

Michelangelo Howard Hibbard Penguin Books 1985

A new title in the successful Lives of the Artists series, which offers illuminating, and often intimate, accounts of iconic artists as viewed by their contemporaries. The most notorious Italian painter of his day, Michelangelo Merisi da Caravaggio (1571–1610) forever altered the course of Western painting with his artistic ingenuity and audacity. This volume presents the most important early biographies of his life: an account by his doctor, Giulio Mancini; another by one of his artistic rivals, Giovanni Baglione; and a later profile by Giovanni Pietro Bellori that demonstrates how Caravaggio's impact was felt in seventeenth-century Italy. Together, these accounts have provided almost everything that is known of this enigmatic figure.

"From 1501 to 1505, Leonardo da Vinci and Michelangelo Buonarroti both lived and worked in Florence. Leonardo was a charming, handsome fifty year-old at the peak of his career. Michelangelo was a temperamental sculptor in his mid-twenties, desperate to make a name for himself. The two despise each other."--Front jacket flap.

Sculptor and architect Bernini was the virtual creator and greatest exponent of Baroque in 17th century Italy. He has left his greatest mark on Rome where Papal patronage provided him with enormous architectural commissions.

In this masterly, Howard Hibbard relates Michelangelo's art to his life and to the times in which he lived, relying on the earliest biographies and the latest scholarly research as well as on Michelangelo's own letters and poems. What emerges is both a perspective appraisal of his work and a revealing life history of the man who was arguably the greatest artist of all time.

Since antiquity, religious beliefs and practices have inspired many of the world's greatest works of art. These masterworks have, in turn, fueled the imaginations of fashion designers in the 20th and 21st centuries, yielding some of the most innovative creations in the history of fashion. *Heavenly Bodies: Fashion and the Catholic Imagination* explores fashion's complex and often controversial relationship with Catholicism by examining the role of spirituality and religion in contemporary culture. This two-volume publication connects significant religious art and artifacts to their sartorial expressions. One volume features images of rarely seen objects from the Vatican—ecclesiastical garments and accessories—while the other focuses on fashions by designers such as Cristobal Balenciaga, Domenico Dolce and Stefano Gabbana, John Galliano, Jean Paul Gaultier, Madame Grès, Christian Lacroix, Karl Lagerfeld, Jeanne Lanvin, Claire McCardell, Thierry Mugler, Elsa Schiaparelli, and Gianni Versace. Essays by art historians and leading religious authorities provide perspective on how dress manifests—or subverts—Catholic values and ideology.

This volume is the first in-depth analysis of how infirm bodies were represented in Italy from c. 1400 to 1650. Through original contributions and methodologies, it addresses the fundamental yet undiscussed relationship between images and representations in medical, religious, and literary texts. Looking beyond the modern category of 'disease' and viewing infirmity in Galenic humoral terms, each chapter explores which infirmities were depicted in visual culture, in what context, why, and when. By exploring the works of artists such as Caravaggio, Leonardo, and Michelangelo, this study considers the idealized body altered by diseases, including leprosy, plague, goitre, and cancer. In doing so, the relationship between medical treatment and the depiction of infirmities

through miracle cures is also revealed. The broad chronological approach demonstrates how and why such representations change, both over time and across different forms of media. Collectively, the chapters explain how the development of knowledge of the workings and structure of the body was reflected in changed ideas and representations of the metaphorical, allegorical, and symbolic meanings of infirmity and disease. The interdisciplinary approach makes this study the perfect resource for both students and specialists of the history of art, medicine and religion, and social and intellectual history across Renaissance Europe.

The renowned Italian painter Michelangelo Merisi da Caravaggio (1571-1610) established his career in Catholic Rome, making paintings that placed particular importance on sacred relics and the glorification of martyred saints. Beginning with his early works, Caravaggio was intensely engaged with the physical world. He not only interrogated appearances but also experimented with the paint's material nature. Caravaggio's *Pitiful Relics* explores how the artist's commitment to materiality served and ultimately challenged the Counter Reformation church's interests. In his first ecclesiastical commission, Caravaggio offered an unconventional representation of martyrdom that collapsed the borders between art, contemporary religious persecution, iconoclasm, and relics in early Christian catacombs. Yet his art controversially and eventually led to a criminal trial. After he had fled from Rome in disgrace, his major altarpiece depicting the death of the Virgin Mary, portraying her mortality rather than her sanctity, was removed. Caravaggio's materiality came into conflict with changing notions of the sacred; thereafter, the sacred object became a secular work of art, marking the displacement of the relic.

A distinctly queer presence permeates the history of the visual arts — from Michelangelo's David and homoerotic images on ancient Greek vases to Frida Kahlo's self-portraits and the photography of Claude Cahun and Robert Mapplethorpe. *The Queer Encyclopedia of the Visual Arts* is a comprehensive work showcasing the enormous contribution of gay, lesbian, bisexual, transgender, and queer artists to painting, drawing, photography, printmaking, sculpture, and architecture. International in scope, the volume includes overviews of the various periods in art history, from Classical Art to Contemporary Art and from African Art to Erotic and Pornographic Art; discussions of topics ranging from AIDS Activism in the Arts, Censorship in the Arts, and the Arts and Crafts Movement to Pulp Paperbacks and Their Covers; surveys of the representation of various subjects in the visual arts, from Androgyny to Vampires; and biographical entries on significant figures in the history of art, such as Andy Warhol, Keith Haring, El Greco, Leonardo da Vinci, David Hockney, Ruth Bernhard, Rosa Bonheur, Romaine Brooks, Simeon Solomon, and Nahum Zenil. Includes more than 100 illustrations and photographs.

This eighth volume in the *SEX LIVES* series gives pen portraits of great artists who painted nudes, such as Picasso, Gauguin, Leonardo, Michelangelo, Goya, Dali and Degas. The author questions whether they were using the excuse of emulating the artists of the ancient world simply in order to persuade young men and women to take their clothes off.

Michelangelo Painter, Sculptor, Architect Bernini. (Repr.). Penguin UK

This companion volume to a BBC series of the same name delves into eight famous pieces of art.

Analyzes the development of the art of the seventeenth-century Italian painter, Caravaggio, and discusses his life and personality

First published in 1986 to wide critical acclaim, *The Sexual Perspective* broke new ground by bringing together and discussing the painting, sculpture and photography of artists who were

gay/lesbian/queer/bisexual. The lavishly illustrated new edition discusses the greater lesbian visibility within the visual arts and artist's responses to the AIDS epidemic. Emmanuel Cooper places the art in its artistic, social and legal contexts, making it a vital contribution to current debates about art, gender, identity and sexuality.

Does a market economy encourage or discourage music, literature, and the visual arts? Do economic forces of supply and demand help or harm the pursuit of creativity? This book seeks to redress the current intellectual and popular balance and to encourage a more favorable attitude toward the commercialization of culture that we associate with modernity. Economist Tyler Cowen argues that the capitalist market economy is a vital but underappreciated institutional framework for supporting a plurality of co-existing artistic visions, providing a steady stream of new and satisfying creations, supporting both high and low culture, helping consumers and artists refine their tastes, and paying homage to the past by capturing, reproducing, and disseminating it. Contemporary culture, Cowen argues, is flourishing in its various manifestations, including the visual arts, literature, music, architecture, and the cinema. Successful high culture usually comes out of a healthy and prosperous popular culture. Shakespeare and Mozart were highly popular in their own time. Beethoven's later, less accessible music was made possible in part by his early popularity. Today, consumer demand ensures that archival blues recordings, a wide array of past and current symphonies, and this week's Top 40 hit sit side by side in the music megastore. High and low culture indeed complement each other. Cowen's philosophy of cultural optimism stands in opposition to the many varieties of cultural pessimism found among conservatives, neo-conservatives, the Frankfurt School, and some versions of the political correctness and multiculturalist movements, as well as historical figures, including Rousseau and Plato. He shows that even when contemporary culture is thriving, it appears degenerate, as evidenced by the widespread acceptance of pessimism. He ends by considering the reasons why cultural pessimism has such a powerful hold on intellectuals and opinion-makers.

Although Bernard Lonergan is known primarily for his cognitional theory and theological methodology, he long sought to formulate a modern philosophy of history free of progressive and Marxist biases. Yet he never addressed this in any single work, and his reflections on the subject are scattered in various writings. In this pioneering work, Thomas McPartland shows how Lonergan's overall philosophical position offers a fresh and comprehensive basis for considering historiography. Taking Lonergan's philosophy of historical existence into the realm of an epistemological philosophy of history, he demonstrates how the philosopher's approach builds on the actual performance of historians and, as a result, integrates the insights of historical specialists into a framework of functional complementarity. McPartland draws on all of Lonergan's philosophical writing—as well as on the vast literature of historiography—to detail Lonergan's notions of historical method, historical objectivity, and historical knowledge. Along the way, he explains what Lonergan means by hermeneutics; by historical description, explanation, ideal-types, and narrative; by evaluative and dialectical analyses; and how these elements are all functionally related to each other. He also delineates the defining features of psychohistory, cultural history, intellectual history, history of ideas, and history of philosophy, indicating how these disciplines play complementary roles in the critical encounter with the past. Ultimately, McPartland argues that Lonergan has established the principles of a historical discipline—the history of consciousness—that weaves together a philosophy of consciousness with rigorous historical research to grasp long-term trends resulting from “differentiations of consciousness.” His work offers a distinct perspective on historical method that takes

historical objectivity seriously while providing new insight into the thought of this important philosopher.

Recounts Michelangelo's creation of his masterpiece, the ceiling of the Sistine Chapel, from his commission from Pope Julius II, through the artist's four years of work, to the final acclaim at the paintings' 1512 unveiling.

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.

In 1624 Pope Urban VIII appointed Marcello Sacchetti depositary general and secret treasurer of the Apostolic Chamber, and Giulio Sacchetti bishop of Gravina. Urban later gave Marcello the lease on the alum mines of Tolfa and raised Giulio to the cardinalate. To assert their new power, the Sacchetti began commissioning works of art. Marcello discovered and promoted leading Baroque masters, such as Pietro da Cortona and Nicolas Poussin, while Giulio purchased works from previous generations. In the eighteenth century, Pope Benedict XIV bought the collection and housed it in the Capitoline Museum, where it is now a substantial portion of the collection. By focusing on the relationship between the artists in service and the Sacchetti, this study expands our knowledge of the artists and the complexity of the processes of agency in the fulfillment of commissions. In so doing, it underlines how the Sacchetti used art to proclaim a certain public image and to promote Cardinal Giulio as a candidate to the papal throne.

What is the theological significance of art? Why has the Church always encouraged the arts? What is so profoundly human about the arts? In *A Wounded Innocence* Alejandro R. Garcia-Rivera answers these questions in a series of sketches that are mixed spiritual and theological reflections on various works of art written in a poetic style. These reflections explore the relationship between the multi-dimensional spiritual and the arts. The first sketch, - *The Beginning of Art*, - introduces the rest that go on to explore further the human, artistic, and theological implications of a wounded innocence. Each sketch - reflects on a particular human work of art. Some are conventional works of art. Others may never find their way into a museum but, then, that is one of the implications coming out of this book. A museum does not define what a work of art is, its human depth does. In these deeply studied yet spiritually written reflections on each work of art, it is hoped that the reader will find his and her own creative depth described, perhaps even revealed. *A Wounded Innocence* is both inspiring and informative. Readers will learn about art, spirituality, and theology, and will find themselves inspired to look at works of art, and even to produce a work of art. It sets a new way of doing theology that is at the same time spiritual. More importantly, Garcia-Rivera describes a theology of art. Chapters are *The Beginning of Art*, - *The End of Art*, - *Human Freedom and Artistic Creativity*, - *Heaven-with-Us*, - *The Human Aspect of Atonement*, - *The Tyger and the Lamb*, - and *A Wounded Innocence*. - Includes black and white art. Alejandro R. Garcia-Rivera, PhD, is associate professor of

systematic theology at the Jesuit School of Theology at Berkeley. The author of numerous articles, he also wrote a Catholic Press Association award-winning book on theology and aesthetics titled *The Community of the Beautiful* (The Liturgical Press). "This volume outlines a Christian theology that takes worship as its basic framework, as the occasion of not only approach toward God in piety but also separation from God in sin. Drawing on Luther, Calvin, and especially Karl Barth, Matthew Myer Boulton builds a Reformed liturgical theology, maintaining that the God of Jesus Christ is a "God against religion," one who saves human beings from religion by entering it, transforming it, and ultimately ending it."--BOOK JACKET.

After the Counter-Reformation, the Papal State of Bologna became a hub for the flourishing of female artistic talent. The eighteenth-century biographer Luigi Crespi recorded over twenty-eight women artists working in the city, although many of these, until recently, were ignored by modern art criticism, despite the fame they attained during their lifetimes. What were the factors that contributed to Bologna's unique confluence of women with art, science, and religion? *The Devout Hand* explores the work of two generations of Italian women artists in Bologna, from Lavinia Fontana (1552–1614), whose career emerged during the aftermath of the Counter Reformation, to her brilliant successor, Elisabetta Sirani (1638–1665), who organized the first school for women artists. Patricia Rocco further sheds light on Sirani's students and colleagues, including the little-known engraver Veronica Fontana and the innovative but understudied etcher Giuseppe Maria Mitelli. Combining analysis of iconography, patronage, gender, and reception studies, Rocco integrates painting, popular prints, book illustration, and embroidery to open a wider lens onto the relationship between women, virtue, and the visual arts during a period of religious crisis and reform. A reminder of the lasting power of images, *The Devout Hand* highlights women's active role in sixteenth- and seventeenth-century Christian reform and artistic production. This volume covers the major artistic and architectural masterpieces produced in Rome from antiquity up to the present day. It particularly considers art in ancient Rome, the Early Christian period, the Middle Ages, and the Renaissance and Baroque periods, as well as more recent artistic productions. As such, it highlights the ongoing evolution of art in Rome. Its fifteen chapters are organized topographically with each corresponding to a specific area of Rome and exploring sites and monuments within that location. Whenever possible, the chapters are also arranged chronologically. Therefore, many of the ancient monuments are examined in the beginning chapters, and then subsequent sections move chronologically through the Early Christian period, the Middle Ages, and the Renaissance, the Baroque, and modern periods. With its engaging and informative writing, the volume will enhance students' knowledge of Rome, allowing them to get as much out of their study abroad experience as possible. In addition, *Art in Rome* will appeal to scholars and erudite travelers, who want to extensively explore the many artistic monuments of Rome.

Places the arts of the High Renaissance in their social, religious, political and economic context.

The rivalry between the brilliant seventeenth-century Italian architects Gianlorenzo Bernini and Francesco Borromini is the stuff of legend. Enormously talented and ambitious artists, they met as contemporaries in the building yards of St. Peter's in Rome, became the greatest architects of their era by designing some of the most

beautiful buildings in the world, and ended their lives as bitter enemies. Engrossing and impeccably researched, full of dramatic tension and breathtaking insight, *The Genius in the Design* is the remarkable tale of how two extraordinary visionaries schemed and maneuvered to get the better of each other and, in the process, created the spectacular Roman cityscape of today.

This book is not just for atheists but for antitheists—for people who celebrated the writing of Christopher Hitchens and miss his voice. Making the provocative assertion that the entire enterprise of organized religion is a thing for which the world and our species would have been better without, *Oh, Your God!* follows in the footsteps of the material observations of Lucretius, Epicurus, and Democritus and the more recent antitheistic arguments of Christopher Hitchens and Richard Dawkins. Drawing from timeless philosophers, modern debates, historical events, and current social climates, Joshua Kelly illustrates the shameful and debilitating damage religion has caused—and continues to cause—whether to our psyches, our bodies, our societies, or our world. Citing the murders of Nigeria's "witch children," the subversion of sexual emancipation, the tethers of slavery, the attacks of September 11, the pseudomorality of monotheistic mythology, the subjugation of women, and much more, he provides an abundance of damning evidence to back up his claims. Only by acknowledging and grappling with the real and potential dangers of religion, he argues, will we be able to thrive and develop as a species.

"In recent years the topic of beauty has come into increasing prominence in a number of fields, including theology. This book explores several aspects of the relation between theology and aesthetics in both the pastoral and academic realms. The underlying motif of the book is that beauty is a means of divine revelation and that art is the human mediation that both enables and limits its revelatory power. Using examples from music, pictorial art and rhetoric, the five chapters explore different aspects of the ways that art enters into theology and theology into art, both in pastoral practice (for example, liturgical music, sacred art and preaching) and in the realm of systematic reflection, where, the author contends, art must be recognized as a genuine theological text." "The central chapters are followed by a discography of illustrative musical works and lists of Internet sites of sacred art and art history resources that will complement the text."--BOOK JACKET. Title Summary field provided by Blackwell North America, Inc.

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Focuses on characteristic Italian towns, landscapes, architecture, interiors, gardens, and detail work

"The brilliantly expressive clay models created by Gian Lorenzo Bernini (1598-1680) as "sketches" for his works in marble offer extraordinary insights into his creative imagination. Although long admired, the terracotta models have never been the subject of such detailed examination. This publication presents a wealth of new discoveries (including evidence of the artist's fingerprints imprinted on the clay), resolving lingering issues of attribution while giving readers a vivid sense of how the artist and his assistants fulfilled a steady stream of monumental commissions. Essays describe Bernini's education as a modeler; his approach to preparatory drawings; his use of assistants; and the response to his models by 17th-century collectors. Extensive research by conservators and art historians explores the different types of models created in Bernini's workshop. Richly illustrated, *Bernini* transforms our understanding

of the sculptor and his distinctive and fascinating working methods."--Publisher's website.

Profiles the whirlwind life of the famed Italian sculptor who is known for his artistic and architectural contributions to the city of Rome.

What made art modern? What is modern art? *The Legends of the Modern* demystifies the ideas and "legends" that have shaped our appreciation of modern art and literature. Beginning with an examination of the early modern artists Shakespeare, Michelangelo, and Cervantes, Didier Maleuvre demonstrates how many of the foundational works of modern culture were born not from the legendry of expressive freedom, originality, creativity, subversion, or spiritual profundity but out of unease with these ideas. This ambivalence toward the modern has lain at the heart of artistic modernity from the late Renaissance onward, and the arts have since then shown both exhilaration and disappointment with their own creative power. *The Legends of the Modern* lays bare the many contradictions that pull at the fabric of modernity and demonstrates that modern art's dissatisfaction with modernity is in fact a vital facet of this cultural period.

As a colossal statue takes shape in Renaissance Florence, the lives of a master sculptor and a struggling painter become stunningly intertwined. Florence, 1500. Fresco painter Jacopo Torini longs to make his mark in the world. But while his peers enjoy prestigious commissions, his meager painting jobs are all earmarked to pay down gambling debts. When Jacopo hears of a competition to create Florence's greatest sculpture, he pins all his hopes on a collaboration with his boyhood companion, Michelangelo Buonarroti. But will the frustrated artist ever emerge from the shadow of his singularly gifted friend? From the author of *THE PAINTER'S APPRENTICE* and *THE GONDOLA MAKER* comes a gorgeously crafted, immersive tale of Renaissance Italy. Based on a true story.

The fame and influence of Michelangelo Buonarroti (1475–1564) were as immediate as they were unprecedented. It is not surprising, therefore, that he was the only living artist Giorgio Vasari included in the first edition of *Lives of the Most Excellent Painters, Sculptors and Architects*, published in 1550. Revised and expanded in 1568, Vasari's monumental work comprises more than two hundred biographies; for centuries it has been recognized as a seminal text in art history and one of the most important sources on the Italian Renaissance. Vasari's biography of Michelangelo, the longest in his *Lives*, presents Michelangelo's oeuvre as the culminating achievement of Renaissance painting, sculpture, and architecture. He tells the grand story of the artist's expansive career, profiling his working habits; describing the creation of countless masterpieces, from the *David* to the Sistine Chapel ceiling; and illuminating his relationships with popes and other illustrious patrons. A lifelong friend, Vasari also quotes generously from the correspondence between the two men; the narrative is further enhanced by an abundance of colorful anecdotes. The volume's forty-two illustrations convey the range and richness of Michelangelo's art. An introduction by the scholar David Hemsoll traces the textual development of Vasari's *Lives* and situates his biography of Michelangelo in the broader context of Renaissance art history.

At thirty one, Michelangelo was considered the finest artist in Italy, perhaps the world; long before he died at almost 90 he was widely believed to be the greatest sculptor or painter who had ever lived (and, by his enemies, to be an arrogant, uncouth, swindling miser). For decade after decade, he worked near the dynamic centre of events: the

vortex at which European history was changing from Renaissance to Counter Reformation. Few of his works - including the huge frescoes of the Sistine Chapel Ceiling, the marble giant David and the Last Judgment - were small or easy to accomplish. Like a hero of classical mythology - such as Hercules, whose statue he carved in his youth - he was subject to constant trials and labours. In Michelangelo Martin Gayford describes what it felt like to be Michelangelo Buonarroti, and how he transformed forever our notion of what an artist could be.

At the turn of the 16th century, Italy was a turbulent territory made up of independent states, each at war with or intriguing against its neighbor. There were the proud, cultivated, and degenerate Sforzas in Milan, and in Rome, the corrupt Spanish family of the Borgia whose head, Rodrigo, ascended to St Peter's throne as Pope Alexander VI. In Florence, a golden age of culture and sophistication ended with the death of the greatest of the Medici family, Lorenzo the Magnificent, giving way to an era of uncertainty, cruelty, and religious fundamentalism. In the midst of this turmoil, there existed the greatest concentration of artists that Europe has ever known. Influenced by the rediscovery of the ancient cultures of Greece and Rome, artists and thinkers such as Botticelli and da Vinci threw off the shackles of the Middle Ages to produce one of the most creative periods in history - the Renaissance. This is the story of twelve years when war, plague, famine, and chaos made their mark on a volatile Italy, and when a young, erratic genius, Michelangelo Buonarroti, made his first great statue - the David. It was to become a symbol not only of the independence and defiance of the city of Florence but also of the tortured soul who created it. Anton Gill's *Il Gigante* is a wonderful history of the artist, his times, and one of his most magnificent works. Sigmund Freud's collection of Egyptian, Greek and Roman antiquities is one of the art world's best-kept secrets. Over a forty year period he amassed an extraordinary array of nearly three thousand statues, vases, reliefs, busts, rings and prints. For Freud, psychoanalysis and his art collection developed together in a symbiotic, nourishing relationship, each informing and enriching the other. Freud used myth to illustrate controversial theories like the Oedipus complex, situating ancient symbolism in a modern context. He explored the archaeology of the mind, unearthing his patients' dreams and memories while creating a personal museum of ancient treasure. Freud compared the process to analysis, where he, "cleared away material, layer by layer", to the technique of excavating a buried city. To create a portrait of Freud the art collector, Janine Burke builds a vibrant, richly detailed and intimate image of his life and times, tracing Freud's taste for beautiful things back to his earliest years. The Sphinx on the Table is set against the glittering, decadent, backdrop of fin-de-siecle Vienna where an artistic flowering took place in painting, theater, writing and architecture.

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