulation of new poetic symbolizations of self and world. As their poetry evolves from a primarily rhetorical towards a fully symbolic mode, images of loss of self (in ecstasy or in alienation), of death and rebirth, recur with increasing frequency and intensity. Whether the context is love poetry or religious poetry, the basic problem remains the same; love is the link between the two kinds of poetry. And love is indeed a problem for these three poets, since it involves the self in relation to the "other," the other being either God or another human being. Increasingly, the work of each poet centers on a need to analyze or abolish the gulf separating subject and object, self and other. The dominant mode of most of the three poets' work is neither rhetorical nor symbolic, but expressive. This transitional mode reveals the individual poet's most urgent concerns and conflicts, his sense of self in its most isolated or burdensome, affirmative or struggling state. Underlying most of their poems is a profound self-consciousness - a heightened awareness of self as a powerful, separate entity, with a corresponding objectification of all reality outside of self. The Renaissance in general is a time of increasing individualism and self-consciousness.

How did the classical tradition survive on the North Sea shores? This book explores the writings of Franciscus Junius that paired

scholarship to painter's practice in the seventeenth century. They illuminate the reception of antiquity and the creation of an Anglo-Dutch artistic Arcadia.

How grace shaped the Renaissance in Italy "Grace" emerges as a keyword in the culture and society of sixteenth-century Italy. The Grace of the Italian Renaissance explores how it conveys and connects the most pressing ethical, social and aesthetic concerns of an age concerned with the reactivation of ancient ideas in a changing world. The book reassesses artists such as Francesco del Cossa, Raphael and Michelangelo and explores anew writers like Castiglione, Ariosto, Tullia d'Aragona and Vittoria Colonna. It shows how these artists and writers put grace at the heart of their work. Grace, Ita Mac Carthy argues, came to be as contested as it was prized across a range of Renaissance Italian contexts. It characterised emerging styles in literature and the visual arts, shaped ideas about how best to behave at court and sparked controversy about social harmony and human salvation. For all these reasons, grace abounded in the Italian Renaissance, yet it remained hard to define. Mac Carthy explores what grace meant to theologians, artists, writers and philosophers, showing how it influenced their thinking about themselves, each other and the world. Ambitiously conceived and elegantly written, this book portrays grace not as a stable formula of expression but as a web of interventions in culture and society.

Mario Biagioni presents an account of the lives and thoughts of some radical reformers of the sixteenth century, showing that the Radical Reformation played a pivotal role in the rise of modern Europe.

Michelangelo: A Reference Guide to His Life and Works cover the life and works of Michelangelo Buonarroti. Michelangelo is considered to be one of the greatest masters in history and he produced some of the most notable icons of civilization, including the Sistine Ceiling frescoes, the Moses, and the Pietà at St. Peter's. Includes a detailed chronology of Michelangelo's life, family, and work. The A to Z section includes the major events, places, and people in Michelangelo's life and the complete works of his sculptures, paintings, architectural designs, drawings, and poetry. The bibliography includes a list of publications concerning his life and work. The index thoroughly cross-references the chronological and encyclopedic entries.

Questo libro racconta la storia di un dipinto riconosciuto, nel 1868, come autografo di Michelangelo Buonarroti da parte del suo maggior conoscitore del XIX secolo, Hermann Grimm. Dopo l'esposizione presso il Metropolitan Museum di New York nel 1886, con la medesima attribuzione, di quell'opera si persero le tracce. Solo nel 2010 la tavola è stata riproposta all'attenzione degli storici dell'arte, dopo che un'accurata ricerca sui documenti ne ricostruiva il percorso, dalla bottega rinascimentale italiana che la vide nascere alla metà del Cinquecento, fino all'arcivescovado di Ragusa in Dalmazia dove si trovava ai primi del Seicento e da lì ai Musei di Berlino sino al Metropolitan. Le pessime condizioni conservative dell'opera, però, impedivano di sciogliere le riserve legate ad una qualità formale chiaramente compromessa. Per questo, la piccola tavola rientrò in Italia nel 2011 affinché fosse sottoposta a restauro sotto la direzione dell'ISCR di Roma grazie al supporto economico della Fondazione Roma. A questo punto, dopo la pulitura, fu possibile presentarla al pubblico italiano nella mostra allestita nella capitale, con il titolo Rinascimento a Roma nel segno di Michelangelo e Raffaello, presso il Museo della Fondazione stessa a Palazzo Sciarra. In questo volume si

presentano i risultati delle analisi diagnostiche, dei confronti stilistici e tecnici, degli studi iconografici che permettono una sistematizzazione dei documenti e della vicenda critica del dipinto. Gli studiosi e gli appassionati di arte rinascimentale italiana troveranno, così, in queste pagine, l'abbondante materiale destinato ad alimentare ed arricchire il dibattito scientifico sulla paternità michelangiolesca del dipinto.

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.

Decorated by Giovanni Buonconsiglio, Jacopo Tintoretto, Palma il Giovane, Sebastiano Ricci and Giambattista Tiepolo, the church of the former Benedictine female monastery Santi Cosma e Damiano occupies an outstanding position in Venice. The author of this study argues that from its foundation in 1481 to its dissolution in 1805, Santi Cosma e Damiano was a reform convent, and that its nuns employed art and architecture as a means to actively express their specific religious concerns. While on the one hand focusing, on the basis of extensive archival research, on the reconstruction of the history and construction of the convent, this study's larger concern is with the religious reform movement, its ideas concerning art and architecture, and with the convent as a space for female self-realization in early modern Venice.

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.

Traducere ?i note de Gabriela Lungu Între adev?r istoric ?i inven?ie narativ?, romanul lui Matteo Strukul îl aduce în prim-plan pe Michelangelo Buonarroti într-un moment de tensiune cu Biserica ?i ne ofer? imaginea fascinant? a unui ora? – Roma – ?i a unei lumi pline de conspira?ii ?i tr?d?ri, dar ?i de prietenie profund? ?i iubire. Michelangelo ereticul este povestea unei scurte perioade (1542–1547) din via?a genialului artist, când, gra?ie ?i prieteniei cu Vittoria Colonna, cunoscut? poet? a Rena?terii italiene, ader? la grupul Spiritualilor, care-?i propunea o schimbare în sânul Bisericii

Catolice tot mai corupte. Spiritualii intr? îns? în vizorul Inchizi?iei, ?i doar prestigiul imens îl salveaz? pe Michelangelo de la a fi declarat eretic ?i tratat ca atare. Toate fr?mânt?rile sale legate de o Biseric? de care era tot mai dezam?git sunt perfect sintetizate în opera descris? de el ca „tragedia“ vie?ii sale, monumentul funerar al Papei Iulius II din biserica San Pietro in Vincoli, având drept figur? central? statuia lui Moise. Nemul?umit de faptul c? Moise, a?a cum îl sculptase, prive?te spre altar, Michelangelo reu?e?te în doar dou? zile s? modifice traiectoria privirii profetului, întorcându-i capul spre lumina ferestrei. Pe copert?: Alexandre Cabanel, Michelangelo vizitat de Iulius II în atelierul s?u (detaliu)

The most published and lauded woman writer of early sixteenth-century Italy, Vittoria Colonna (1490–1547) in effect defined what was the "acceptable" face of female authorship for her time. Hailed by the generation's leading male literati as an equal, she was praised both for her impeccable command of Petrarchan style and for the unimpeachable chastity and piety of the persona she promoted through her literary works. This book presents for the very first time a body of Colonna's verse that reveals much about her poetic aims and outlook, while also casting new light on one of the most famous friendships of the age. Sonnets for Michelangelo, originally presented in manuscript form to her close friend Michelangelo Buonarroti as a personal gift, illustrates the striking beauty and originality of Colonna's mature lyric voice and distinguishes her as a poetic innovator who would be widely imitated by female writers in Italy and Europe in the sixteenth century. After three centuries of relative neglect, this new edition promises to restore Colonna to her rightful place at the forefront of female cultural production in the Renaissance.

In *Beyond the Inquisition*, originally published in an Italian edition in 2007, Giorgio Caravale offers a fresh perspective on sixteenth-century Italian religious history and the religious crisis that swept across Europe during that period. Through an intellectual biography of Ambrogio Catarino Politi (1484–1553), Caravale rethinks the problems resulting from the diffusion of Protestant doctrines in Renaissance Italy and the Catholic opposition to their advance. At the same time, Caravale calls for a new conception of the Counter-Reformation, demonstrating that during the first half of the sixteenth century there were many alternatives to the inquisitorial model that ultimately prevailed. Lancelotto Politi, the jurist from Siena who entered the Dominican order in 1517 under the name of Ambrogio Catarino, started his career as an anti-Lutheran controversialist, shared friendships with the Italian Spirituals, and was frequently in conflict with his own order. The main stages of his career are all illustrated with a rich array of previously published and unpublished documentation. Caravale's thorough analysis of Politi's works, actions, and relationships significantly alters the traditional image of an intransigent heretic hunter and an author of fierce anti-Lutheran tirades. In the same way, the reconstruction of his role as a papal theologian and as a bishop in the first phase of the Council and the reinterpretation of his battle against the Spanish theologian Domingo de Soto and scholasticism reestablish the image of a Counter-Reformation that was

different from the one that triumphed in Trent, the image of an alternative that was viable but never came close to being implemented.

The intellectual societies known as Academies played a vital role in the development of culture, and scholarly debate throughout Italy between 1525-1700. They were fundamental in establishing the intellectual networks later defined as the 'République des Lettres', and in the dissemination of ideas in early modern Europe, through print, manuscript, oral debate and performance. This volume surveys the social and cultural role of Academies, challenging received ideas and incorporating recent archival findings on individuals, networks and texts. Ranging over Academies in both major and smaller or peripheral centres, these collected studies explore the interrelationships of Academies with other cultural forums. Individual essays examine the fluid nature of academies and their changing relationships to the political authorities; their role in the promotion of literature, the visual arts and theatre; and the diverse membership recorded for many academies, which included scientists, writers, printers, artists, political and religious thinkers, and, unusually, a number of talented women. Contributions by established international scholars together with studies by younger scholars active in this developing field of research map out new perspectives on the dynamic place of the Academies in early modern Italy. The publication results from the research collaboration 'The Italian Academies 1525-1700: the first intellectual networks of early modern Europe' funded by the Arts and Humanities Research Council and is edited by the senior investigators.

Rom 1542. Der 68-jährige Michelangelo wird von der Familie della Rovere aufgefordert, endlich das Grab des Rovere-Papstes Julius II. fertigzustellen, an dem er bereits seit vierzig Jahren arbeitet. Doch der Künstler hat nicht nur jedes Vertrauen in die katholische Kirche verloren, sondern sich auch von Rom entfremdet, einer Stadt, in der das Verbrechen regiert und Landsknechte plündernd umherziehen. In seinem Zorn schließt sich Michelangelo der häretischen Sekte der Spirituali an. Doch damit hat er nicht nur seine Auftraggeber, sondern auch die Inquisition im Nacken. Und er muss sich einer List bedienen, um zu überleben ...

The book re-evaluates the so-called autobiography of Ignatius Loyola (ca. 1491-1556) against the backgrounds of the spiritual geography of Luke's New Testament writings and the culture of Renaissance humanism. The analysis focuses on the language Ignatius used when dictating the text, the events he chose to include or exclude, and the cultures that helped to shape his spiritual emphases.

This book tells the story of a painting that was recognized as carrying the signature of Michelangelo Buonarroti in 1868 by his greatest expert of the 19th century, Hermann Grimm. After being exhibited at the Metropolitan Museum in New York in 1886, attributed to the same painter, the painting then disappeared without trace. In 2010, the panel was brought to the attention of art historians once again, after a careful document research traced its history, from the Italian Renaissance workshop that brought the painting to life in the mid sixteenth century, to the Bishopric of Ragusa in Dalmatia, where it was located at the beginning of the seventeenth century and from there to museums in Berlin

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and New York. The terrible condition in which the painting was found, however, prevented any formal clarification of identity. For this reason, the small panel was returned to Italy in 2011, for it to be restored under the supervision of the ISCR in Rome, thanks to financial support from the Rome Foundation. At this point, after cleaning, the painting was presented to the Italian public during the exhibition organized in the capital called The Renaissance in Rome. From Michelangelo to Raphael, at the Foundation's museum in Palazzo Sciarra. This book shows the results of the diagnostic tests, the comparisons of styles and techniques, the iconographic studies that allow the documents and the critical matter of the painting to be systematized. In these pages, experts and the fans of Italian Renaissance art will find so much material to enrich and feed the scientific debate about whether the painting truly is by Michelangelo's hand.

In seeing printed reproductions as a form of response to Michelangelo's work, Bernadine Barnes focuses on the choices that printmakers and publishers made as they selected which works would be reproduced and how they would be presented to various audiences. Six essays set the reproductions in historical context, and consider the challenges presented by works in various media and with varying degrees of accessibility, while a seventh considers how published verbal descriptions competed with visual reproductions. Rather than concentrating on the intentions of the artist, Barnes treats the prints as important indicators of the use of, and public reaction to, Michelangelo's works. Emphasizing reception and the construction of history, her approach adds to the growing body of scholarship on print culture in the Renaissance. The volume includes a comprehensive checklist organized by the work reproduced.

Con questo libro viene fatto il punto sugli studi più recenti intorno a Vittoria Colonna, figura chiave della cultura italiana nel Cinquecento, protagonista della vita letteraria, religiosa e politica in Italia. Oltre a essere stata la prima italiana ? unica tra tutti i poeti, uomini o donne ? alla cui poesia sia stato dedicato un intero volume a stampa, fu anche la prima a beneficiare di un'edizione con commento mentre era in vita. Tuttavia non fu solo un'attrice di primo piano della scena letteraria del tempo. Vittoria Colonna fu, infatti, anche parte attiva delle controversie religiose e politiche del secolo XVI. Appartenente a una delle famiglie più potenti di Roma, amica tra gli altri di Bembo, Michelangelo, Pole, Ochino, la poetessa fu personalmente implicata in molte delle vicende più significative del periodo. E se la sua figura ha goduto del privilegio ? pressoché unico tra le letterate italiane ? di non scomparire mai del tutto dal canone, le interpretazioni che ne sono state date sono mutate molto nel corso del tempo. Questo libro, attraverso una disamina dell'intera produzione di Vittoria Colonna e un'analisi dello scenario più ampio, religioso e culturale, al quale partecipava, aiuta a comprendere tali interpretazioni in modo innovativo e a capire così anche tutta un'epoca.

The essays within *Beyond Catholicism* trace the interconnections of belief, heresy, and mysticism in Italian culture from the Middle Ages to today. In particular, they explore how religious discourse has unfolded within Italian culture in the context of shifting paradigms of rationality, authority, time, good and evil, and human collectivities.

Consummate painter, draftsman, sculptor, and architect, Michelangelo Buonarroti (1475–1564) was celebrated for his *disegno*, a term that embraces both drawing and conceptual design, which was considered in the Renaissance to be the foundation of all artistic disciplines. To his contemporary Giorgio Vasari, Michelangelo was “the divine draftsman and designer” whose work embodied the unity of the arts. Beautifully illustrated with more than 350 drawings, paintings, sculptures, and architectural views, this book establishes the centrality of *disegno* to Michelangelo's work. Carmen C. Bambach presents a comprehensive and engaging narrative of the artist's long career in Florence and Rome, beginning with his training under the painter Domenico Ghirlandaio and the sculptor Bertoldo and ending with his seventeen-year appointment as chief architect of Saint Peter's Basilica at the Vatican. The chapters relate Michelangelo's compositional

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drawings, sketches, life studies, and full-scale cartoons to his major commissions—such as the ceiling frescoes and the Last Judgment in the Sistine Chapel, the church of San Lorenzo and its New Sacristy (Medici Chapel) in Florence, and Saint Peter's—offering fresh insights into his creative process. Also explored are Michelangelo's influential role as a master and teacher of disegno, his literary and spiritual interests, and the virtuoso drawings he made as gifts for intimate friends, such as the nobleman Tommaso de' Cavalieri and Vittoria Colonna, the marchesa of Pescara. Complementing Bambach's text are thematic essays by leading authorities on the art of Michelangelo. Meticulously researched, compellingly argued, and richly illustrated, this book is a major contribution to our understanding of this timeless artist. 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.

Experience Vittoria Colonna the female genius of Italian Renaissance live in her presence!

Mary Magdalene, Iconographic Studies from the Middle Ages to the Baroque examines the iconographic inventions in Magdalene imagery and the contextual factors that shaped her representation in visual art from the fourteenth to the seventeenth centuries.

A Companion to Vittoria Colonna

The untold story of Michelangelo's final decades—and his transformation into the master architect of St. Peter's Basilica As he entered his seventies, Michelangelo despaired that his productive years were over. Anguished by the death of friends and discouraged by the loss of commissions to younger artists, this supreme Renaissance painter and sculptor began carving his own tomb. It was at this unlikely moment that Michelangelo was given charge of the most ambitious and daunting project of his long creative life—the design and construction of St. Peter's Basilica. In this richly illustrated book, William Wallace tells for the first time the full story of Michelangelo's final two decades—and of how the artist transformed himself into one of the greatest architects of the Renaissance.

Sebastiano del Piombo (c.1485-1547) was a close associate and rival of the central artistic figures of the High Renaissance, notably Michelangelo and Raphael. After the death of Raphael and the departure of Michelangelo from Rome, Sebastiano became the dominant artistic personality in the city. Despite being one of most significant artistic figures of the period, he remains the last artist of major importance in the western canon about whom no recent work has been published in English. In this study, Piers Baker-Bates approaches Sebastiano's career through analysis of the patrons he attracted following his arrival at Rome. The first half of the book concentrates on Sebastiano's network of patrons, predominantly Italian, who had strong factional ties to the

Imperial camp; the second half discusses Sebastiano's relationship with his principal Spanish patrons. Sebastiano is a leading example of a transcultural artist in the sixteenth century and his relationship with Spain was fundamental to the development of his career. The author investigates the domination of Sebastiano's career by patrons who had geographically different origins, but who were all members of a wider network of Imperial loyalties. Thus Baker-Bates removes Sebastiano from the shadow of his contemporaries, bringing him to life for the reader as an artistic personality in his own right. Baker-Bates' characterization of the Rome in which Sebastiano made his career differs from previous scholarly accounts, and he describes how Sebastiano was ideally suited to flourish in the environment he depicts. Sebastiano del Piombo and the World of Spanish Rome thus re-appraises not only Sebastiano's place in the canon of Renaissance art but, using him as a lens, also the cultural worlds of Early Modern Italy and Spain in which he operated.

The artistic genius of Michelangelo (1475-1564) is beyond question. One of the most important figures in the history of art, his monumental paintings in the Sistine Chapel, his sculpture David in Florence, and his Pietà at St. Peter's Basilica in Rome are among the greatest human achievements of all time and remain the most visited and admired works of art in the world. Michelangelo's life has been the subject of many biographies over the centuries, but it was not until the appearance of John Addington Symonds's *The Life of Michelangelo Buonarroti*, in 1893, that a biographer had complete access to the artist's family archives. The Buonarroti archives were to be available to the public with the passing of the last family member, but even when that event occurred, in 1858, material from the archives remained closely guarded and only fragments emerged through the hands of family friends. The Italian government, predisposed to Symonds for his impeccable scholarship of Renaissance art, gave Symonds full access to the Buonarroti archives in the 1880s, the first independent scholar so honored. With the ability to consult the massive amount of material in the archives, Symonds produced the first documented, and considered by many still to be the best, biography of Michelangelo. Symonds's expertise as a historian and critic gives added depth to this biography, and it is here that the public first learned that translations of Michelangelo's poetry had been altered to opaque the artist's sexuality. Yet this great work, the last of Symonds's life, has largely been forgotten by students of Michelangelo. In this new edition, the first in more than fifty years, preeminent art historian Creighton E. Gilbert reintroduces Symonds's masterful study of Michelangelo to a new audience through a discussion of the historical context in which the biography appeared, a biographical sketch of Symonds, an openly gay man who worked rigorously to evaluate and promote the contributions of gay artists and scholars to mainstream life, and concludes with an appreciation of *The Life of Michelangelo Buonarroti*, for its scholarly and literary merits, as an account of the most brilliant painter and sculptor of the Italian Renaissance.

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