

**1: Renaissance Rivals: Michelangelo, Leonardo, Raphael, Titian - Rona Goffen - Google Books**

*Bibliography, etc.: Includes bibliographical references (p. [I]) and index. Contents: I. PREAMBLE: Imitatio and renovatio -- Agon -- Paragoni -- II.*

The Exhibition presents a spectacular collection of some of the most beautiful works of art of the Family Ghirlandaio and of whom studied in their work-shop, that worked for about a century, from the second half of to the first half of - the project sees, besides the Exhibition, an itinerary among the treasures of the Family in Florence. Scandicci is by no means an arbitrary venue; on the contrary it has been chosen specially to house the exhibition on the Ghirlandaio family in an area to which these artists were always tied. The recommended itinerary includes a visit to: Here, visitors will be able to observe the large fresco by Domenico Ghirlandaio of the Madonna and Child Enthroned between Saints Sebastian and Julian. In the Palazzo Medici Riccardi, a video will illustrate the places where Domenico Ghirlandaio and his workshop were active. Free Thursday nights pm. Tickets cost 10 euros for adults, various discounts available including upon presentation of a Trenitalia card or ticket. Bronzino was court artist to the Medici family starting with the patronage of Cosimo I from and is considered a Mannerist artist capable of capturing particular beauty and grace, especially in his lifelike portraits of these important Florentines. The beloved student of Pontormo, Bronzino was highly influenced by his eccentric mannerist master. You can see their collaborative works in the Capponi chapel of the church of Santa Felicita in Florence and the cloister of the monastery of Certosa in Galluzzo, just outside of the city. His portraits became icons not only of the Medici family but of noble European portraiture in general. It is also considered the first portrait of a first lady with heir, and thus set a standard for many other similar portraits to come. The Medicis, a family of illustrious Florentine bankers that rose to power in the 14th and 15th centuries, produced popes, princes and two queens of France. Patrons of the arts and arbiters of taste and fashion over a period of more years, they used art as a tool of diplomacy and as an expression of power. The Medicis surrounded themselves with major figures in the arts: From this wealth of material â€” most of it still in Florence but some dispersed through the dowries of political marriages to Rome, Naples, Paris and Prague â€” the show at the museum has brought together almost objects and artworks to recreate a sense of the splendor, the intellectual and cultural curiosity and the intimacies of daily life at the Medici court. Scientific instruments include a 13th-century Arab astrolabe in gilded copper, and a 17th-century German sundial, in ivory. Moreover, with the stories depicted, "nuptial painting" served the fundamental function of conveying messages of warning and encouragement to a couple to adopt a conduct considered as exemplary. This aspect helps us today to focus in on a mainstay of fifteenth-century Florentine culture: Drawing on classical mythology, the Bible, historical episodes and contemporary literature, all of the facets of love are depicted, along with the ensuing duties: We must not forget, however, that marriage meant first and foremost to give life to new progeny and perpetuate the family. Towards this end, the last section of the exhibition is dedicated to family pride, asserted in stories that recount the foundation of famous families like those of Aeneas and David or that, following the texts of Petrarch, celebrate the Triumphs of Fame, Time and Eternity. These images could also be painted on deschi da parto birth salvers , which were tondos painted on both sides, offered as ceremonial gifts to women of the upper classes who had just given birth. A particularly famous one is the desco da parto realised on the occasion of the birth of Lorenzo the Magnificent Triumph of Fame, New York, Metropolitan Museum. The exhibition has been organised in collaboration with the Museo Horne of Florence which will present an itinerary valorising a consistent nucleus of painted chests cassoni from its collection which come from the original collection that belonged to Herbert Percy Horne, for the occasion joined by several works on exceptional loan from private collectors. It was the most elaborately decorated piece of furniture in Renaissance Italy. In the 15th century, wealthy Florentine families employed artists such as Sandro Botticelli and Paolo Uccello to decorate cassoni with paintings. They were often made in pairs, bearing the respective coats of arms of the bride and groom. Though cassoni were made in many countries, the finest come from Italy.

## 2: Maniera: Pontormo, Bronzino and Medici Florence

*"For the great Renaissance masters, the creation of art was not only an intellectual or aesthetic exercise. It was a contest. The artists of sixteenth-century Italy knew each other's work, knew each other's patrons, and knew each other - sometimes as friends and colleagues, sometimes as enemies, but always as rivals.*

It is not surprising, therefore, that in two important anthologies of Sixteenth-century Italian poets critics like Guido Davico Bonino or Giulio Ferroni have drawn attention to the singular, disconcerting nature of such a production, marginal and heterogeneous if compared with the prevailing tendencies in contemporary lyrical poetry. Cellini, assieme ad altri quattro rimatori contemporanei Agnolo Firenzuola, Gian Giorgio Trissino, Giovan Battista Pigna e Antonio Veneziano, fa parte dei nomi inclusi ex novo nella seconda edizione del volume. I suoi sono continui tentativi, quasi sempre frustrati [ In anni a noi prossimi, studiosi come Paolo Paolini<sup>8</sup> e Vittorio Gatto<sup>9</sup> avrebbero ribadito che la rimeria del Cellini si colloca su un fronte alternativo a quello dominante nel secondo Cinquecento: Si vedano, a titolo esemplificativo, i primi sei versi del sonetto: Con quel soave canto, e dolce legno ne corse ardito Orfeo per la consorte: Qualche saggio di me Perseo pur mostra: A dispetto di una professata adesione al topos bernesco della naturalezza<sup>24</sup>, i versi spesso ardui del Cellini appaiono insomma lontanissimi dalla forma semplice e discorsiva che contraddistingue i capitoli giocosi e i sonetti caudati dei principali eredi fiorentini del Berni. Tali dichiarazioni devono essere messe a confronto con le analoghe formule che rinveniamo in numerosi testi burleschi del Cinquecento; si veda a tal proposito Longhi, p. Signore eccellentissimo et divino Firenze, Biblioteca Riccardiana, cod. Tale resoconto costituisce in effetti una lucida, quantunque tendenziosa, requisitoria contro un potere grezzo e incapace di comprendere la grande arte, un potere che aveva relegato lo straordinario scultore del Perseo ai margini della scena artistica fiorentina. Da questo punto di vista, tali testi sembrano anzi configurare un oggetto di studio di singolare pregnanza. Battiferri degli Ammannati L. Testo critico con introduzione e note storiche per cura di Orazio Bacci, Firenze: Ponchioli, Lirici del Cinquecento, Torino: Dubard de Gaillarbois F. Francesco Berni, di M. Bino, del Molza, del Dolce, et del Firenzuola, ricorretto, et con diligenza ristampato, a cura di A. Dei lettori di Luciano e di Erasmo; di Aretino e Doni; di altri peregrini ingegni, in Cinquecento capriccioso e irregolare. Bandinelli, Vasari, Cellini e Pontormo, Bologna:

### 3: Informazioni su Firenze

*LibraryThing Review User Review - pranogajec - LibraryThing. Well illustrated and engagingly written. Goffen's book sets a new standard for understanding imitatio, emulatio, and how the Renaissance artist's purposes and working methods fit under the category of paragone.*

Pontormo, Bronzino and Medici Florence Exh. Portrait of a Lady In Red ca. Until recently, extensive thematic exhibitions on the Florentine maniera have been confined to Italian and, more specifically, Tuscan institutions. Elsewhere in Europe, however, the last few years have seen a reanimated interest in Mannerism: Featuring a section of nearly prominent works of painting, sculpture, engraving, architecture, literature, and drawing, many loaned from prestigious European and U. Pontormo, Bronzino and Medici Florence was the most substantial exhibition on Mannerism staged in Germany. In organizing the show, Eclercy deviated from curatorial trends and chose to structure the objects in a chronological sequence, thus allowing visitors to interact in each section with a range of artistic media and subjects. For this reason, the exhibition recalls two other historic exhibitions: The latter, curated by Alessandro Cecchi and Antonio Natali, focused on the variety and boldness of the laboratory of the Florentine maniera in the era between the two republics – The exhibition was divided into eight sections, beginning with early Pontormo and Rosso, the most prominent exponents of this new generation of Florentine painters, and tracing the development and enrichment of Mannerism through the sixteenth century. The Mannerists inheritance of High Renaissance forms and techniques was underscored in a selection of red-chalk drawings by Andrea del Sarto, under whom Rosso and Pontormo trained in the s. Macmillan and the Medici Society, –15, vol. Indeed, as the Frankfurt exhibition revealed, the young Pontormo and Rosso looked for new formal and visual experiences. John the Baptist in the Wilderness ca. Certainly Rosso fundamentally transformed the Florentine tradition, yet he never completely disowned it, as evident in his Portrait of a Man with a Helmet ca. For his part, Pontormo adapted fundamental formal loans of quattrocento masters, as well as those of Northern artists. Divergenti vie della Maniera, the two painters each pursued distinct directions with their art. Jerome as Penitent ca. Indeed, the Sack of Rome not only ended the golden age of Clement VII in Rome, but also had profound consequences for Florence, as the Medici, declared rebels, were temporarily forced to leave the city, and a new Florentine Republic was born. In the exhibition catalogue, Eclercy dedicates an essay to the historical and political significance of these artworks whose creation was inflected by the dramatic events of early sixteenth-century Florence: The variety and relevance of his productions were presented in Frankfurt through a selection of works showing his skills as painter as, for example, Portrait of the Duke Alessandro I, ca. Pontormo, Bronzino and Medici Florence provided a unique opportunity to see the disquieting emergence and flourishing of multiple creative perspectives that the term Mannerism has attempted to unify. But this reviewer also found some weaknesses. The first point concerns the linear and slightly too didactic structure of the exhibition, which did not sufficiently highlight the present dynamics in the research on the maniera. The second one concerns the catalogue: Reviews and essays are licensed to the public under a under a Creative Commons Attribution-NoDerivatives 4.

**4: Renaissance rivals : Michelangelo, Leonardo, Raphael, Titian - NOBLE (All Libraries)**

*Bandinelli's and Cellini's schemings for commissions and greater glory are discussed in the eighth and final chapter, which serves as a somewhat loose-ended "Coda." Florence, the cradle of the Renaissance style in the visual arts, was extremely competitive.*

From Rheims to Dijon and Lyons. The Ramparts, handsomely planted with Elms. An ugly old town, with suburbs bigger than itself. Lay au Cerf volant. A small city on a high hill. Gesuves, with his figure of Bronze kneeling. Passed through a fine fertile plain by an Avenue of Lime trees, that leads to: The Capital of the Dutchy, a very small, but beautiful city, of an oval form, full of People of Quality, and a very agreeable Society. Before it is The Place; lying in a Semicircle, neatly built, a huge equestrian statue of Louis 14 of Bronze, in the midst of it. Michael, fine front in the latter Gothic taste. Benigne, in it an ancient Christian church, composed of 3 vaults one upon another, that are supported by pillars, forming a kind of Rotonda, which receives its light from an opening in the top. In their chappel are the tombs of Philip le Hardi, and Jean Sanspeur, Duke of Burgundy, with his Dutchess, Margaret of Bavaria, both these monuments are much in the same taste, the 3 figures are of 13 white marble, but painted to represent the life: It is a charming place, laid out into an Etoile with high hedges of Hornbeam, and Grass-Walks, a Mall, and a Parterre intermixed with tall Fir trees; on one side runs the River Ouche, across which is an old house of the Dukes, called La Colombiere, the other sides command a view of the town, and country adjacent. First night at La Verpillier, a poor Village. In the bottom runs a torrent, called Les Guiers morts, that works its way among the rocks with a mighty noise, and frequent Falls. All is extremely neat, but in the greatest Simplicity; the Offices are remarkable for their contrivance, and cleanliness. At the beginning of it, is erected a monument with an inscription, to inform you, it was done by Order of Charles Emanuel the 2d, D: Lay at Aix, once famous for its hot-baths; there are some Roman remains about them. Came to Annecy, where resides the exiled bishop of Geneva. It is a little city, situated upon a pretty Lake. The contrast between the poverty, and misery of Savoy, and the happiness of that little Republic is very striking. In one you see indeed beautiful vallies, but inhabited by nothing but ragged, and bare-footed Peasants, and those in no great number, in the other all is neat, and well-clothed; the city itself has a compact, and military Air, and swarms with People, that have business in their faces. Geneva forms a semicircle at one end of the Lake, and from thence makes a very pretty appearance. The buildings are generally very neat, and substantial. The Greille [grating] and Ramparts are extremely pleasant for walking; the Lake, and its borders charming. The straitness of the streets, which in the new quarter are wholly laid out by the line, as it contributes much to the beauty of this City, so it makes it appear much smaller, than it really is, for at your first entrance you see quite through it. Many great Houses the Architecture but indifferent, but altogether makes a good Appearance enough. The Piazza di Carlo is a pretty Square: Here is a pretty numerous collection of Pictures, the most considerable of which are: Some of Titian, Portraits. In several other Rooms: Rubens, embracing his Wife, by himself. The Elements of Albano. Many pieces of Solymini: Here many pictures are; of no value, except 4 great Views of a Palace intended to have been built at Rivoli; by Paolo Pennini. Here are also many Volumes in MS: The 4th side is taken up by a noble Theatre, which the King is building. Among them is one called a Bacchanal, but seems a Cassandra. She is naked, except a little loose Drapery, that falls from one Arm upon her legs. Through Moncallier, which is a Palace, an ancient brick building on an eminence, where the Duke of Savoy then was - lay at Asti, a small City. Here is held a famous Fair. The road hither execrably bad, like most of those in Lombardy during the winter. The next day was the feast of the Madonna della Vigne; we went in the morning to her Church: On the right side of the great Altar was a State for the Doge; he came, attended by the Senate. A Lady of Quality set at a table to receive the charities for the redemption of Captives. Here at one of the side Altars is a noble picture of Guido. A woman with 2 children is stepping up towards them; her purple drapery particularly good. Another woman in the corner, stooping towards her child, which lies upon the ground, is a finely painted figure. It is a very fine picture. Near the great altar is another of Rubens, not good: The inside neatly but plainly adorned with Stucco: At the first altar is St Francis at prayers; his companion sleeping at a distance: The next is somewhat of

Cambiaso - Martyrdom of a Saint: Extremely fine - Carlo Marat. The high Altar I do not remember - Magdalen dying: Piola - Under the Cupola are 4 Statues vastly large. The shrine of St John the Baptist here is very fine. St Francesco is another old church; on the left side, the next chappel to the high altar has a strange Picture, designed to represent The Immaculate Conception. The Virgin a good figure is standing in the Clouds, supported by Angels. Opposite to her is God the Father, flying down in an odd attitude: They are neither of them very long, or wide; but have on each side 6 or 7 of the most beautiful palaces. The finest I have seen - Luca Giordano. Many figures; the 2 principal ones very ungraceful. His 2 sons are here very young children, that which he raises up in one arm is admirable - Rape of Helen; or else a Roman Soldier with a Sabine. A very gentile Groupe. They are of white marble. The furniture here also is of much beauty, especially the Marble. Among the Pictures, which are numerous, are: St Matthew, an Angel discoursing with him. Andromeda, she is not naked but has a thin white drapery, her attitude wants dignity. Perseus in the clouds on the winged horse. Madonna, small, in a border of flowers - Vandike. Holy Family - Rubens. A Doge of the family, half length, fine, Paul Veronese. A Man in armour, on horse-back. Very little - Vandike. Head of a Girl, a Ritratto, dark but exquisite - Ann. It is divine - Guido.

5: The Botticelli Secret | Revolv

*CODA: Bandinelli and Cellini. Leonardo da Vinci Leonardo Leonardo (da Vinci) ctu Michelangelo Buonarroti Michelangelo Buonarroti Italien "For the great Renaissance masters, the creation of art was not only an intellectual or aesthetic exercise.*

When it is ready! There was a silence while the two antagonists glared at each other. Michelangelo went cold all over, too shocked to feel the pain in the shoulder. He bowed, said formally in a voice from which all emotion had been smitten: I would also like to thank Walter S. A Novel of Michelangelo New York: Doubleday, , Cambridge University Press, , 146” Instead, Michelangelo kept to himself, avoiding face-to-face verbal spats and physical brawls. Although he often lost his patience, it did not get in the way of him making friends. Nonetheless, despite these devoted companions, he had just as many sour relationships. Michelangelo elicited unusual responses from over-eager patrons, irritated demanding collectors, and angered rival artists. This brief anecdotal portrait focuses on situations in which tempers flared or overly intense emotions came into play. Pennsylvania State University Press, , Istituto Nazionale di Studi sul Rinascimento, 46” , University of Princeton, , 46”35 as cited in Carteggio, II: Perhaps this explains his secrecy too, as I discuss further below. New York University Press, , See 46”09 for a discussion of the affetti. Selected Scholarship in English, vol. Garland, , 46” See Francisco de Holanda, Da pintura Antigua, ed. Nacional, Casa da Moeda, , In while in Bologna, his privileged place as a guest artist ruffled the feathers of an unknown resident sculptor who, according to Ascanio Condivi, complained that Michelangelo took his commission away from him and threatened to cause trouble. George Bull New York: Penguin Classics, , Paula Barocchi, et al. Scuola Normale Superiore, , Cambridge University Press, , See also Condivi, Life, On the topic, see William E. Essays on Renaissance Art and Culture, ed. Dag Andersson, 6046”74 Rome: Michelagnolo, having waited in hiding because he suspected treachery of his assistants, threw planks down at the Pope. A group had gathered near Santa Trinita to discuss Dante and called upon Leonardo to explain a passage when at that very moment Michelangelo walked by. One must consider that this statement very well could have been included by Vasari to promote disegno in the contemporary paragone with colore. In using Michelangelo as a mouthpiece, Holanda was as eager to promote painting as Vasari was to promote disegno in his second vita. Grote, , According to Vasari, Michelangelo did not respond to the slanderous words of Nanni di Baccio Bigio, and instead offered words of wisdom: Although Michelangelo successfully participated in many fruitful collaboration efforts during his long career, getting rid of incompetency was the quickest way to resolve issues. Penguin Books, , It should be noted that Michelangelo never intended the contents of this complaint letter to be made public: On the impossibility of the long-standing belief that Michelangelo fired all of his Sistine Ceiling assistants and painted the fresco alone, see William E. Wallace, 46”30 New York: See Vasari-Barocchi, Vite, V: Wallace, Michelangelo at San Lorenzo: He did this for the salvation of his soul, of course, but also more pragmatically, so that he could have complete control of the project in order to pull down parts of the construction to better impart his own design. Michelangelo sought to disassociate himself from his architectural predecessor, Antonio da Sangallo, undoing much of what he had done. See Howard Hibbard, Michelangelo, 2nd ed. Harper and Row, , There was simply too much nudity. Pietro Aretino famously begged the artist for a drawing, any sort of scrap. Angered at being ignored, Aretino, as if half praying 25 Ibid. Montreal Museum of Fine Art, Cambridge University Press, After being elected to the papal office, Paul demanded that Michelangelo work for him; after all, he had waited a lifetime not only to command all of Christendom, but also to call Michelangelo to his service. More likely, the glue holding the multi-paged cartoon for the Battle of Cascina fell apart. See Bernardine Barnes, Michelangelo in Print: Reproductions as Response in the Sixteenth Century Farnham: I would like to thank her for sharing a draft of her paper pre-publication. In a similarly clandestine fashion as keeping his studio under lock and key, but to a higher degree, literally, Michelangelo burned drawings in his last days so as not to expose his efforts and faults. To have thrown everything into the fire seems to us an act unworthy of him. The sculptor may have seemed closed off but behind those closed doors he formed tight bonds with many of his assistants, often dispensing

helpful advice. University of North Carolina Press, Olschki, , 1925, from a ricordo of Antonio Mini from Bandinelli has long been blamed for this act. Phaidon, , 12, my italics. Der literarische Nachlass, vol. Sarah Blake McHam Cambridge: Cambridge University Press, , 1909, as cited in Carteggio, 2: A huge marble stone, and an unhewn one, cut from the sheer Lunean cliffs, by fate, by stars, by the unfavorable gods, while I ride in the ship on the Tuscan stream which glides through Florentine fields, soon to suffer at the foolish hand of Bandinelli, I threw myself headlong under the waters in order that I might perish once and for all, submerged under the waves fleeing the torturer and a thousand deaths. Roselli strives to raise me from my submerged state, he throws a rope under me, he groans, he labors. I strive against it with my very great weight. Oxford University Press, , See also Leonard Barkan, *Unearthing the Past: Now, what exceptional curse should I curse, O Roselli, a curse worthy of your deserving and your deeds? May you be turned into a marble stone, and an unhewn one, soon to suffer at the foolish hand of Bandinelli!* His life was comprised of mixed parts, petty quibbles, and intense acts of undying devotion, like that of his suicidal stone. Instead, if we seek to look closer, a sage, albeit a curt one, emerges. Notwithstanding unapologetic snaps verging on comical, more often than not in private or behind the safety of his pen, Michelangelo maintained an unassertive and unassuming modus operandi in regard to disagreement and his advice on avoiding it. In fact, the Buonarroti family minded their own business about polemical affairs, following the old Tuscan proverb *bocca chiuso e occhio aperto*, keep your mouth shut and your eyes open. Stamperia Imperiale, , 43, translated from the Latin by Barkan. See Wallace, *Michelangelo*, and This was the first biography to take into account epistolary evidence of the artist in order to explore his life. Nonetheless, despite that many letters were finally made accessible, they were not user friendly. His work called attention to their value as a primary source and significantly brought a new awareness of accuracy to the field of Italian Renaissance art history. Nimmo, , x. This is often considered the first fully reliable study on Michelangelo. Both brought the life of Michelangelo to popular culture. Symonds noted that the artist was difficult and rude. See Symonds, *The Life of Michelangelo*, Dutton, , 1907. *An Autobiography through Letters*, trans. Charles Sponson Garden City, N. Doubleday, for the novel. In the same year, E. See Ramsden, *Letters of Michelangelo* Stanford: Stanford University Press, See *Il Carteggio di Michelangelo*, 5 vols.

6: Baccio Bandinelli: the rotten apple of the Renaissance | Art and design | The Guardian

*Though focusing on the trio of artists (Leonardo, Michelangelo, and Raphael) who worked primarily in Rome and Florence as well as the Venetian master Titian, Goffen also addresses other artistic rivalries, such as that of Baccio Bandinelli and Benvenuto Cellini.*

Yale University Press , We compete with our parents, mentors, siblings, friends, and lovers. We compete with our enemies. We compete with the living and, even, with the dead—occasionally, in order to transcend death. We need to prove our worth, both to ourselves and to the world at large, as we attempt to give meaning to our lives. It can be productive and can lead to breakthroughs. It forces us to surpass ourselves in order to triumph over others. Thus, competition has a dual nature: It makes us strive for perfection while—perhaps more often than not—hoping for the failure of our opponents. Competition comes with a moral price tag, for it often goes hand-in-hand with envy, jealousy, and hatred; it can also lead to lying and deceit. Michelangelo, Baccio Bandinelli, and Benvenuto Cellini were plagued by such feelings and often resorted to such stratagems. We even compete during our leisure activities, say, on the tennis court or when playing chess. We compete in conversation: What did you think of that book or movie? Should we be unable to do so, say, for a lack of talent, then quite a few among us are prepared to cheat—like Sebastiano del Piombo and Bandinelli—to obtain the recognition we so desperately need. That recognition can assume a variety of forms, such as accolades, financial or honorific rewards, professional advancement, and perhaps fame, however relative. In her new book, *Renaissance Rivals: Michelangelo, Leonardo, Raphael, Titian*, Rona Goffen discusses the rivalries among four outstanding and extremely influential Italian Renaissance artists. The book is divided into eight chapters. These chapters go on to explore several fifteenth-century cases of rivalry among artists working mostly for courtly patrons, thereby offering precedents for the sixteenth-century artistic competitions that are at the heart of this book. Unfortunately, Goffen makes little attempt to explain how this came to be, whether this was unusual, and how this affected the development of Renaissance art. How did this attitude figure into his highly competitive nature? As Michelangelo was unable to share the limelight, he aggressively confronted the artists he perceived as threats to his artistic hegemony—either head-on or through subterfuge. The artists she discusses must be endlessly fascinating, for their lives and works have been the subject of continuous scrutiny. Sadly, Goffen does not have much new to say about these commissions. One consequently wonders for whom this book is intended. The writing is clear and often concise; this author has remarkable powers of synthesis. Additionally, Goffen knows how to tell a good story. Although she has overlooked some important literature on the projects she discusses, she has succeeded in mastering an enormous amount of information. She puts this knowledge to excellent use in endnotes that enable us to reconstruct the history of particular commissions. The information is remarkably well organized, and the transitions from one project to the next are mostly smooth and logical. Patrons were in large measure responsible for setting up artists against each other in order to force them to outdo their rivals and thereby to surpass themselves, while making steady progress with the commissions at hand. Cardinal Giulio thereby revived the already keen competition between Raphael and Michelangelo, since it was known that the latter provided Sebastiano with preparatory drawings. These were not open competitions like the one for the second set of doors for the Baptistery of Florence, the mother of all Renaissance competitions which Goffen briefly discusses in chapter 1. Instead, these artists were handpicked by their patrons and urged to outdo one another. To be able to secure such works was a sign of power. Competition is, after all, about power. As Goffen notes<sup>3</sup><sup>4</sup>, competition cannot be disassociated from influence and thus from the concept of *imitatio*, a notion that was of enormous import during the Renaissance. As a result, there is plenty of hunting in this book for motifs that were lifted from other artists. The author rightly observes that rivalry is integral to the *paragone* debate, the discourse on the comparison of the arts. She suggests elsewhere that: Perhaps Michelangelo would have been more amenable to a softer palette, more gently modulated modeling, and even the painterly exploitation of the oil medium, had these not been adopted, or coopted, by Leonardo. Unfortunately, Goffen never fully explains the nature of the pressures that competition brings to bear. What makes us compete—and why to

such varying degrees? Is competition taught, or is it instinctual? Is it proper to humans, or is it common to the world of living things? Charles Darwin will take that question. What are the effects of competition upon us and upon the world around us? How do we—and how do artists—cope with stress? Are highly successful individuals—including artists—by definition extremely competitive? Answers to these questions would have required forays into areas other than the history of Italian Renaissance art, such as psychology, sociology, anthropology, and Kulturgeschichte. Nevertheless, Goffen invites us to think again about a problem that lies at the very heart of creativity, and consequently of artistic practice. Artistic rivalry has intrigued us for centuries, and still does—witness the recent Orazio and Artemisia Gentileschi and Pablo Picasso—Henri Matisse exhibitions. The time is now ripe for an interdisciplinary, theoretical study of competition in the visual arts. Reviews and essays are licensed to the public under a Creative Commons Attribution-NoDerivatives 4.

### 7: Baccio Bandinelli | Italian sculptor | [www.enganchecubano.com](http://www.enganchecubano.com)

*Jonathan Jones: It wasn't all Michelangelo and Leonardo in 16th-century Italy. There were some truly terrible artists, too - and none more controversial than Baccio Bandinelli.*

### 8: Renaissance Rivals: Michelangelo, Leonardo, Raphael, Titian - Rona Goffen - Google Libros

*Accounts of Bandinelli given in Giorgio Vasari's Lives and in the Autobiography of the sculptor Benvenuto Cellini represent him as jealous, malignant, and untalented. He assumed the surname Bandinelli in*

### 9: Renaissance Rivals: Michelangelo, Leonardo, Raphael, Titian

*of Donatello's Judith and Holofernes, Michelangelo's David and Baccio Bandinelli's Hercules and Cacus. As a consequence, the commission was extraordinarily prestigious for Cellini, who.*

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