

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

Jin-Ying Zhang



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 Patricia A. Emison, 2004

Inventing Falsehood, Making Truth Malcolm Bull, 2013-12-03 How the philosophy of Giambattista Vico was influenced by eighteenth century Neapolitan painting Can painting transform philosophy In *Inventing Falsehood Making Truth* Malcolm Bull looks at Neapolitan art around 1700 through the eyes of the philosopher Giambattista Vico Surrounded by extravagant examples of late Baroque painting by artists like Luca Giordano and Francesco Solimena Vico concluded that human truth was a product of the imagination Truth was not something that could be observed instead it was something made in the way that paintings were made through the exercise of fantasy Juxtaposing paintings and texts Bull presents the masterpieces of late Baroque painting in early eighteenth century Naples from an entirely new perspective Revealing the close connections between the arguments of the philosophers and the arguments of the painters he shows how Vico drew on both in his influential philosophy of history *The New Science* Bull suggests that painting can serve not just as an illustration for philosophical arguments but also as the model for them that painting itself has sometimes been a form of epistemological experiment and that perhaps surprisingly the Neapolitan Baroque may have been one of the routes through which modern consciousness was formed

Pieter Bruegel the Elder Todd M. Richardson, 2017-07-05 *Pieter Bruegel the Elder Art Discourse in the Sixteenth Century Netherlands* examines the later images by Bruegel in the context of two contemporary discourses art theoretical and convivial The first concerns the purely visual interactions between artists and artistic practices that unfold in pictures which often transgress the categorical boundaries modern scholars place on their work such as sacred and profane antique and modern and Italian and Northern In this context the images themselves those of Bruegel his contemporaries and predecessors make up the primary source material from which the author argues The second deals with the dialogue that occurred between viewers in front of pictures and the way in which pictorial strategies facilitated their visual experience and challenged their analytical capabilities In this regard the author expands his base of primary sources to include convivial

texts dialogues and correspondences and texts by rhetoricians and Northern humanists addressing art theoretical issues Challenging the conventional wisdom that the artist eschewed Italianate influences this study demonstrates how Bruegel's later peasant paintings reveal a complicated artistic dialogue in which visual concepts and pictorial motifs from Italian and classical ideas are employed for a subject that was increasingly recognized in the sixteenth century as a specifically Northern phenomenon Similar to the Dutch rhetorician societies and French Pléiade poets who cultivated the vernacular language using classical Latin the function of this inter pictorial discourse the author argues was not simply to imitate international trends a common practice during the period but to use it to cultivate his own visual vernacular language Although the focus is primarily on Bruegel's later work the author's conclusions are applied to sketch a broader understanding of both the artist himself and the vibrant artistic dialogue occurring in the Netherlands

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 Cécile Beuzelin Heiko Damm Annette de Vries Kelly Donahue Wallace Angela Dressen Lex Hermans Eckhard Leuschner Alexander Marr Martin Papenbrock Tico Seifert Eva Struhal Michael Thimann Huub van der Linden Elsje van Kessel Iris Wenderholm and Claus Zittel

Logodaedalus Alexander Marr, Raphaële Garrod, José Ramón Marcaida, Richard J. Oosterhoff, 2019-02-15 Before Romantic genius there was ingenuity Early modern ingenuity defined every person not just exceptional individuals as having their own attributes and talents stemming from an inborn nature that included many qualities not just intelligence Through ingenuity and its family of related terms early moderns sought to understand and appreciate differences between peoples places and things in an attempt to classify their ingenuities and assign professions that were best suited to one's abilities Logodaedalus a prehistory of genius explores the various ways this language of ingenuity was defined used and manipulated between 1470 and 1750 By analyzing printed dictionaries and other lexical works across a range of languages Latin Italian Spanish French English German and Dutch the authors reveal the ways in which significant words produced meaning in history and found expression in natural philosophy medicine natural history mathematics mechanics poetics and artistic theory

The Shaping of Art History Patricia A. Emison, 2008 In this provocative book Patricia Emison invites the reader to consider and reconsider how

past thinkers from Pliny and Alberti to Freud and Fried have conceptualized the history of Western art. What a book review attempts to be for a book, this extended essay attempts to be for several hundred years worth of books in a field: an indicator of problems with the old attempts and hopes for the new ones. It is a defense of art history for those outside the field who question its reliability or even its importance; it is a critique of art history for those in the field who may have been

preoccupied with looking at trees but who might be interested in trying to see the forest. **A Brief History of the Artist from God to Picasso** Paul Barolsky, 2010. Explores art history and imaginative literature to show how fiction and history inform each other. Traces the modern idea of the artist to the epic tradition from Homer and Ovid to Dante, leading to Michelangelo. Examines how Vasari shaped Balzac's idea of the artist and Balzac influenced Picasso's. Provided by publisher.

Journal of the Warburg and Courtauld Institutes Warburg Institute, 2019. **Goethe and the Renaissance Court** Yasser Derwiche Djazaerly, 2004. **Imitation, Representation and Printing in the Italian Renaissance** Roy

Eriksen, Magne Malmanger, 2009. **Michelangelo's Nose** Paul Barolsky, 1997-09-15. An exploration of the ways in which Michelangelo created himself. **The Art Bulletin**, 2004. Includes section Notes and reviews. Fantasy, Emotion, and

Religiosity Edward Vanderploeg, 2010. News on the Rialto, 2006. The Italian Renaissance and Cultural Memory Patricia Emison, 2011-10-31. Why did Renaissance art come to matter so much so widely and for so long? Patricia Emison's answer depends on a recalibrated view of the long Renaissance from 1300 to 1600, synthesizing the considerable evolution in our understanding of the epoch since the foundational 19th-century studies of Burckhardt and Wölfflin. Demonstrating that the imitation of nature and of antiquity must no longer define its limits, she exposes Renaissance style's self-consciously modern aspect. She sets the art against the literary and political interests of the time and analyzes works both of very familiar artists (Leonardo, Michelangelo, and Raphael) and of lesser-known figures including Cima and Barocci. An understanding emerges of both the period's long-standing fame and its various historical debts. Moving beyond the Renaissance, Emison unfolds the varying and layered significance it has held from the Old Master era through Impressionism, Modernism, and Post-Modernism. **Faith and Fantasy in the Renaissance** Olga Zorzi Pugliese, Ethan Matt Kavaler, 2009. **Bernini's**

Biographies Maarten Delbeke, Evonne Anita Levy, Steven F. Ostrow, 2006. Unique among early modern artists, the Baroque painter, sculptor, and architect Gianlorenzo Bernini was the subject of two monographic biographies published shortly after his death in 1680: one by the Florentine connoisseur and writer Filippo Baldinucci (1682) and the second by Bernini's son, Domenico (1713). This interdisciplinary collection of essays by historians of art and literature marks the first sustained examination of the two biographies, first and foremost as texts. A substantial introductory essay considers each biography's author, genesis, and foundational role in the study of Bernini. Nine essays combining art historical research with insights from philology, literary history, and art and literary theory offer major new insights into the multifarious connections between biography, art history, and aesthetics, inviting readers to rethink Bernini's life, art, and milieu. Contributors are Eraldo Bellini

Heiko Damm John D Lyons Sarah McPhee Tomaso Montanari Rudolf Preimesberger Robert Williams and the editors Maarten Delbeke is Assistant Professor of architectural history and theory at the universities of Ghent and Leiden Formerly the Scott Opler Fellow in Architectural History at Worcester College Oxford he is the author of several articles and a forthcoming book on Seicento art and theory Evonne Levy is Associate Professor of the History of Art at the University of Toronto She is also the author of *Propaganda and the Jesuit Baroque* 2004 Art of Renaissance Florence, 1400-1600 Loren W. Partridge, 2009-10-27 Rich and engaging This account of Florentine art tells the story of who commissioned these works who made them where they were seen and how they were experienced and understood by their viewers Includes a useful timeline glossary and series of artists biographies Patricia L Reilly Swarthmore College An extraordinarily useful book not only for teachers but also for historically minded travelers interested in an illustrated guide to the art of Renaissance Florence Evelyn Lincoln Brown University Clear and compelling The well chosen illustrations include ground plans and diagrams of key architectural monuments and sculpture The updated judicious bibliography is a resource for anyone tackling the vast scholarship on the art of Renaissance Florence Cristelle Baskins editor of *The Triumph of Marriage Painted* Cassoni of the Renaissance

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