

Lea Ottensmeyer-Johansen

# Sweetness and Strength

The Reception of Michelangelo  
in Late Victorian England



# Sweetneb And Strength The Reception Of Michelangelo In Late Victorian England

**Juliet Hacking, Joanne Lukitsh**



## **Sweetneb And Strength The Reception Of Michelangelo In Late Victorian England:**

**Sweetness and Strength** Lene Østermark-Johansen, 2018 Sweetness and Strength Lene Østermark-Johansen, 2019-01-15 First published in 1998 this volume explores the reinvention of Michelangelo in the Victorian era At the opening of the nineteenth century Michelangelo s reputation rested on the evidence of contemporary adulation recorded by Vasari and Condivi Travel photography the shift of his drawings into public collections and in particular the publication of his poems in their original form transformed this situation The complexity of his work commanded new attention and several biographies were published As public curiosity and knowledge of the artist increased so various groups began to ally themselves to aspects of Michelangelo s persona His Renaissance reputation as a towering genius a man of great spiritual courage who had journeyed through and for his art to the depths of despair was important to the Pre Raphaelites and other artists His love for his own Dark Lady Vittoria Colonna aroused excited speculation among High Church advocates who celebrated his friendship with the deeply religious woman poet and the emerging awareness that some half of his love poetry was dedicated to a younger man Tommaso de Cavalieri was of intense interest to the aestheticians among them Oscar Wilde Walter Pater and J A Symonds who sought heroic figures from societies where masculinity was less rigorously defined In this original and beautifully illustrated study Lene stermark Johansen shows how the critical discussion of the artist s genius and work became irretrievably bound up in contemporary debates about art religion and gender and how the Romantic view of art and criticism as self expression turned the focus from the work of art to the artist himself such that the two could never again be viewed in isolation **The Reception of Oscar Wilde in Europe** Stefano Evangelista, 2010-07-08 Comprehensive volume of international research on the European reception of Oscar Wilde **The Poetry of Michelangelo** Chris Ryan, 2000-12-01 One of the greatest artists of all time Michelangelo s work as a poet has been unjustly ignored This thorough introduction outlines the broad chronological evolution of the poems includes the poetry in both the original Italian and in translation and explores the themes raised in the poems **Michelangelo and the Pope's Ceiling** Ross King, 2014-10-14 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 **Victorian Aesthetic Conditions** E. Clements, L. Higgins, 2015-12-11 The multidisciplinary aesthetics of Walter Pater the nineteenth century s most provocative critic are explored by an international team of scholars True aesthetic criticism takes place working across the arts Pater insists acknowledging the differences between media but seeking possibilities of interconnection **Michelangelo and the Art of Letter Writing** Deborah Parker, Michelangelo Buonarroti, 2010-10-21 Deborah Parker examines Michelangelo s use of language in his correspondence as a means of understanding the creative process of this extraordinary artist **Dreaming of Michelangelo** Asher Biemann, 2012-11-14 Dreaming of Michelangelo is the first book length study to explore the intellectual and cultural affinities

between modern Judaism and the life and work of Michelangelo Buonarroti. It argues that Jewish intellectuals found themselves in the image of Michelangelo as an unrequited lover whose work expressed loneliness and a longing for humanity's response. The modern Jewish imagination thus became consciously idolatrous. Writers brought to life literally Michelangelo's sculptures seeing in them their own worldly and emotional struggles. The Moses statue in particular became an archetype of Jewish liberation politics as well as a central focus of Jewish aesthetics. And such affinities extended beyond sculpture. Jewish visitors to the Sistine Chapel reinterpreted the ceiling as a manifesto of prophetic socialism devoid of its Christian elements. According to Biemann, the phenomenon of Jewish self-recognition in Michelangelo's work offered an alternative to the failed promises of the German enlightenment. Through this unexpected discovery, he rethinks German Jewish history and its connections to Italy, the Mediterranean, and the art of the Renaissance.

*Michelangelo's Vatican Pietà and its Afterlives*  
 Lisa M. Rafanelli, 2022-12-30. This book offers a fresh perspective on Michelangelo's well-known masterpiece, the Vatican Pietà, by tracing the shifting meaning of the work of art over time. Lisa M. Rafanelli chronicles the object history of the Vatican Pietà and the active role played by its many reproductions. The sculpture has been on continuous view for over 500 years during which time its cultural, theological, and artistic significance has shifted. Equally important is the fact that over its long life it has been relocated numerous times and has also been reproduced in images and objects produced both during Michelangelo's lifetime and long after, described here as artistic progeny: large-scale unique sculpted variants, smaller-scale statuettes, plaster and bronze casts, and engraved prints. The book will be of interest to scholars working in art history, Renaissance studies, early modern studies, religion, Christianity, and theology.

*Creating the "Divine" Artist: From Dante to Michelangelo*  
 Patricia Emison, 2004-05-01. Turning a skeptical eye on the idea that Renaissance artists were widely believed to be as utterly admirable as Vasari claimed, this book reopens 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 famosi*. 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.

**Late Ruskin: New Contexts**  
 Francis O'Gorman, 2018-05-08. This title was first published in 2001. Ruskin said that 1860 marked the beginning of his proper work. This study presents new historicized readings of important texts and themes from that late period, 1860-1889, discussing in detail works including *Unto this Last* (1860), *The Lectures on Art* (1870), *Fors Clavigera* (1871), *1884*, and *The Bible of Amiens* (1880-85), and considering key themes such as Ruskin's politicized regard for Pre-Raphaelitism in the 1870s and the complex topic of Ruskin and manliness. Claiming new and distinctive importance for this period of Ruskin's work both in terms of Ruskin's development as a writer and his place in Victorian culture as it moved toward modernity, this book is the

first solely devoted to the prolific later years and draws on much unpublished material      Walter Pater and the Language of Sculpture Lene Østermark-Johansen, 2017-07-05 Walter Pater and the Language of Sculpture is the first monograph to discuss the Victorian critic Walter Pater's attitude to sculpture. It brings together Pater's aesthetic theories with his theories on language and writing to demonstrate how his ideas of the visual and written language are closely interlinked. Going beyond Pater's views on sculpture as an art form, this study traces the notion of relief, rilievo, and hybrid form in Pater and his view of the writer as sculptor, a carver in language. Alongside her treatment of rilievo as a pervasive trope, Lene Østermark-Johansen also employs the idea of rivalry, paragone, more broadly examining Pater's concern with positioning himself as an art critic in the late Victorian art world. Situating Pater within centuries of European aesthetic theories as never before done, Walter Pater and the Language of Sculpture throws new light on the extraordinary complexity and coherence of Pater's writing. The critic is repositioned solidly within Victorian art and literature.      *Photography and the Arts* Juliet Hacking, Joanne Lukitsh, 2020-10-29 Photography, both in the form of contemporary practice and that of historical material, now occupies a significant place in the citadels of Western art culture. It has an institutional network of its own, embedded within the broader art world, with its own specialists including academics, critics, curators, collectors, dealers, and conservators. All of this cultural activity consolidates an artistic practice and critical discourse of photography that distinguishes what is increasingly termed art photography from its commercial, scientific, and amateur guises. But this long-awaited recognition of photography as high art brings new challenges. How will photography's newly privileged place in the art world affect how the history of creative photography is written? Modernist claims for the medium as having an aesthetic often turned on precedents from painting. Postmodernism challenged a cultural hierarchy organized around painting. Nineteenth-century photographs move between the symbolic spaces of the gallery wall and the archive, de-contextualised for art and re-contextualised for history. But what of the contemporary writings, images, and practices that negotiated an aesthetic status for the photographic? *Photography and the Arts* revisits practices both celebrated and elided by the modernist and postmodernist grand narratives of art and photographic history in order to open up new critical spaces. Written by leading scholars in the fields of photography, art, and literature, the essays examine the metaphorical as well as the material exchanges between photography and the fine graphic, reproductive, and sculptural arts.      The Paragone in Nineteenth-Century Art Sarah J. Lippert, 2019-03-27 Offering an examination of the paragone, meaning artistic rivalry, in nineteenth-century France and England, this book considers how artists were impacted by prevailing aesthetic theories or institutional and cultural paradigms to compete in the art world. The paragone has been considered primarily in the context of Renaissance art history, but in this book, readers will see how the legacy of this humanistic competitive model survived into the late nineteenth century.      *Victorian and Edwardian Responses to the Italian Renaissance* John E. Law, Lene Østermark-Johansen, 2017-03-02 The historiography of the Italian Renaissance has been much studied, but generally in the context of a few key figures. Much less appreciated is the extent of the

enthusiasm for the subject in the 19th and early 20th centuries when the subject was discovered by travellers and men and women of letters historians artists architects and photographers and by collectors on both sides of the Atlantic The essays in Victorian and Edwardian Responses to the Italian Renaissance explore the breadth of the responses stimulated by the encounter between the British the Americans and the Italians of the Renaissance The volume approaches the subject from an interdisciplinary perspective While recognising the abiding importance of the familiar great names it seeks to draw attention to a wider cast of people many of whom led colourful energetic lives knew Italy well and wrote eloquently about the country and its Renaissance Several essays show that Renaissance studies became a field in which female historians could explore areas of relevance to the New Woman Other chapters examine the aims and politics of collecting and the place of the collector in literature and in the rediscovery of Renaissance artists The contribution of teachers and other less formal champions of the Italian Renaissance is explored as is the role of photographers who re framed and re viewed Florence the Renaissance city for Victorian and later eyes

Beyond the Frame Deborah Cherry, 2012-11-12 Beyond the Frame rewrites the history of Victorian art to explore the relationships between feminism and visual culture in a period of heady excitement and political struggle Artists were caught up in campaigns for women s enfranchisement education and paid work and many were drawn into controversies about sexuality This richly documented and compelling study considers painting sculpture prints photography embroidery and comic drawings as well as major styles such as Pre Raphaelitism Neo Classicism and Orientalism Drawing on critical theory and post colonial studies to analyse the links between visual media modernity and imperialism Deborah Cherry argues that visual culture and feminism were intimately connected to the relations of power

Routledge Library Editions: Social and Political Thought in the Nineteenth Century Various Authors, 2022-07-30 This set reissues eight books that explore the social and political thought of the nineteenth century The titles in this set originally published between 1943 and 2001 examine several of the important figures of the time including Jeremy Bentham and Thomas Carlyle whilst also examining political movements and the emergence and growth of libertarian thought This set will be of particular interest to students of social and political history

**The Passions of John Addington Symonds** Shane Butler, 2022 The first critical analysis to embrace a wide and representative selection of John Addington Symonds s work beyond his famous essays It explores Symonds as a complex thinker with an ambitious vision of the queerness of the world itself and follows his engagement with the art and literature of classical antiquity

**Doppelgangers, Alter Egos and Mirror Images in Western Art, 1840-2010** Mary D. Edwards, 2020-06-15 The notion of a person or even an object having a double has been explored in the visual arts for ages and in myriad ways portraying the body and its soul a woman gazing at her reflection in a pool or a man overwhelmed by his own shadow In this edited collection focusing on nineteenth and twentieth century western art scholars analyze doppelgangers alter egos mirror images double portraits and other pairings human and otherwise appearing in a large variety of artistic media Artists whose works are discussed at length include

Richard Dadd Salvador Dali Egon Schiele Frida Kahlo the creators of Superman and Nicola Costantino among many others

*British Romanticism and the Reception of Italian Old Master Art, 1793-1840* Maureen McCue, 2016-05-23 As a result of Napoleon's campaigns in Italy Old Master art flooded into Britain and its acquisition became an index of national prestige Maureen McCue argues that their responses to these works informed the writing of Romantic period authors enabling them to forge often surprising connections between Italian art the imagination and the period's political social and commercial realities Dr McCue examines poetry plays novels travel writing exhibition catalogues early guidebooks and private experiences recorded in letters and diaries by canonical and noncanonical authors including Felicia Hemans William Buchanan Henry Sass Pierce Egan William Hazlitt Percy Shelley Lord Byron Anna Jameson Maria Graham Callcott and Samuel Rogers Her exploration of the idea of connoisseurship shows the ways in which a knowledge of Italian art became a key marker of cultural standing that was no longer limited to artists and aristocrats while her chapter on the literary production of post Waterloo Britain traces the development of a critical vocabulary equally applicable to the visual arts and literature In offering cultural historical and literary readings of the responses to Italian art by early nineteenth century writers Dr McCue illuminates the important role they played in shaping the themes that are central to our understanding of Romanticism

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## **Table of Contents Sweetneb And Strength The Reception Of Michelangelo In Late Victorian England**

1. Understanding the eBook Sweetneb And Strength The Reception Of Michelangelo In Late Victorian England
  - The Rise of Digital Reading Sweetneb And Strength The Reception Of Michelangelo In Late Victorian England
  - Advantages of eBooks Over Traditional Books
2. Identifying Sweetneb And Strength The Reception Of Michelangelo In Late Victorian England
  - Exploring Different Genres
  - Considering Fiction vs. Non-Fiction
  - Determining Your Reading Goals
3. Choosing the Right eBook Platform
  - Popular eBook Platforms
  - Features to Look for in an Sweetneb And Strength The Reception Of Michelangelo In Late Victorian England
  - User-Friendly Interface
4. Exploring eBook Recommendations from Sweetneb And Strength The Reception Of Michelangelo In Late Victorian England
  - Personalized Recommendations
  - Sweetneb And Strength The Reception Of Michelangelo In Late Victorian England User Reviews and Ratings
  - Sweetneb And Strength The Reception Of Michelangelo In Late Victorian England and Bestseller Lists
5. Accessing Sweetneb And Strength The Reception Of Michelangelo In Late Victorian England Free and Paid eBooks
  - Sweetneb And Strength The Reception Of Michelangelo In Late Victorian England Public Domain eBooks
  - Sweetneb And Strength The Reception Of Michelangelo In Late Victorian England eBook Subscription Services
  - Sweetneb And Strength The Reception Of Michelangelo In Late Victorian England Budget-Friendly Options



6. Navigating Sweetneb And Strength The Reception Of Michelangelo In Late Victorian England eBook Formats
  - ePub, PDF, MOBI, and More
  - Sweetneb And Strength The Reception Of Michelangelo In Late Victorian England Compatibility with Devices
  - Sweetneb And Strength The Reception Of Michelangelo In Late Victorian England Enhanced eBook Features
7. Enhancing Your Reading Experience
  - Adjustable Fonts and Text Sizes of Sweetneb And Strength The Reception Of Michelangelo In Late Victorian England
  - Highlighting and Note-Taking Sweetneb And Strength The Reception Of Michelangelo In Late Victorian England
  - Interactive Elements Sweetneb And Strength The Reception Of Michelangelo In Late Victorian England
8. Staying Engaged with Sweetneb And Strength The Reception Of Michelangelo In Late Victorian England
  - Joining Online Reading Communities
  - Participating in Virtual Book Clubs
  - Following Authors and Publishers Sweetneb And Strength The Reception Of Michelangelo In Late Victorian England
9. Balancing eBooks and Physical Books Sweetneb And Strength The Reception Of Michelangelo In Late Victorian England
  - Benefits of a Digital Library
  - Creating a Diverse Reading Collection Sweetneb And Strength The Reception Of Michelangelo In Late Victorian England
10. Overcoming Reading Challenges
  - Dealing with Digital Eye Strain
  - Minimizing Distractions
  - Managing Screen Time
11. Cultivating a Reading Routine Sweetneb And Strength The Reception Of Michelangelo In Late Victorian England
  - Setting Reading Goals Sweetneb And Strength The Reception Of Michelangelo In Late Victorian England
  - Carving Out Dedicated Reading Time
12. Sourcing Reliable Information of Sweetneb And Strength The Reception Of Michelangelo In Late Victorian England
  - Fact-Checking eBook Content of Sweetneb And Strength The Reception Of Michelangelo In Late Victorian England
  - Distinguishing Credible Sources

13. Promoting Lifelong Learning
  - Utilizing eBooks for Skill Development
  - Exploring Educational eBooks
14. Embracing eBook Trends
  - Integration of Multimedia Elements
  - Interactive and Gamified eBooks

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