

Michelangelo Il David Ediz Illustrata

The volume begins with overviews of Michelangelo's life and work and contains more focused essays on the artist's political thought and his chief biographers, Ascanio Condivi and Giorgio Vasari. Other articles survey Michelangelo's early career and principal works, including the Rome "Piet," the "David," the "Doni Tondo," and his commission to paint the "Battle of Cascina" in competition with Leonardo da Vinci.

An exploration of the ways in which Michelangelo created himself.

OGGI IN ITALIA is an introductory Italian program featuring a balanced four-skills approach to language learning. OGGI includes various perspectives of Italian culture, ranging from its rich, historical legacy, to current changes affecting the country and culture. This allows students to practice the basics of the language and develop oral communication skills in a variety of contexts while

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Il rinascimento

*Oggi In Italia, Enhanced
Michelangelo*

Michelangelo, Florence, and the David 1492-1504

"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.

"The papers show that the response to the new style was without exception a very conscious one. In Siena and Venice it was simply rejected, whereas in Pesaro, Mantua, Rome and Fontainebleau it was transformed or attempts were made even to surpass it. In other cases, Florence in particular, the answer to the new Raphaelesque style was found by proposing a conspicuously Michelangelesque one instead."--BOOK JACKET.

A groundbreaking account of the role of writing in Michelangelo's art Michelangelo is best known for great artistic achievements such as the Sistine ceiling, the David, the Pietà, and

the dome of St. Peter's. Yet throughout his seventy-five year career, he was engaged in another artistic act that until now has been largely overlooked: he not only filled hundreds of sheets of paper with exquisite drawings, sketches, and doodles, but also, on fully a third of these sheets, composed his own words. Here we can read the artist's marginal notes to his most enduring masterpieces; workaday memos to assistants and pupils; poetry and letters; and achingly personal expressions of ambition and despair surely meant for nobody's eyes but his own. *Michelangelo: A Life on Paper* is the first book to examine this intriguing interplay of words and images, providing insight into his life and work as never before. This sumptuous volume brings together more than two hundred stunning, museum-quality reproductions of Michelangelo's most private papers, many in color. Accompanying them is Leonard Barkan's vivid narrative, which explains the important role the written word played in the artist's monumental public output. What emerges is a wealth of startling juxtapositions: perfectly inscribed sonnets and tantalizing fragments, such as "Have patience, love me, sufficient consolation"; careful notations listing money spent for chickens, oxen, and funeral rites for the artist's father; a beautiful drawing of a Madonna and child next to a mock love poem that begins, "You have a face sweeter than boiled grape juice, and a snail seems to have passed over it." Magnificently illustrated and superbly detailed, this book provides a rare and intimate look at how Michelangelo's artistic genius expressed itself in words as well as pictures.

Oil and Marble

Il David di Michelangelo

A Novel of Michelangelo's David

The Original Model Discovered

Accademia Gallery

Michelangelo's classic David is one of the world's most recognizable sculptures. In this book this timeless work is presented in an intriguing new light with breathtakingly original photographs and an insightful text which revisits the biblical story to rediscover David's personality, while reconstructing the milestones that marked Michelangelo's creation of this magnificent work.

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 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.

La Galleria dell'Accademia è conosciuta nel mondo come Museo di Michelangelo, per il gruppo dei Prigioni e il David collocato nella tribuna. Unica per la sua collezione di tavole a fondo d'oro, ospita numerosi dipinti a soggetto religioso di pittori della fine del Duecento, di contemporanei di Giotto quali Taddeo Gaddi, Bernardo Daddi e gli Orcagna, e di maestri tardogotici di spicco come Giovanni da Milano e Lorenzo Monaco. E' la guida ufficiale della Galleria dell'Accademia, nella versione in inglese: uno strumento assolutamente nuovo e una garanzia al servizio del visitatore. Nato

dalla collaborazione tra l'editore, la Soprintendenza e le direzioni dei musei, ogni volume è corredato da un ricco apparato illustrativo a colori, da tutte le informazioni utili sulla visita del museo ed è redatto dai migliori specialisti nel settore. Rappresenta cioè quanto di più attendibile e aggiornato si possa desiderare per una corretta visita alla Galleria dell'Accademia.

Michelangelo. Il David

Florentine History and Civic Identity

Lives of the Most Eminent Painters, Sculptors, and Architects

Michelangelo, Selected Scholarship in English: Life and early works

Michelangelo's Nose

'A wonderfully written story of art, but also of obsession, friendship and love - I absolutely adored this novel' Jillian Cantor, author of *The Lost Letter* and *In Another Time* 'Oh, my god, I love this book! Extraordinarily inventive, a beautifully written, literary tour-de-force - a delicious historical and artistic feast' John Ironmonger, author of *Not Forgetting the Whale* Listen to my history. My adventures are worth hearing. I have lived many lifetimes and been loved by emperors, kings and thieves. I have survived kidnap and assault. Revolution and two world wars. But this is also a love story. And the story of what we will do for those we love. In Leonardo da Vinci's studio, bursting with genius imagination, towering commissions and needling patrons, as well as discontented muses, friends and rivals, sits the painting of the Mona Lisa. For five

hundred tumultuous years, amid a whirlwind of power, money, intrigue, the portrait of Lisa del Giocondo is sought after and stolen. Over the centuries, few could hear her voice, but now she is ready to tell her own story, in her own words - a tale of rivalry, murder and heartbreak. Weaving through the years, she takes us from the dazzling world of Florentine studios to the French courts at Fontainebleau and Versailles, and into the Twentieth Century. I, Mona Lisa is a deliciously vivid, compulsive and illuminating story about the lost and forgotten women throughout history.

In recent years, art historians have begun to delve into the patronage, production and reception of sculptures-sculptors' workshop practices; practical, aesthetic, and esoteric considerations of material and materiality; and the meanings associated with materials and the makers of sculptures. This volume brings together some of the top scholars in the field, to investigate how sculptors in early modern Italy confronted such challenges as procurement of materials, their costs, shipping and transportation issues, and technical problems of materials, along with the meanings of the usage, hierarchies of materials, and processes of material acquisition and production. Contributors also explore the implications of these facets in terms of the intended and perceived meaning(s) for the viewer, patron, and/or artist. A highlight of the collection is the epilogue, an interview with a contemporary artist of large-scale stone sculpture, which reveals the similar challenges sculptors still encounter today as they procure, manufacture and transport their works.

Truly in a class of its own, *Young Michelangelo* is the most definitive and eye-opening study of the artist's early life to come along in a generation. In this compelling account, renowned art historian John Spike paints a vivid portrait of one of the world's greatest artists and the places and people—Lorenzo de' Medici, Leonardo, Machiavelli—that inspired and defined his early life and career. Spike's masterful text probes the thinking, evolution, and desires of a young man whose awareness of his exceptional talent never wavered. Michelangelo's complex personality is revealed through lively examinations of the *Pietà*, the *David*, and all other major works. Drawing on a rich background of Italian Renaissance politics and culture, Spike deftly navigates the fiery Florentine master's struggle to surpass da Vinci's artistic mastery, and his troubled relationships with Julius II and other key figures of the era.

The Translation of Raphael's Roman Style

Il Gigante

A Life in Six Masterpieces

Atti

Snowman with Benefits

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.

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.

In March, 1987, art historian Frederick Hartt announced the discovery of a small stucco torso which he believed to be Michelangelo's model for his famous "David." Hartt, the eminent Italian Renaissance scholar, recounts the commissioning of the David, Vasari's description of the model and Michelangelo's methods, and the inventorying of the model in the Medici apartments in the Palazzo Vecchio from the early sixteenth century until 1690, when a terrible fire swept the building. He reconstructs the probable chain of events that occurred after the fire, when the model, severely damaged, fell into the rubble and was lost for the next two centuries. This masterpiece of detection and deduction reads like a thriller.

Accademia Gallery. The Official Guide
Five Hundred Years

Michelangelo. David. Ediz. inglese
Michelangelo and the Pope's Ceiling
Bernini's Michelangelo

This book takes a new look at the interpretations of, and the historical information surrounding, Michelangelo's David. New documentary materials discovered by Rolf Bagemihl add to the early history of the stone block that became the David and provide an identity for the painted terracotta colossus that stood on the cathedral buttresses for which Michelangelo's statue was to be a companion. The David, with its placement at the Palazzo della Signoria, was deeply implicated in the civic history of Florence, where public nakedness played a ritual role in the military and in the political lives of its people. This book, then, places the David not only within the artistic history of Florence and its monuments but also within the popular culture of the period as well.

Una vera e propria monografia, interamente in inglese, per illustrare al grande pubblico tutto ciò che gli studi più aggiornati hanno svelato su Il David di Michelangelo. Il testo è corredato da numerose illustrazioni che scendono nei più analitici dettagli dell'opera. Segue una breve biografia dell'artista e una sintetica bibliografia aggiornata. Annotation Supplied by Informazioni Editoriali

CIAO! continues to set the standard for interactive, flexible introductory Italian instruction with its state-of-the-art online technology package. Not only is this course

entirely portable to accommodate the demands of a busy life, it features exciting new capabilities that allow students to share links, photos, and videos and to comment on those posted by their fellow classmates. The eighth edition is distinguished by several new resources and updates that promote the acquisition of Italian language and culture in accordance with the National Standards for Foreign Language Education.

Communicative goals are established at the start of each chapter to provide students with clearly defined objectives as they work through the content, while skill-building strategies and interactive activities help them achieve those goals. The all-new Regioni d'Italia section establishes a thematic thread that is maintained throughout the chapter and provides plenty of opportunities to make cross-cultural comparisons even within the regions of Italy itself. CIAO!'S fully-updated authentic readings, cultural snapshots, videos, and activities engage students in deeper exploration of the vibrant life of modern-day Italy and the country's rich cultural heritage. Each chapter ends with a thorough Ripasso to ensure student success. Now more than ever, CIAO! provides an all-in-one grammar and vocabulary program that allows students to communicate in Italian with confidence and gives them a unique cultural perspective on an ever-changing Italy.

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David by the Hand of Michelangelo

la scoperta del modello originale

Ciao!

Michelangelo's David

Florence, Michelangelo and the David, 1492-1504

A novel exploration of the threads of continuity, rivalry, and self-conscious borrowing that connect the Baroque innovator with his Renaissance paragon Gianlorenzo Bernini (1598–1680), like all ambitious artists, imitated eminent predecessors. What set him apart was his lifelong and multifaceted focus on Michelangelo Buonarroti—the master of the previous age. Bernini’s Michelangelo is the first comprehensive examination of Bernini’s persistent and wide-ranging imitation of Michelangelo’s canon (his art and its rules). Prevailing accounts submit that Michelangelo’s pervasive, yet controversial, example was overcome during Bernini’s time, when it was rejected as an advantageous model for enterprising artists. Carolina Mangone reconsiders this view, demonstrating how the Baroque innovator formulated his work by emulating his divisive Renaissance forebear’s oeuvre. Such imitation earned him the moniker “Michelangelo of his age.” Investigating Bernini’s “imitatio Buonarroti” in its extraordinary scope and variety, this book identifies principles that pervade his production over seven decades in papal Rome. Close analysis of religious sculptures, tomb monuments, architectural ornament, and the design of New Saint Peter’s reveals how Bernini approached Michelangelo’s art as a surprisingly flexible repertory of precepts and

forms that he reconciled—here with daring license, there with creative restraint—to the aesthetic, sacred, and theoretical imperatives of his own era. Situating Bernini's imitation in dialogue with that by other artists as well as with contemporaneous writings on

Michelangelo's art, Mangone repositions the Renaissance master in the artistic concerns of the Baroque from peripheral to pivotal. Without Michelangelo, there was no Bernini.

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 Torni 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.

From the acclaimed author of Brunelleschi's Dome and Leonardo and the Last Supper, the riveting story of how Michelangelo, against all odds, created the masterpiece that has ever since adorned the ceiling of the Sistine Chapel. In 1508, despite strong advice to the contrary, the powerful Pope Julius II commissioned Michelangelo Buonarroti to paint the ceiling of the newly restored Sistine Chapel in Rome. Despite having completed his masterful statue David

four years earlier, he had little experience as a painter, even less working in the delicate medium of fresco, and none with challenging curved surfaces such as the Sistine ceiling's vaults. The temperamental Michelangelo was himself reluctant: He stormed away from Rome, incurring Julius's wrath, before he was eventually persuaded to begin. Michelangelo and the Pope's Ceiling recounts the fascinating story of the four extraordinary years he spent laboring over the twelve thousand square feet of the vast ceiling, while war and the power politics and personal rivalries that abounded in Rome swirled around him. A panorama of illustrious figures intersected during this time-the brilliant young painter Raphael, with whom Michelangelo formed a rivalry; the fiery preacher Girolamo Savonarola and the great Dutch scholar Desiderius Erasmus; a youthful Martin Luther, who made his only trip to Rome at this time and was disgusted by the corruption all around him. Ross King blends these figures into a magnificent tapestry of day-to-day life on the ingenious Sistine scaffolding and outside in the upheaval of early-sixteenth-century Italy, while also offering uncommon insight into the connection between art and history.

Reproductions as Response in the Sixteenth Century

un capolavoro dopo il restauro

The Biography of Michelangelo's David

Accademia Gallery. The Official Guide. All of the Works

studi d'arte e dipoesia

Disperato di vincere una gara di pupazzi di neve nel vicinato, Trey fa tutto ciò che è in suo potere. Lui e il suo ragazzo, Landon, lavorano tutta la mattina per creare un pupazzo di neve che somigli al David di Michelangelo. Sfortunatamente, non tutto va per il verso giusto e i due si lasciano a causa dell'instancabile perfezionismo di Trey. Trovando difficile addormentarsi quel pomeriggio, Trey viene svegliato dal suono di qualcuno in casa sua. Scende al piano di sotto e scopre che il pupazzo di neve ha preso vita – ed è eccitato!

In this first in-depth study dedicated to the intriguing history of the translation of statues and reliefs into print, the essays in this volume reflect the printmakers' various approaches and challenges of translating antique or contemporary artworks, underlining their highly creative handling.

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Divine Draftsman and Designer

Young Michelangelo

The Giant

Making and Moving Sculpture in Early Modern Italy
From Marble to Flesh

"The life of perhaps the most famous, most revolutionary artist in history, told through the stories of six of his magnificent masterpieces"--

eDossier è una nuova collana di Art e Dossier. Un artista da leggere, un movimento da conoscere come un racconto, una raccolta di saggi agile, portatile e accessibile. Un testo dedicato al David di Michelangelo, ricco di informazioni sulla storia dell'opera e sul restauro che ha restituito splendore al capolavoro fiorentino. Nel sommario: La nascita di un mito, David a Firenze prima di Michelangelo, La storia del David, La moltiplicazione del David, Indagini, stato di conservazione e restauro.

About the author. A. Victor Coonin is James F. Ruffin Chair of Art at Rhodes College. He has received fellowships and grants from the Mellon, Kress, and Fullbright foundations and has served on committees for the Fullbright, National Endowment for the Humanities, and College Art Association. Author of numerous articles and editor of 2 books, this is his first monograph.

-- Publisher's website.

Sculpture in Print, 1480–1600

Michelangelo in Print

Il David Del Verrocchio

A Novel of Leonardo and Michelangelo

David