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Vittoria Colonna (Michelangelo) art song

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Il libro analizza il rapporto fra Michelangelo Buonarroti, il gruppo di riformatori capeggiati dal cardinale inglese Reginald Pole e Vittoria Colonna, principessa romana e celebrata poetessa, sullo sfondo della Roma di Paolo III. L'importanza di quelle relazioni per l'opera del grande artista viene qui indagata attraverso l'analisi dei disegni di Pietà e Crocefissione realizzati per l ...

Michelangelo, Vittoria Colonna e gli "spirituali" - Viella

Michelangelo, Vittoria Colonna e gli "spirituali": Religiosità e vita artistica a Roma negli anni Quaranta (Italian Edition) eBook: Maria Forcellino: Amazon.co.uk: Kindle Store

Michelangelo, Vittoria Colonna e gli "spirituali" ...

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Vittoria Colonna, marchioness of Pescara, was an Italian noblewoman and poet. As an educated, married noblewoman whose husband was in captivity, Colonna was able to develop relationships within the intellectual circles of Ischia and Naples. Her early poetry began to attract attention in the late 1510s and she ultimately became one of the most popular female poets of 16th-century Italy. Upon the early death of her husband, she took refuge at a convent in Rome. She remained a laywoman but experien

Vittoria Colonna - Wikipedia

Maria Forcellino, Michelangelo, Vittoria Colonna e gli "spirituali" Antonio Forcellino, Michelangelo. A Tormented Life. Claudia Echinger-Maurach, Michelangelos Grabmal für Papst Julius II. William E. Wallace, Michelangelo. The Artist, the Man, and His Times. James A. Connor, The Last Judgment. Michelangelo and the Death of the Renaissance

Michelangelo, Vittoria Colonna e gli "spirituali" | Nexus ...

Michelangelo became acquainted with Vittoria Colonna (1492-1547, marchioness of Pescara, was an Italian noblewoman and poet) around 1538. Their lively friendship gained Michelangelo admission to her social circles, and he became acquainted with issues of church reform.

Michelangelo | Pietà for Vittoria Colonna, 1538-44 | Tutt ...

Non conosciamo il momento preciso in cui Michelangelo e Vittoria Colonna si conobbero, ma possiamo supporre che il loro incontro sia avvenuto tra il 1536 e il 1538, gli anni in cui la marchesa visse nel convento di San Silvestro in Capite a Roma ed era solita incontrarsi la domenica con l'artista fiorentino nel convento domenicano di San Silvestro al Quirinale.

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La Pietà di Michelangelo per Vittoria Colonna

Apr 24, 2018. The first meeting between Vittoria Colonna and Michelangelo Buonarroti (probably around 1537) was the start of a long and deep friendship. It was also, in some ways, uncommon. As a famed noblewoman, she was used to the company of artists, poets, and writers, but Michelangelo was one of a kind. His words were few and often blunt, far from the affectation and adulation that was prevalent in artists.

Vittoria Colonna – the Poet Who Inspired Michelangelo ...

Massimo Firpo, Vittoria Colonna, Giovanni Morone e gli «spirituali», in «Rivista di storia e letteratura religiosa», 24, 1988, pp. 211-61; Maria Forcellino, Michelangelo, Vittoria Colonna e gli spirituali: religiosità e vita artistica a Roma negli anni quaranta, Viella, Roma 2009; Francesco Gui, L'attesa del Concilio.

Colonna, Vittoria - ERETICOPEDIA

Nell'arte gli amori sono spesso stati equiparati a Eros, a volte trascesi in Philos ma, da quello che si percepisce dalle loro lettere, molto simile ad Agàpe, fu quello che Vittoria Colonna e Michelangelo Buonarroti conobbero nella loro solitudine, tra le parole scritte su di un foglio di carta.

Tra Vittoria e Michelangelo, vi furono Agàpe e parole ...

Vittoria, una vita tra fede e cultura. Vittoria, figlia del celebre capitano Fabrizio Colonna e di Agnese di Montefeltro, nacque a Castello di Marino (Roma) nel 1490. Donna colta e raffinata, ebbe contatti con i

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più importanti letterati del secolo. Il suo esordio come poetessa la vede inserirsi nella corrente del petrarchismo cinquecentesco, teorizzato da Pietro Bembo.

Il genio e la poetessa. Fu amore quello tra Michelangelo ...

Michelangelo, Vittoria Colonna e gli «spirituali». Religiosità e vita artistica a Roma 1540-1550 La corte dei papi: Amazon.es: Forcellino, Maria: Libros en idiomas extranjeros

Michelangelo, Vittoria Colonna e gli «spirituali ...

III. 1. Michelangelo e Vittoria Colonna pag. 180 a) Il rapporto tra i due personaggi nella testimonianza di Francisco de Hollanda pag. 180 b) Il carteggio tra Michelangelo e Vittoria Colonna pag. 191 III.2.

L'amicizia con Tommaso Cavalieri pag. 199 III. 3. Le lettere agli amici artisti e letterati: Vasari, Cellini, Sebastiano

IL CARTEGGIO DI MICHELANGELO. UNA BIOGRAFIA ATTRAVERSO LE ...

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Michelangelo, Vittoria Colonna e gli «spirituali». Religiosità e vita artistica a Roma (1540-1550) (Italiano) Copertina flessibile 19 mar 2009. di Maria Forcellino (Autore) 5,0 su 5 stelle 3 voti. Visualizza tutti i 2 formati e le edizioni. Nascondi altri formati ed edizioni. Prezzo Amazon.

Amazon.it: Michelangelo, Vittoria Colonna e gli ...

Scoperta auto-caricatura di Michelangelo nel ritratto di Vittoria Colonna. L'artista avrebbe lasciato una sua raffigurazione nascosta nell'opera come "firma". Notizia che potrebbe sconvolgere il mondo dell'arte: un autoritratto di Michelangelo potrebbe essere stato nascosto dallo stesso artista nel ritratto della sua amica Vittoria Colonna , eseguita nel 1525 e oggi conservato al ...

Michelangelo dipinge sé stesso nel ritratto a Vittoria Colonna

Biografia. Non è chiara la data di nascita di Vittoria Colonna: oltre alla data canonica del 1490 è stata proposta, in un importante studio monografico tedesco del 1916, quella del 1492. Appartenente alla nobile famiglia romana dei Colonna, in quanto figlia di Fabrizio Colonna e di Agnese di Montefeltro, dei Duchi di Urbino, ottenne il titolo di marchesa di Pescara.

Vittoria Colonna - Wikipedia

Relazioni e incontri «Nonostante facesse del suo meglio per tenersi lontano dalla politica, Michelangelo era immerso in questo contesto». È stato infatti testimone dei burrascosi rivolgimenti politici dell'epoca: dall'ascesa alla cacciata dei Medici a Firenze, alla predicazione di Savonarola e all'avvento della repubblica; dal Sacco di Roma alle lacerazioni della cristianità, fino ...

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Michelangelo, divino artista, testimone della storia ...

Michelangelo, Vittoria Colonna e gli "spirituali". Religiosità e vita artistica. EUR 24,00 Scadenza: lunedì apr-13-2020 20:15:26 CEST Compralo Subito per soli: EUR 24,00 ...

Michelangelo: A Reference Guide to His Life and Works cover the life and works of Michelangelo Buonarroti. Michelangelo is considered to be one of the greatest masters in history and he produced some of the most notable icons of civilization, including the Sistine Ceiling frescoes, the Moses, and the Pietà at St. Peter's. Includes a detailed chronology of Michelangelo's life, family, and work. The A to Z section includes the major events, places, and people in Michelangelo's life and the complete works of his sculptures, paintings, architectural designs, drawings, and poetry. The bibliography includes a list of publications concerning his life and work. The index thoroughly cross-references the chronological and encyclopedic entries.

In this book, Sarah Rolfe Prodan examines the spiritual poetry of Michelangelo in light of three contexts: the Catholic Reformation movement, Renaissance Augustinianism, and the tradition of Italian religious devotion. Prodan combines a literary, historical, and biographical approach to analyze the mystical constructs and conceits in Michelangelo's poems, thereby deepening our understanding of the artist's spiritual life in the context of Catholic Reform in the mid-sixteenth century. Prodan also

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demonstrates how Michelangelo's poetry is part of an Augustinian tradition that emphasizes mystical and moral evolution of the self. Examining such elements of early modern devotion as prayer, lauda singing, and the contemplation of religious images, Prodan provides a unique perspective on the subtleties of Michelangelo's approach to life and to art. Throughout, Prodan argues that Michelangelo's art can be more deeply understood when considered together with his poetry, which points to a spirituality that deeply informed all of his production.

Contextualizing Michelangelo's poetry and spirituality within the framework of the religious *Zeitgeist* of his era, this study investigates his poetic production to shed new light on the artist's religious beliefs and unique language of art. Author Ambra Moroncini looks first and foremost at Michelangelo the poet and proposes a thought-provoking reading of Michelangelo's most controversial artistic production between 1536 and c.1550: The Last Judgment, his devotional drawings made for Vittoria Colonna, and his last frescoes for the Pauline Chapel. Using theological and literary analyses which draw upon reformist and Protestant scriptural writings, as well as on Michelangelo's own *rime spirituali* and Vittoria Colonna's spiritual lyrics, Moroncini proposes a compelling argument for the impact that the Reformation had on one of the greatest minds of the Italian Renaissance. It brings to light how, in the second quarter of the sixteenth century in Italy, Michelangelo's poetry and aesthetic conception were strongly inspired by the revived *theologia crucis* of evangelical spirituality, rather than by the *theologia gloriae* of Catholic teaching.

Questo libro analizza il rapporto fra Michelangelo Buonarroti, il gruppo di riformatori capeggiati dal cardinale inglese Reginald Pole e Vittoria Colonna, principessa romana e celebrata poetessa, sullo

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sfondo della Roma di Paolo III. L'importanza di quelle relazioni per l'opera del grande artista viene qui indagata attraverso l'analisi dei disegni di Pietà e Crocifissione realizzati per l'amica poetessa, ma anche delle statue della tomba di Giulio II in San Pietro in Vincoli da poco riproposte all'attenzione critica da un restauro che ha segnalato aspetti inediti e inquietanti del loro autore. Accanto ad essi vengono esaminati anche due piccoli dipinti che ebbero grande diffusione fra gli "spirituali", due prototipi di Pietà e di Crocifissione, che si ritengono, per la prima volta, eseguiti sotto la diretta supervisione di Michelangelo. Tale acquisizione finisce con incrinare però una consolidata tradizione critica, secondo la quale egli avrebbe preferito affidare al solo disegno e alle sue ultime sculture la grandezza del suo tormentato animo di uomo e di artista.

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.

The essays within *Beyond Catholicism* trace the interconnections of belief, heresy, and mysticism in Italian culture from the Middle Ages to today. In particular, they explore how religious discourse has unfolded within Italian culture in the context of shifting paradigms of rationality, authority, time, good

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and evil, and human collectivities.

Vittoria Colonna was one of the best known and most highly celebrated female poets of the Italian Renaissance. Her work went through many editions during her lifetime, and she was widely considered by her contemporaries to be highly skilled in the art of constructing tightly controlled and beautifully modulated Petrarchan sonnets. In addition to her literary contacts, Colonna was also deeply involved with groups of reformers in Italy before the Council of Trent, an involvement which was to have a profound effect on her literary production. In this study, Abigail Brundin examines the manner in which Colonna's poetry came to fulfil, in a groundbreaking and unprecedented way, a reformed spiritual imperative, disseminating an evangelical message to a wide audience reading vernacular literature, and providing a model of spiritual verse which was to be adopted by later poets across the peninsula. She shows how, through careful management of an appropriate literary persona, Colonna's poetry was able to harness the power of print culture to extend its appeal to a much broader audience. In so doing this book manages to provide the vital link between the two central facets of Vittoria Colonna's production: her poetic evangelism, and her careful construction of a gendered identity within the literary culture of her age. The first full length study of Vittoria Colonna in English for a century, this book will be essential reading for scholars interested in issues of gender, literature, religious reform or the dynamics of cultural transmission in sixteenth-century Italy. It also provides an excellent background and contextualisation to anyone wishing to read Colonna's writings or to know more about her role as a mediator between the worlds of courtly Petrarchism and religious reform.

In *Beyond the Inquisition*, originally published in an Italian edition in 2007, Giorgio Caravale offers a

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fresh perspective on sixteenth-century Italian religious history and the religious crisis that swept across Europe during that period. Through an intellectual biography of Ambrogio Catarino Politi (1484–1553), Caravale rethinks the problems resulting from the diffusion of Protestant doctrines in Renaissance Italy and the Catholic opposition to their advance. At the same time, Caravale calls for a new conception of the Counter-Reformation, demonstrating that during the first half of the sixteenth century there were many alternatives to the inquisitorial model that ultimately prevailed. Lancellotto Politi, the jurist from Siena who entered the Dominican order in 1517 under the name of Ambrogio Catarino, started his career as an anti-Lutheran controversialist, shared friendships with the Italian Spirituals, and was frequently in conflict with his own order. The main stages of his career are all illustrated with a rich array of previously published and unpublished documentation. Caravale's thorough analysis of Politi's works, actions, and relationships significantly alters the traditional image of an intransigent heretic hunter and an author of fierce anti-Lutheran tirades. In the same way, the reconstruction of his role as a papal theologian and as a bishop in the first phase of the Council and the reinterpretation of his battle against the Spanish theologian Domingo de Soto and scholasticism reestablish the image of a Counter-Reformation that was different from the one that triumphed in Trent, the image of an alternative that was viable but never came close to being implemented.

The most published and lauded woman writer of early sixteenth-century Italy, Vittoria Colonna (1490–1547) in effect defined what was the "acceptable" face of female authorship for her time. Hailed by the generation's leading male literati as an equal, she was praised both for her impeccable command of Petrarchan style and for the unimpeachable chastity and piety of the persona she promoted through her literary works. This book presents for the very first time a body of Colonna's verse that reveals much

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about her poetic aims and outlook, while also casting new light on one of the most famous friendships of the age. Sonnets for Michelangelo, originally presented in manuscript form to her close friend Michelangelo Buonarroti as a personal gift, illustrates the striking beauty and originality of Colonna's mature lyric voice and distinguishes her as a poetic innovator who would be widely imitated by female writers in Italy and Europe in the sixteenth century. After three centuries of relative neglect, this new edition promises to restore Colonna to her rightful place at the forefront of female cultural production in the Renaissance.

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