

The Life Of Michelangelo

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The poems have been rendered into vigorous contemporary English. A selection of Michelangelo's letters, many of them to important contemporaries such as Vasari and Duke Cosimo, is accompanied by the "Life" of the great artist written by his pupil Ascanio Condivi.

The Life of Michelangelo Getty Publications

Art historian Simonetta Carr draws on recent scholarship that challenges the traditional view of Michelangelo as a recluse. Readers will also learn about the complex and fluid era of the Italian Renaissance and how the times affected his life and work. Lavish photos, informative sidebars, a time line, glossary, and suggestions for further readings add value, while 21 hands-on activities help young readers identify with the artist and his work.

Much has been written about the paintings and sculptures of Michelangelo, arguably the greatest artist of the Renaissance. But what about the man? In this revealing look at the Florentine genius, acclaimed author George Bull traces the life and spiritual quest of Michelangelo, drawing a fuller portrait of the man himself. In all his work, Michelangelo impressed his contemporaries as a forceful personality, a divine genius endowed with *terribilità*, or intense emotional power. Often portrayed as a solitary and austere figure, he in fact enjoyed a wide range of friendships. And it is those whom he loved and hated, served or resisted, who are presented here-- from his family and fellow artists to the popes, nobles, and rulers of Europe. George Bull presents the life of Michelangelo in the round, bringing before the reader a towering genius whose versatility and originality are constantly being rediscovered.

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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.

You cannot stand underneath the masterwork that is the Sistine Chapel without considering the genius and painstaking work that went into its creation. Michelangelo Buonarroti never wanted to paint the Sistine Chapel, though. Appointed by the temperamental Julius II, Michelangelo believed the suspiciously large-scale project to be a plot for failure conspired by his rivals and the "Warrior Pope." After all, Michelangelo was not a painter—he was a sculptor. The noble artist reluctantly took on the daunting task that would damage his neck, back, and eyes (if you have ever strained to admire the real thing, you know). Andrew Graham-Dixon tells the story behind the famous painted ceiling over which the great artist painfully toiled for four long years. Linking Michelangelo's personal life to his work on the Sistine Chapel, Graham-Dixon describes Michelangelo's unique depiction of the Book of Genesis, tackles ambiguities in the work, and details the painstaking work that went into Michelangelo's magnificent creation. Complete with rich, full-color illustrations and

Graham-Dixon's articulate narrative, *Michelangelo and the Sistine Chapel* is an indispensable and significant piece of art criticism. It humanizes this heavenly masterpiece in a way that every art enthusiast, student, and professional can understand and appreciate.

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.

Dramatizes the life of the artistic genius Michelangelo, recalls his love affairs, his disputes with cardinals and popes, and his years of working on the Sistine Chapel

Michelangelo di Lodovico Buonarroti Simoni or more commonly known by his first name Michelangelo was an Italian sculptor, painter, architect and poet of the High Renaissance born in the Republic of Florence, who exerted an unparalleled influence on the development of Western art. Considered by some the greatest living artist during his lifetime, he has since been described as one of the greatest artists of all time. Despite making few forays beyond the arts, his artistic versatility was of such a high order that he is often considered a contender for the title of the archetypal Renaissance man, along with his rival, the fellow Florentine and client of the Medici, Leonardo da Vinci. In his lifetime, Michelangelo was often called *Il Divino* ("the divine one"). His contemporaries often admired his *terribilità*—his ability to instill a sense of awe. Attempts by subsequent artists to imitate Michelangelo's impassioned, highly personal style resulted in Mannerism, the next major movement in Western art after the High Renaissance.

Unlike some other reproductions of classic texts (1) We have not used OCR (Optical Character Recognition), as this leads to bad quality books with introduced typos. (2) In books where there are images such as portraits, maps, sketches etc We have endeavoured to keep the quality of these images, so they represent accurately the original artefact. Although occasionally there may be certain imperfections with these old texts, we feel they deserve to be made available for future generations to enjoy.

This historic book may have numerous typos and missing text. Purchasers can usually download a free scanned copy of the original book (without typos) from the publisher. Not indexed. Not illustrated. 1893 edition. Excerpt: ... CHAPTER III. I. Michelangelo returns to Florence early in 1501.--His fame is now established.--Order for fifteen statues of male saints to be placed in the Cathedral of Siena.--Order for the *David* at Florence.--History of the marble.--Agostino di Guccio.--2. Michelangelo completes the *David* in two years.--The Council of Notables convened to decide upon its place.--Removal of the statue to the Piazza.-- Subsequent history of the *David*.--3. Criticism of the *David*.--Its realistic quality.--Michelangelo's method of working in marble.-- Cellini's and Vasari's accounts of the sculptor's art in their age.-- 4. Soderini, Gonfalonier of Florence.--Story about him and the *David*.--He commissions Michelangelo to cast another *David*, and a copy of Donatello's *David* for France.--History of the second *David* in bronze.--Order to make twelve marble Apostles for the Duomo.--The *S. Matteo*.--Michelangelo worked with the left hand as well as the right.--5. The circular bas-reliefs of the Holy Family at Florence and in London.--Their picturesque treatment.--The *Doni Holy Family* at the Uffizi.--6. Leonardo da Vinci engaged to paint one side of the *Sala del Gran Consiglio*.--Michelangelo commissioned to paint the other side.--The *Cartoons* for the *Battle of the Standard* and the *Battle of Pisa*.--Michelangelo's literary interests become prominent at this period. I. Michelangelo returned to Florence in the spring of 1501. Condivi says that domestic affairs compelled him to leave Rome, and the correspondence with his father makes this not improbable. He brought a heightened reputation back to his native city. The *Bacchus* and the *Madonna della Febbre* had placed him in advance of any sculptor of his time. Indeed, in these first years of the sixteenth century he...

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.

"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.

A classic historical novel honoring the five hundredth anniversary of the artist's famed David sculpture dramatizes the life of the Renaissance artistic genius Michelangelo, recalls his love affairs, his disputes with cardinals and popes, and his years of working on the Sistine Chapel. Reprint.

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.

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. Praise for *Young Michelangelo*: "Making the most of Michelangelo's ample correspondence and the recently published records of his extensive banking transactions, Spike has drawn an astonishingly vivid portrait of the artist's first 33 years. It's the best life of Michelangelo I've read, and it leaves one wishing the author would complete Michelangelo's life with his wonderful grasp of the artist's tenacious personality and Herculean achievement." ~ Everett Fahy, John Pope-Hennessy Chairman of the Department of European Paintings at the Metropolitan Museum of Art "Tense and agile as an early sculpture, *Young Michelangelo* is a compelling portrait of the artist as a young man in a dangerous time." ~ Peter Robb, Author of *M: The Man Who Became Caravaggio* "Spike crystallizes historical detail into vivid, memorable imagery. . . . Alternating between accounts of the turbulent political atmosphere and details of Michelangelo's most private moments in the sculpture studio, Spike creates a rich narrative that promises more intrigue than the best adventure novel."—Publishers Weekly "Spike's original and valuable approach to studying [Michelangelo's] childhood, development, and reputation as one of the greats of the Renaissance provides a deeper understanding of such a wondrous, almost mythic figure. An essential book for Renaissance collections and devotees." —Library Journal "This erudite but immensely readable account is essential for anyone who desires to know more about Michelangelo's formation." ~ David Alan Brown, National Gallery of Art "Spike is a masterful weaver of disparate information into a synthetic narrative. He provides a rich web of the political, social, and personal contexts against which Michelangelo's early career unfolded." ~ John Hunisak, Professor of Art & Architecture, Middlebury College "Spike captures [Michelangelo's] magnetism, his drive and the sheer scale of his ambition.... A veteran biographer of Caravaggio, Masaccio and Fra Angelico, Spike relates Michelangelo's wanderings to his restlessness and the troubles of his era, from the rise of the fundamentalist preacher Savonarola in Florence to the many skirmishes provoked by Rome's bellicose Julius." ~ The Sunday Times "No art historian has got closer to [Michelangelo] than John T Spike. The Florence-based American, whose coup here is his access to the artist's recently published financial accounts and consequently enhanced understanding of his dealings with patrons, is an immensely flexible writer who has produced a book of alternating pans and zooms. . . . At the same time, however, the worldly dealings that Spike recounts, and his textured reconstruction of the times that his subject moved moodily through, make the artist seem more human than ever before. We're left with a Michelangelo who lived on earth as a man, but also had an element of the unearthly about him. . . . Though it probably only portends a trilogy, it's perhaps no accident that Spike's narrative ends in the artist's 33rd year." ~ The Telegraph "As John T Spike argues in this crisply thorough biography, Michelangelo Buonarroti, like so many men of talent, seems to have known his own worth almost from the moment he came into the world. . . . Certainly the man Spike gives us is an altogether more worldly figure than the agonised ecstatic served up by Irving Stone and Charlton Heston on the silver screen." ~ Daily Express "John T. Spike, an art historian, curator and critic, has done some impressive research to flesh out the early years of the artist's life, right up until his return to Rome in 1508 to focus on a commission in the Sistine Chapel. The young sculptor's daunting talent and quest to earn as much money as possible are woven into the story of the Italian Renaissance and the outsized figures of the age." ~ The Washington Post "Spike, a renowned art critic, curator, and author, is the first modern writer to create such a comprehensive account of the master's early life and rise to fame amid the political upheaval in the Papal States and Florentine Republic." ~ Art + Auction

'An absorbing book, beautifully told and with the writer fully in command of a huge body of research' Philip Hensher, Mail on Sunday There was an epic sweep to Michelangelo's life. At 31 he 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 Michelangelo 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. 'It is a measure of [Michelangelo's] magnitude, and Gayford's skill in capturing it, that you finish this book wishing that Michelangelo had lived longer and created more' Rachel Spence, FT 'One of our most distinguished writers on what makes modern artists tick ...It is very difficult to cut through the thicket of generations of scholarship and say anything new about David, the Sistine Chapel, The Last Judgement, the Basilica of St Peter's or many of Michelangelo's other masterpieces, but Gayford manages to do so by encouraging us to think - and look - at both the obvious and the overlooked' Sunday Telegraph 'Only the most ambitious biographer can take on the talent of Michelangelo Buonarroti' The Times.

A short survey of the painting and architecture of this Renaissance master.

An account of the life of the revolutionary art master is told through the stories of six of his greatest masterpieces including the Pietà, David and the Sistine Chapel, revealing how each expanded the medium's range and reflected the trials of Michelangelo's personal world.

When he was born, Michelangelo Buonarroti was put into the care of a stonecutter's family. He often said it was from them that he got his love of sculpture. It certainly didn't come from his own father, a respectable magistrate who beat his son when he asked to

become an artist's apprentice. But Michelangelo persevered. His early sculptures caught the attention of Florence's great ruler, Lorenzo de' Medici, who invited the boy to be educated with his own sons. Soon after, Michelangelo was astonishing people with the lifelike creations he wrested from marble—from the heartbreaking Pieta he sculpted when he was only twenty-five to the majestic David that brought him acclaim as the greatest sculptor in Italy. Michelangelo had a turbulent, quarrelsome life. He was obsessed with perfection and felt that everyone—from family members to his demanding patrons—took advantage and let him down. His long and difficult association with Pope Julius II yielded his greatest masterpiece, the radiant paintings in the Sistine Chapel, and his most disastrous undertaking, the monumental tomb that caused the artist frustration and heartache for forty years. With her thoroughly researched, lively narrative and superbly detailed illustrations, Diane Stanley has captured the life of an artist who towered above the late Renaissance—and whose brilliance in architecture, painting, and sculpture amazes and moves us to this day. Children's Books 2000-NY Public Lib., Books for Youth Editor's Choice 2000 (Booklist), Lasting Connections 2000 (Book Links), Best Books 2000 (School Library Journal), Top 10 Youth Art Books 2000 (Booklist), and Notable Children's Trade Books in the Field of Social Studies 2001, National Council for SS & Child. Book Council

An artist's extraordinary challenge to himself reveals the genius of Michelangelo in the making. Many believe Michelangelo's talent was miraculous and untrained, the product of "divine" genius—a myth that Michelangelo himself promoted by way of cementing his legacy. But the young Michelangelo studied his craft like any Renaissance apprentice, learning from a master, copying, and experimenting with materials and styles. In this extraordinary book, Alan Pascuzzi recounts the young Michelangelo's journey from student to master, using the artist's drawings to chart his progress and offering unique insight into the true nature of his mastery. Pascuzzi himself is today a practicing artist in Florence, Michelangelo's city. When he was a grad student in art history, he won a Fulbright to "apprentice" himself to Michelangelo: to study his extant drawings and copy them to discern his progression in technique, composition, and mastery of anatomy. Pascuzzi also relied on the Renaissance treatise that "Il Divino" himself would have been familiar with, Cennino Cennini's *The Craftsman's Handbook* (1399), which was available to apprentices as a kind of textbook of the period. Pascuzzi's narrative traces Michelangelo's development as an artist during the period from roughly 1485, the start of his apprenticeship, to his completion of the Sistine Chapel ceiling in 1512. Analyzing Michelangelo's burgeoning abilities through copies he himself executed in museums and galleries in Florence and elsewhere, Pascuzzi unlocks the transformation that made him great. At the same time, he narrates his own transformation from student to artist as Michelangelo's last apprentice.

Ascanio Condivi was a young pupil and assistant of Michelangelo's who gained the trust and confidence of the great artist. His biography of Michelangelo to a large extent is based on the artist's own words, tells the story of his life, his relationship with his patrons, his objectives as an artist, and his accomplishments, forming the basis of a biography that has been central to the study of Michelangelo for four centuries. The significance of Condivi's text was recognized early on. Within fifteen years of its publication in 1553, Vasari incorporated much of it to correct and revise his biography of Michelangelo in the second edition of his *Lives of the Artists*. But, although Vasari knew Michelangelo well, the sculptor never confided in him to the extent that he did in Condivi, making this the indispensable source for the life of Michelangelo. First published in 1976, this translation is now available in paperback for the first time and includes a revised introduction based on new research, as well as an up-to-date bibliography and endnotes section.

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.

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.

"The reason Ascanio Condivi's short biography of Michelangelo, published in Rome in 1553, should be read is that it tells you things about a great artist which you will not otherwise know. An early life written by an acquaintance offers an immediacy and a closeness to the subject that the best art history, however well researched, cannot hope to equal." -- Introduction.

An expert and comprehensive new reference book on the life and works of influential artist, engineer, inventor and scientist Leonardo da Vinci. "Readers curious about the making of Renaissance art, its cast of characters and political intrigue, will find much to relish in these pages." —Wall Street Journal Giorgio Vasari (1511–1574) was a man of many talents—a sculptor, painter, architect, writer, and scholar—but he is best known for *Lives of the Artists*, which singlehandedly established the canon of Italian Renaissance art. Before Vasari's extraordinary book, art was considered a technical skill, and artists were mere decorators and craftsmen. It was through Vasari's visionary writings that Raphael, Leonardo, and Michelangelo came to be regarded as great masters of life as well as art, their creative genius celebrated as a divine gift. Lauded by Sarah Bakewell as "insightful, gripping, and thoroughly enjoyable," *The Collector of Lives* reveals how one Renaissance scholar completely redefined how we look at art.

This major new biography recounts the extraordinary life of one of the most creative figures in Western culture, weaving together the multiple threads of Michelangelo's life and times with a brilliant analysis of his greatest works. The author retraces Michelangelo's journey from Rome to Florence, explores his changing religious views and examines the complicated politics of patronage in Renaissance Italy. The psychological portrait of Michelangelo is constantly foregrounded, depicting with great conviction a tormented man, solitary and avaricious, burdened with repressed homosexuality and a surplus of creative enthusiasm. Michelangelo's acts of self-representation and his pivotal role in constructing his own myth are compellingly unveiled. Antonio Forcellino is one of the world's leading authorities on Michelangelo and an expert art historian and restorer. He has been involved in the restoration of numerous masterpieces, including Michelangelo's Moses. He combines his firsthand knowledge of Michelangelo's work with a lively literary style to draw the reader into the very heart of Michelangelo's genius.

Excerpt from The Life of Michelangelo Buonarroti, Vol. 2 of 2 Clement VII., fulfilled his last wishes by transferring them to Florence, and providing the stately receptacle in which they still repose. The task assigned to Michelangelo, when he planned the library, was not so simple as that of the new sacristy. Some correspondence took place before the west side of the cloister was finally decided on. What is awkward in the approach to the great staircase must be ascribed to the difficulty of fitting this building into the old edifice; and probably, if Michelangelo had carried out the whole work, a worthier entrance from the piazza into the loggia, and from the loggia into the vestibule, might have been devised. About the Publisher Forgotten Books publishes hundreds of thousands of rare and classic books. Find more at www.forgottenbooks.com This book is a reproduction of an important historical work. Forgotten Books uses state-of-the-art technology to digitally reconstruct the work, preserving the original format whilst repairing imperfections present in the aged copy. In rare cases, an imperfection in the original, such as a blemish or missing page, may be replicated in our edition. We do, however, repair the vast majority of imperfections successfully; any imperfections that remain are intentionally left to preserve the state of such historical works.

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.

The life of Michelangelo offers one of the most striking examples of the influence that a great man can have on his time. At the moment of his birth in the second half of the fifteenth century the serenity of Ghirlandajo and of Bramante illuminated Italian art. Florentine sculpture seemed about to languish away from an excess of grace in the delicate and meticulous art of Rossellino, Desiderio, Mino da Fiesole, Agostino di Duccio, Benedetto da Maiano and Andrea Sansovino. Michelangelo burst like a thunder-storm into the heavy, overcharged sky of Florence. This storm had undoubtedly been gathering for a long time in the extraordinary intellectual and emotional tension of Italy which was to cause the Savonarolist upheaval. Nothing like Michelangelo had ever appeared before. He passed like a whirlwind, and after he had passed the brilliant and sensual Florence of Lorenzo de' Medici and Botticelli, of Verocchio and Lionardo, was ended forever. All that harmonious living and dreaming, that spirit of analysis, that aristocratic and courtly poetry, the whole elegant and subtle art of the "Quattrocento," was swept away at one blow. Even after he had been gone for a long time, the world of art was still whirled along in the eddies of his wild spirit. Not the most remote corner was sheltered from the tempest; it drew in its wake all the arts together. Michelangelo captured painting, sculpture, architecture and poetry, all at once; he breathed into them the frenzy of his vigour and of his overwhelming idealism. No one understood him, yet all imitated him. Every one of his great works, the David, the cartoon for the war against Pisa, the vault of the Sistine Chapel, the Last Judgment, St. Peter's, dominated generations of artists and enslaved them. From every one of these creations radiated despotic power, a power that came above all from Michelangelo's personality and from that tremendous life which covered almost a century. No one work can be detached from that life and studied separately. They are all fragments of one monument, and the mistake that most historians make is to mutilate this genius by dividing it into different pieces. We must try to follow the entire course of the torrent from its beginning to its end if we are to have any comprehension of its formidable unity.

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