

CULTURES, BELIEFS & TRADITIONS * BRILL

Creating the "Divine" Artist

From Dante to Michelangelo

Patricia A. Emison



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Creating The Divine Artist From Dante To Michelangelo

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Creating The Divine Artist From Dante To Michelangelo:

Creating the "Divine" Artist Patricia A. Emison, 2004 An investigation of why Michelangelo first and then many other Renaissance artists and works were called divine by contemporaries this study ranges from fourteenth century praise of Dante to a variety of sixteenth century habits of courtly compliment *Creating the "Divine" Artist*, 2004 Turning a skeptical eye on the idea that Renaissance artists were widely believed to be as utterly admirable as Vasari claimed this book re opens the question of why artists were praised and by whom and specifically why the language of divinity was invoked a practice the ancients did not license The epithet divino is examined in the context of claims to liberal arts status and to analogy with poets musicians and other uomini famossi The reputations of Michelangelo and Brunelleschi are compared not only with each other but with those of Dante and Ariosto of Aretino and of the ubiquitous beloved of the sonnet tradition Nineteenth century reformulations of the idea of Renaissance artistic divinity are treated in the epilogue and twentieth century treatments of the idea of artistic ingegno in an appendix Creating the "Divine" Artist: From Dante to Michelangelo Patricia

Emison, 2004-05-01 Turning a skeptical eye on the idea that Renaissance artists were widely believed to be as utterly admirable as Vasari claimed this book re opens the question of why artists were praised and by whom and specifically why the language of divinity was invoked a practice the ancients did not license The epithet divino is examined in the context of claims to liberal arts status and to analogy with poets musicians and other uomini famossi The reputations of Michelangelo and Brunelleschi are compared not only with each other but with those of Dante and Ariosto of Aretino and of the ubiquitous beloved of the sonnet tradition Nineteenth century reformulations of the idea of Renaissance artistic divinity are treated in the epilogue and twentieth century treatments of the idea of artistic ingegno in an appendix **Creating the "divine"**

artist Patricia A. Emison, 2004 Depicting Dante in Anglo-Italian Literary and Visual Arts Christoph Lehner, 2017-05-11 In the course of 750 years Dante Alighieri has been made into a universally important icon deeply engrained in the world's cultural memory This book examines key stages of Dante's appropriation in Western cultural history by exploring the intermedial relationship between Dante's *Divina Commedia* the tradition of his iconography and selected historical literary and artistic responses from British artists in the 19th and 20th centuries The images and iconographies created out of Dantean appropriations almost always centre around the triad of allegory authority and authenticity These three important aspects of revisiting Dante are found in the Dantean image fostered in Florence in the 14th and 15th centuries and feature prominently in the works of Dante Gabriel Rossetti T S Eliot and Tom Phillips Their appropriation of Dante represents landmarks in the productive reception of the Florentine and is invariably linked to a tradition of Dante studies established in Britain during the middle of the 19th century For Dante Gabriel Rossetti the Florentine provides a model for Victorian Dantean self-fashioning and becomes an allegory of authenticity and morality For T S Eliot Dante represents the voice of literary authority in Modernist poetry and serves as the allegory of a visionary European author For Tom Phillips the

engagement with Dante and his text represents an intertextual and intermedial endeavour which provides him with a rich cultural tapestry of art thought and ideas on the Western world. The main focus of this study therefore is on how Dante's image was fixed in the first 200 years of his appropriation in Florence, how fruitfully the Dantean images and his text have been taken up and used for creative and intellectual production in Britain over the course of the past centuries and what moral literary or political messages they continue to convey.

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.

The Shaping of Art History: Meditations on a Discipline, **Architectural Invention in Renaissance Rome** Yvonne Elet, 2018-01-11 Villa Madama, Raphael's late masterwork of architecture, landscape and decoration for the Medici popes, is a paradigm of the Renaissance villa. The creation of this important unfinished complex provides a remarkable case study for the nature of architectural invention. Drawing on little-known poetry describing the villa while it was on the drawing board as well as ground plans, letters and antiquities once installed there, Yvonne Elet reveals the design process to have been a dynamic collaborative effort involving humanists as well as architects. She explores design as a self-reflexive process and the dialectic of text and architectural form, illuminating the relation of word and image in Renaissance architectural practice. Her revisionist account of architectural design as a process engaging different systems of knowledge, visual and verbal, has important implications for the relation of architecture and language, meaning in architecture and the translation of idea into form.

Reading Dante in Renaissance Italy Simon Gilson, 2018-02-15 Examines Dante's reception in the culture and criticism of Renaissance Italy with a particular focus on Florence and Venice.

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.

Andrea del Sarto: Splendor and

Renewal in the Renaissance Altarpiece Steven J. Cody, 2020-08-25 Over the course of his career Andrea del Sarto 1486 1530 created altarpieces rich in theological complexity elegant in formal execution and dazzlingly brilliant in chromatic impact This book investigates the spiritual dimensions of those works focusing on six highly significant panels According to Steven J Cody the beauty and splendor of Andrea s paintings speak to a profound engagement with Christian theories of spiritual renewal an engagement that only intensified as Andrea matured into one of the most admired artists of his time From this perspective Andrea del Sarto Splendor and Renewal in the Renaissance Altarpiece not only shines new light on a painter who has long deserved more scholarly attention it also offers up fresh insights regarding the Renaissance altarpiece itself

Writers' Houses and the Making of Memory Harald Hendrix, 2012-08-06 This innovative new book examines the ways in which writers houses contribute to the making of memory It shows that houses built or inhabited by poets and novelists both reflect and construct the author s private and artistic persona it also demonstrates how this materialized process of self fashioning is subsequently appropriated within various strategies and policies of cultural memory

A Companion to Renaissance and Baroque Art Babette Bohn, James M. Saslow, 2012-01-02 A Companion to Renaissance and Baroque Art provides a diverse fresh collection of accessible comprehensive essays addressing key issues for European art produced between 1300 and 1700 a period that might be termed the beginning of modern history Presents a collection of original in depth essays from art experts that address various aspects of European visual arts produced from circa 1300 to 1700 Divided into five broad conceptual headings Social Historical Factors in Artistic Production Creative Process and Social Stature of the Artist The Object Art as Material Culture The Message Subjects and Meanings and The Viewer the Critic and the Historian Reception and Interpretation as Cultural Discourse Covers many topics not typically included in collections of this nature such as Judaism and the arts architectural treatises the global Renaissance in arts the new natural sciences and the arts art and religion and gender and sexuality Features essays on the arts of the domestic life sexuality and gender and the art and production of tapestries conservation technology and the metaphor of theater Focuses on Western and Central Europe and that territory s interactions with neighboring civilizations and distant discoveries Includes illustrations as well as links to images not included in the book

The Agency of Female Typology in Italian Renaissance Paintings Edward J. Olszewski, 2023-06-30 This study employs cognitive theory as a heuristic framework to interrogate the agency of female types in select Italian Renaissance paintings with emphasis on Venus Medusa the Amazon Boccaccio s Lady Fiammetta Cleopatra Susanna the Magdalene and the Madonna The study disrupts assumptions about the identity of sitters and readings of paintings as it challenges paradigms of female representation It interrogates why certain paintings were crafted by whom and for whom Works are placed in the context of meta painting with stress on the cognitive decisions negotiated between patron and artist The ludic aspects of several paintings are examined with a fine grain semiotic approach to expand their iconographies Psychoanalytic readings are unpacked based on the flawed mythological metaphors and incomplete clinical

studies of Sigmund Freud's theorizing The rubric of female agency is deliberately selected to unify popular but enigmatic master paintings of disparate subjects **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 **The Traveling Artist in the Italian Renaissance** David Young Kim, 2014-12-23 This important and innovative book examines artists mobility as a critical aspect of Italian Renaissance art It is well known that many eminent artists such as Cimabue Giotto Donatello Lotto Michelangelo Raphael and Titian traveled This book is the first to consider the sixteenth century literary descriptions of their journeys in relation to the larger Renaissance discourse concerning mobility geography the act of creation and selfhood David Young Kim carefully explores relevant themes in Giorgio Vasari's monumental Lives of the Artists in particular how style was understood to register an artist's encounter with place Through new readings of critical ideas long standing regional prejudices and entire biographies The Traveling Artist in the Italian Renaissance provides a groundbreaking case for the significance of mobility in the interpretation of art and the wider discipline of art history The Artist as Reader: On Education and Non-Education of Early Modern Artists , 2012-12-03 Reading is apparently the greatest proof of refinement when viewed within the context of the social climb of the visual artist It is only as reader that the artist can participate in the exclusive culture of clerics humanists rulers and courtiers How did it come about that such a figure was integrated into the general history of knowledge context of research on the early modern period in order to outline what artists reading specifically entails Based on the history of knowledge the contributions to this volume will then correspondingly elucidate various aspects of how in the early modern period artists education knowledge reading and libraries were related to the ways in which they presented themselves The volume endeavours at long last to go beyond merely publishing inventories by investigating the problem of artists libraries with a fundamentally stronger emphasis on a discourse analytical and history of knowledge approach Contributors include Rainer Bayreuther Maria Berbara C cile Beuzelin Heiko Damm Annette de Vries Kelly Donahue Wallace Angela Dressen Lex Hermans Eckhard Leuschner Alexander Marr Martin Papenbrock Tico Seifert Eva Struhel Michael Thimann Huub van der Linden Elsje van Kessel Iris Wenderholm and Claus Zittel Early Modern Art Theory. Visual Culture and Ideology, 1400-1700 James Hutson, 2016-03 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 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

Music and Visual Culture in Renaissance Italy Chriscinda Henry, Tim Shephard, 2023-05-24 The chapters in this volume explore the relationship between music and art in Italy across the long sixteenth century considering an era when music making was both a subject of Italian painting and a central metaphor in treatises on the arts Beginning in the fifteenth century transformations emerge in the depiction of music within visual arts the conceptualization of music in ethics and poetics and in the practice of musical harmony This book brings together contributors from across musicology and art history to consider the trajectories of these changes and the connections between them both in theory and in the practices of everyday life In sixteen chapters the contributors blend iconographic analysis with a wider range of approaches investigate the discourse surrounding the arts and draw on both social art history and the material turn in Renaissance studies They address not only paintings and sculpture but also a wide range of visual media and domestic objects from instruments to tableware to reveal a rich varied and sometimes tumultuous exchange among musical and visual arts and ideas Enriching our understanding of the subtle intersections between visual material and musical arts across the long Renaissance this book offers new insights for scholars of music art and cultural history Chapter 15 and Chapter 11 of this book is freely available as a downloadable Open Access PDF at <http://www.taylorfrancis.com> under a Creative Commons Attribution Non Commercial No Derivatives CC BY NC ND 4.0 license

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