

Library Guide for ARTH 533

## MICHELANGELO: BIOGRAPHY, MYTHOLOGY, AND THE HISTORY OF ART

Professor Stefanie Solum, Fall 2007

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### Background Materials: Italy and the Italian Renaissance

These materials can be used to find out about historical context and to check names, dates, events, and facts. They can also be good starting points for basic bibliographical information.

**Avery, Catherine B.** *The New Century Italian Renaissance Encyclopedia*. New York: Appleton-Century-Crofts, 1972.

Primary coverage of figures of historical, cultural, or religious importance from the time of Dante (1265–1321) to about the death of Michelangelo in 1564; also includes important figures from outside Italy and figures from an earlier era who influenced Renaissance thought. Entries include artists, popes, poets, writers, soldiers, rulers, architects, significant families, and “remarkable ladies;” also famous literary works, subjects (e.g. humanism), and art/architectural terms.

**Clark Reference DG536 A1 A84**

**Barkan, Leonard.** *Unearthing the Past: Archaeology and Aesthetics in the Making of Renaissance Culture*. New Haven: Yale University Press, 1999.

Explores the discovery of antique “valuables,” placing them in the context of other finds; follows the written traces of ancient art as these became known to Renaissance scholars; asks how to decode and assimilate fragments; examines the reintegration of fragments; and looks at one Renaissance artist (Bandinelli) to present “the situation of art in culture at the middle of the sixteenth century when those figures exist upon a ground that is defined by the ancient objects that have been found within it.”

**Clark Stacks N6370 B37**

**Sawyer Stacks NB85 .B37 1999**

**Campbell, Gordon.** *The Oxford Dictionary of the Renaissance*. Oxford; New York: Oxford University Press, 2003.

Describes the cultural history of the Renaissance, defined as a core period from 1415 to 1618 – except that for Italy description goes back to the Trecento to include (among other figures) Dante and Giotto – and a geographic area that covers “countries whose cultures were touched in significant measure by the revival of classical learning,” including nearly all of modern Europe. Culture is broadly defined to include law, theology, medicine, science, and elements of popular culture as well as art, architecture, gardens, literature, and music.

**Clark Reference N6370 A1 C27**

*Enciclopedia Italiana di Scienze, Lettere et Arti*. Roma: Istituto della Enciclopedia Italiana, 1950.

Important encyclopedia with long, signed articles, many bibliographies, and a wealth of illustrations, especially of localities and landmarks, and art subjects and portraits. Some articles have a fascist viewpoint. Includes many biographical articles, genealogical articles containing additional biographies, and biographies of living persons.

**Clark Reference AE35 E5 1949 (Volumes 1–36)**

**Freedberg, S. J.** *Painting of the High Renaissance in Rome and Florence*. Cambridge: Harvard University Press, 1961.

History of that style of painting in Rome and Florence of the early sixteenth century that has come to be called "classic." Begins with the genesis of high Renaissance classical style in the painting of Leonardo and Michelangelo and ends with the generation of Florentine Mannerism.

**Clark Stacks ND615 F7**

**Grendler, Paul F., editor.** *Encyclopedia of the Renaissance*. New York: Scribner's, published in association with the Renaissance Society of America, 1999.

Distinguished work with lengthy, signed scholarly entries on a broad variety of historical, cultural, and sociological topics. Presents "a panoramic view of the cultural movement and the period of history called the Renaissance," defined as beginning in Italy about 1350 and spreading throughout Europe in the middle to late fifteenth century. Bibliographic citations at the end of entries are current through the mid-1990s.

**Clark Reference D208 E53**

**Hartt, Frederick.** *History of Italian Renaissance Art: Painting, Sculpture, Architecture*. New York: H. N. Abrams, 1994.

Respected, authoritative text on Italian Renaissance art, with sections on the Late Middle Ages, the Quattrocento, and the Cinquecento subdivided into chapters on different media (painting, sculpture, architecture), the Renaissance in specific places (Rome, Florence), and themes/styles. The last chapter is devoted to Michelangelo and the Maniera (the later phase of Mannerism). A detailed index allows the book to be used as a reference resource.

**Clark Stacks N6915 H3 1994**

**Sawyer Stacks N6915 .H37 2003**

**Paoletti, John T., and Gary M. Radke.** *Art in Renaissance Italy*. New York: Abrams, 2002.

Introductory chapter on the context of art (e.g. artists' workshops, patronage, and materials/methods), followed by chapters on specific time periods. The narrative structures the history of Renaissance art according to the places artists worked, the people and institutions they served, and the societal expectations they met, rather than presenting a series of biographies of individual artists.

**Clark Stacks N6915 P36 2002**

**Sawyer Stacks N6915 .P26 2002**

**Partridge, Loren W.** *The Art of Renaissance Rome, 1400–1600*. New York: Harry N. Abrams, 1996.

Examines the Rome that was built, by rival political and religious powers, "according to the new aesthetics of the Renaissance and the classical principles of symmetry, balance, and harmony." Each chapter uses a broad range of works to show developments across two centuries in the context of a given theme: urbanism, churches, palaces, altarpieces, chapel decoration, and halls of state.

**Clark Stacks N6920 P395**

**Sawyer Stacks N6920 .P28 1996**

**Rowland, Ingrid D.** *The Culture of the High Renaissance: Ancients and Moderns in Sixteenth-Century Rome*. New York: Cambridge University Press, 1998.

Tells the story of the attempt to derive a new order for the future from the scrutiny of the past in the creation of sixteenth-century Rome. Makes extensive use of unpublished sources, some previously unread.

**Clark Stacks N6920 R68**

**Sawyer Stacks DG797.8 .R68 1998**

**Stinger, Charles.** *The Renaissance in Rome*. Bloomington: Indiana University Press, c1985.

Explores the notion of “a particularly Roman Renaissance,” characterized by a shared outlook, similar cultural assumptions, and a commitment to common ideological aims that bound Roman humanists and artists in “a uniquely Roman world;” argues that, more than its economic or political history, Rome’s cultural history provides the key to understanding its institutions, its policies, and the careers of its pontiffs, humanists, and artists.

Includes an extensive bibliography of primary and secondary sources.

**Sawyer Stacks DG812.1 .S75 1985**

**Turner, Jane, editor.** *Dictionary of Art*. New York: Grove, 1996.

“One of the most significant art reference works ever produced – a monumental...attempt to encompass the field of art history,” from prehistory to the present worldwide. Entries include biographical material on artists, dealers, art historians, and other figures in the art world; coverage of the history of art in specific countries, cities, and archeological sites; and detailed entries on art theory, movements, art forms, building types, and art materials and techniques. Articles include bibliographies. Check articles on Italy, Renaissance, Florence and Rome, Vasari and Condivi, the Medici, terms and techniques, etc.

**Clark Reference N31 D48 (Volumes 1–34; on counter)**

**Sawyer Reference N31 .D5 1996 (Volumes 1–34)**

**Weiss, Roberto.** *The Renaissance Discovery of Classical Antiquity*. Oxford: Basil Blackwell, 1969.

Gives an account of the rise and early development of interest in the “tangible remains” of classical antiquity and the study that developed from it, looking particularly at the period from the early fourteenth century to the sack of Rome by Charles V in 1527.

**Clark Stacks N6915 W45**

**Sawyer Stacks DG431 .W4**

## Background Materials: Michelangelo

The bibliography on Michelangelo is vast, with more than 4,000 scholarly books and articles written by 1970 (only 12% of them in English) and an exponential increase in that literature over the last thirty-five years. The following books are landmark works; works that allow a “complete” or in some other way important or influential look at a given aspect of Michelangelo’s life and art, or on the body of scholarly work on Michelangelo.

### Bibliography

**Dussler, Luitpold.** *Michelangelo–Bibliographie 1927–1970*. Wiesbaden: Harrassowitz, 1974.

Annotated entries for 2,000+ books and articles on Michelangelo, arranged alphabetically by author. Continues Steinmann and Wittkower’s *Michelangelo–Bibliographie 1510–1926* (below) and supplements Schmidt’s “Nachtrag und Fortsetzung der Michelangelo–Bibliographie von Steinmann–Wittkower bis 1930” in Ernst Steinmann’s *Michelangelo im Spiegel seiner Zeit* (see below).

**Clark Stacks N6923 B8Z D88**

**Steinmann, Ernst.** *Michelangelo im Spiegel seiner Zeit*. Leipzig: Buchdruck Poeschel & Treppe, 1930.

Includes an appendix by H. W. Schmidt that supplements and brings up to 1930 the *Michelangelo–Bibliographie, 1510–1926*. Not necessarily superseded by Dussler (above) even though the dates overlap.

**Clark Stacks N6923 B8 S8**

**Steinmann, Ernst, and Rudolph Wittkower.** *Michelangelo–Bibliographie, 1510–1926*. Leipzig: Klinkhardt & Biermann, 1927.

List of books and articles on Michelangelo, arranged in alphabetical order by author. Most entries are annotated with information about editions, translations, illustrations, and in some cases information about content. Includes an appendix of the texts of documents not published or only published once. An annoying subject index lists entry numbers for broad subject categories.

**Clark Stacks N6923 B8Z D8**

**Wallace, William E.** *Michelangelo: Selected Scholarship in English*. New York and London: Garland Publishing, 1995.

Anthology that reproduces about 100 articles in English selected from a broad range of books and journals, arranged chronologically by subject. Volumes include: *Life and Early Works*; *The Sistine Chapel*; *San Lorenzo*; *Tomb of Julius II and Other Works in Rome*; and *Drawings, Poetry, and Miscellaneous Studies*.

**Clark Stacks N6923 B8 W34 (Volumes 1–5)**

### General Works and Catalogs

**Bull, George.** *Michelangelo: A Biography*. New York: St. Martin’s Press, 1996.

Engaging biography of Michelangelo that places him in “the crowded context of the significant changes and continuities of his age,” as well as in the context of his relationships with family members, political and religious figures, fellow artists and artisans, citizens, and personal friends; presents “a man of volcanic temperament, convulsive energy, strong sensuality, enormous pride, fierce sensitivity and subversive emotional and intellectual inclination” who was “also, always, utterly sane.”

**Clark Stacks N6923 B8 B85**

**Sawyer Stacks N6923.B9 B83 1996**

**De Tolnay, Charles.** *Michelangelo*. Princeton, NJ: Princeton University Press, 1943–1960.

A landmark monograph on Michelangelo, based on primary source letters and documents. Five volumes: *Youth*, *The Sistine Ceiling*, *The Medici Chapel*, *The Tomb of Julius II*, and *The Final Period*. Gives separate treatment to Michelangelo's life and his artistic development.

**Clark Stacks N6923 B8 D4m (Volumes 1–5)**

**De Tolnay, Charles.** *The Art and Thought of Michelangelo*. Translated by Nan Buranelli. New York: Pantheon Books, 1964.

Presents a survey of Michelangelo's ideas as found in his writings and in his artistic works; includes chapters on Michelangelo's political opinions, philosophy, religious outlook, and artistic convictions. Based on a series of four lectures given by the author in 1948 at the Collège de France.

**Clark Stacks N6923 B8 D4a E**

**Einem, Herbert von.** *Michelangelo*. Translated by Ronald Taylor. London: Methuen, 1973.

Biography that attempts to provide an overall picture of Michelangelo's creative personality and artistic achievement. Makes the claim that the study of Michelangelo's personality reveals the unity of his oeuvre, "for Michelangelo is the first artist in whom the urge to self-expression is as important as the subject-matter that he is portraying;" asserts that an important scholarly task is to "assess the true relationship between the execution of a commission and the manifestation of an inner creative urge."

**Clark Stacks N6923 B8 E5 E 1973**

**Goldscheider, Ludwig.** *Michelangelo: Paintings, Sculpture, Architecture: The Complete Edition*. London: Phaidon, 1975.

Overview text of Michelangelo's oeuvre, with a catalog that gives for each work materials, dimensions, dates, plate numbers for illustrations (B&W), locations and ownership, and in many cases critical reception and references to authors who have discussed the work in an influential or illuminating way. Also includes brief sections on lost works and attributions.

**Clark Stacks N6923 B8 G6 1975**

**Hibbard, Howard.** *Michelangelo*. London: Allen Lane, 1975.

A "short, reliable book that will introduce the general reader to Michelangelo's life and art." Notes for further reading and bibliography on pages 317–325.

**Clark Stacks N6923 B8 H5**

**Sawyer Stacks ND623.B8 H5 (NY: Harper & Row, 1974)**

**Hirst, Michael, and Jill Dunkerton.** *The Young Michelangelo*. London: National Gallery Publications; New Haven, CT: Yale University Press, 1994.

Written to accompany an exhibition at the National Gallery, London, October, 19, 1994–January 15, 1995, which explored the attribution to Michelangelo of two panel paintings, the *Manchester Madonna* and the *Entombment*.

Essay by Michael Hirst argues that both paintings are by Michelangelo, using inferences from letters and bank accounts. Essay by Jill Dunkerton ties both panels to the workshop of Ghirlandaio, where Michelangelo trained.

**Clark Stacks N1070 A8m 1994**

**Sawyer Stacks N6923.B9 H56 1994**

**Salmi, Mario.** *The Complete Work of Michelangelo.* London: Macdonald, 1965.

Aims to give a comprehensive view of Michelangelo's art, writings, and thought. Includes contributions on Michelangelo's biography and context (Charles de Tolnay), sculpture (Umberto Baldini), painting (Roberto Salvini), architecture (Guglielmo de Angelis d'Ossat), drawings (Luciano Berti), writings (Enzo Girardi), and language (Giovanni Nencioni). Bibliography on pages 585–593 begins with 1961, supplementing (to 1964!) the Dussler and Steinmann bibliographies listed above under Bibliography.

**Clark Stacks N6923 B8 S25 E**

**Wilde, Johannes.** *Michelangelo: Six Lectures.* New York: Oxford University Press, 1978.

Comprises the text of eight lectures, given as part of the Renaissance course of the Courtauld Institute, on: Michelangelo, Vasari, and Condivi; 1488–1506; the Sistine ceiling; the tomb of Julius II; the Medici Chapel and the Laurentian Library; and the last thirty years.

**Clark Stacks N6923 B8 W53**

## Sculpture

**Baldini, Umberto.** *Michelangelo Scultore.* Firenze: Sansoni, 1981.

Includes an introductory essay, a chronology, and a critical catalog of Michelangelo's sculptural oeuvre, organized chronologically. Plate numbers in the margins refer to plates at the end of the volume.

**Clark Stacks N6923 B8.2 B34s**

**Baldini, Umberto.** *L'Opera Complete di Michelangelo Scultore.* Milano: Rizzoli, 1973.

Begins with a selection of Michelangelo's writings on his sculpture; also includes a chronologically organized selection of critical writings (1530–1969) on Michelangelo's sculpture, a "bibliografia essenziale," and a chronology of Michelangelo's life to supplement the illustrated analytical catalog of the sculptural oeuvre.

**Clark Stacks N6923 B8.2 B34**

**Hartt, Frederick.** *Michelangelo: The Complete Sculpture.* New York: H. N. Abrams, 1968.

"Intended for the general public who...do not care for footnotes." Devotes a chapter to each work, giving the work's context and history, and an interpretation. Lavishly illustrated, mostly in black and white. Includes a biographical outline and a selected annotated bibliography.

**Clark Stacks N6923 B8.2 H37**

**Sawyer Stacks NB623.B8 H3**

**Poeschke, Joachim.** *Michelangelo and His World: Sculpture of the Italian Renaissance.* New York: Harry N. Abrams, 1996.

Overview of Italian Renaissance sculpture during Michelangelo's time that includes good photographic reproductions of major and minor works, and details of works. Documentation section provides biographical entries on major and minor sculptors, with additional bibliographical references.

**Clark Stacks NB615 P63E Volume 2**

**Pope-Hennessey, John.** *Italian High Renaissance and Baroque Sculpture.* (Volume 3 of *An Introduction to Italian Sculpture.*) London; New York: Phaidon, 1970–72.

According to Hartt: "Despite its critical dullness, capricious judgments, and unaccountable omissions, this book remains a convenient guide to documentary material, early literature, and recent opinion on Michelangelo." A review from *Art Bulletin* is more enthusiastic: "[the book] will make an enduring contribution to the study and appreciation of Italian art." You be the judge.

**Clark Stacks NB611 P6 1970 (Volume 3)**

**Weinberger, Martin.** *Michelangelo the Sculptor*. London: Routledge and K. Paul; New York: Columbia University Press, 1967.

Not actually a comprehensive survey of Michelangelo's sculpture (it does not discuss the late *Pietà* groups, for example) but a survey of the sculpture of Michelangelo's early decades, the tomb of Julius II, and the Medici Chapel.

**Clark Stacks N6923 B8.2 W4**

## **Painting**

**Camesasca, Ettore.** *The Complete Paintings of Michelangelo*. London: Weidenfeld & Nicolson, 1969.

Includes an "outline" of critical history that lists excerpts from letters, articles, books, and other sources; color illustrations of paintings and details; a basic bibliography; a biographical chronology; and a catalogue of works that is a "chronological and iconographical inventory of all the paintings of Michelangelo Buonarroti and of works attributed to him."

**Clark Stacks N6923 B8.4 C25 E**

**Partridge, Loren.** *Michelangelo: The Sistine Chapel Ceiling, Rome*. New York: George Braziller, 1996.

Gives a brief introduction to the Sistine Chapel, Michelangelo's commission for the ceiling, the content of the ceiling, Julius II, and the circumstances and techniques of the ceiling's construction, followed by a color plate of each section of the ceiling with commentary.

**Clark Stacks N6923 B8S P37s**

**Sawyer Stacks ND2757.V35 P37 1996**

**Seymour, Charles, editor.** *Michelangelo: The Sistine Chapel Ceiling. Illustrations, Introductory Essays, Backgrounds and Sources, Critical Essays*. New York: Norton, 1972.

Illustrations are in black and white. Includes essays on Michelangelo and the ceiling. Documents section gives translated excerpts from contemporary documents: letters, accounts, *ricordi* of Michelangelo, and diary entries. Critical essays by Sir Joshua Reynolds, John Ruskin, Walter Pater, Bernard Berenson, and Julius Meyer-Graefe. Excerpts from works on the history of art and ideas by Wölfflin, Freedberg, Sandström, de Tolnay, and Don Cameron Allen.

**Clark Stacks N6923 B8S S49**

*The Sistine Chapel: A Glorious Restoration*. Pierluigi de Vecchi, editor. New York: Harry N. Abrams, 1994.

Translation of *La Cappella Sistina: La Volta Restaurata* (Novara: Istituto Geografico de Agostini, 1992). Includes essays on the drawings for the Sistine ceiling, the technique of the frescoes, the problem of Michelangelo's assistants, Michelangelo's use of color, Jonah's body language, costumes worn by the ancestors of Christ, notes on the conservation history of *The Last Judgment*, and new documents on the construction of the Sistine Chapel. Lavishly illustrated.

**Clark Stacks N6923 B8S C36v E**

**Sawyer Stacks ND623.B9 C2913 1994**

## Architecture

**Ackerman, James S.** *The Architecture of Michelangelo*. Chicago: University of Chicago Press, 1986. Chapters on Michelangelo's "theory" of architecture and each architectural project he was involved with (the façade of San Lorenzo, the Medici Chapel, the fortifications of Florence, etc.). Includes a catalog of Michelangelo's architectural works; also a lengthy bibliography and index.

**Clark Stacks N6923 B8.1 A3 1986**

**Argan, Giulio Carlo, and Bruno Contardi.** *Michelangelo Architect*. Translated by Marion L. Grayson. New York: Harry N. Abrams, 1993.

Introductory essay on Michelangelo as architect is followed by discussion of individual architectural projects, in chronological order. Chapters cover "before architecture" (designs and studies and the painted architectural divisions of the Sistine Chapel ceiling), Florence, Rome, St. Peter's and "last architectural thoughts," and Michelangelo's architectural legacy. Well illustrated, mostly in black and white.

**Clark Stacks N6923 B8.1 A73 E**

**Sawyer Stacks NA1123.B9 A8713 1993**

**Portoghesi, Paolo, editor.** *Michelangiolo Architetto*. Torino: Einaudi, 1964.

Huge, lavishly illustrated tome on Michelangelo as architect, with scholarly essays on the tomb of Julius II, the Sistine ceiling, the sacristy of San Lorenzo, the Laurentian Library, Florentine fortifications, San Pietro, the Palazzo Farnese, San Giovanni dei Fiorentini, the Cappella Sforza in Santa Maria Maggiore, Porta Pia, and Santa Maria degli Angeli. Includes a catalog of Michelangelo's architectural oeuvre (each project with its own bibliography) and a lengthy, chronologically arranged general bibliography.

**Clark Stacks N6923 B8.1 P67**

**Wallace, William E.** *Michelangelo at San Lorenzo: The Genius as Entrepreneur*. New York: Cambridge University Press, 1994.

Studies the artist's relations with the nearly 300 assistants who worked for him at San Lorenzo, the organization and day-to-day operation of the building site, and the artist's personal and professional relations with the people entrusted with carrying out his designs; focuses on the actual building stage, which "is the shortest phase but also the best documented, most often by Michelangelo himself," for the San Lorenzo façade, the Medici Chapel, and the Laurentian Library.

**Clark Stacks N6923 B8.1 W35**

**Sawyer Stacks NA1123.B9 W35 1994**

## Drawings

**Barocchi, Paola.** *Michelangelo e la Sua Scuola*. Firenze: L. S. Olschki, 1962–64.

A highly respected, exhaustive study of the drawings in the Casa Buonarroti, the Uffizi, and the Archivio Buonarroti in Florence, constituting the largest body of Michelangelo's drawings preserved anywhere. Also contains the most recent and complete bibliography (at that time) for each drawing.

**Clark Stacks N6923 B8.3 B3 (Volumes 1–3)**

**Chapman, Hugo.** *Michelangelo Drawings: Closer to the Master*. New Haven, CT: Yale University Press, 2005.

Important, recent catalog written to accompany an exhibition of drawings from the British Museum, the Teyler Museum, and the Ashmolean Museum that together comprised nearly one-sixth of all Michelangelo's surviving drawings, some of which had never been exhibited together. Includes sections on technique, quality,

identification, and provenance, as well as chapters relating Michelangelo's drawings to his life and artistic work. Appendix I is an exhibition history for each drawing, Appendix II provides translations of inscriptions and letters.

**Clark Stacks N6923 B8.3 L64 2006**

**Sawyer Stacks NC257.B8 A4 2005**

**De Tolnay, Charles.** *Corpus dei Disegni di Michelangelo*. Novara: Istituto Geografico De Agostini, 1975–1980.

Reproduces Michelangelo's drawings in color and to scale. According to Chapman (above) this catalog of drawings is still accepted as authoritative by modern scholars.

**Clark Stacks N6923 B8.3 D48c (Volumes 1–4)**

**Hartt, Frederick.** *Michelangelo Drawings*. New York: Harry N. Abrams, 1970.

Includes almost all of Michelangelo's drawings in a chronological arrangement, making it possible to trace the development of his drawing style and the relation of drawing to works of sculpture, painting, and architecture.

Does not include diagrams of blocks of marble intended for stonecutters, ground plans of houses, sketches of building sites, slight sketches of architectural moldings, and figure sketches too faint for reproduction.

**Clark Stacks N6923 B8.3 H37**

**Hirst, Michael.** *Michelangelo and his Drawings*. New Haven, CT: Yale University Press, 1988.

Concerned with Michelangelo's practice as a draughtsman; discusses fewer than half of the drawings attributed to Michelangelo that survive. Chapters on the concerns of the artist, survival and destruction, chronology, drawings of single motives expressing the first germ of a form, compositional drawings, figures, demonstrations for patrons, buildings, and drawings made as presents.

**Clark Stacks N6923 B8.3 H57**

**Sawyer Stacks NC257.B8 H57 1988**

### **Letters, poetry, and other writings: translations and annotations**

**Michelangelo Buonarroti.** *Complete Poems and Selected Letters of Michelangelo*. Translated by Creighton Gilbert; edited by Robert N. Linscott. New York: Random House, 1963.

The first volume available of English translations of all of Michelangelo's poems, with notes, and a selection of letters "that have value as spontaneous expressions of Michelangelo's character."

**Clark Stacks N6923 B8.8 L5 E**

**Michelangelo Buonarroti.** *Rime*. Edited by Ettore Borelli. Milan: Rizzoli, 1975.

**On Order**

**Clements, Robert J., editor.** *Michelangelo: A Self-Portrait, Texts and Sources*. New York: New York University Press, 1968.

Provides selections, translated into English, from Michelangelo's letters, poems, and conversations as recorded by contemporaries, that illustrate or illuminate aspects of Michelangelo's life and thought in such areas as: art theory and criticism, family and friends, government and society, self portrait (physical and moral), and old age and death. Has a useful list of primary sources.

**Clark Stacks N6923 B8.7 C55 1968**

**Clements, Robert J.** *Michelangelo's Theory of Art*. New York: Gramercy Publishing Company, 1961. Study of Michelangelo's thought and aesthetics, drawn from his letters, notations, poems, and conversations; strives to "gather from their many and diverse sources the artist's every recorded statement on his art and, using these primarily, to reconstruct his personal aesthetic or critical system." Attempts also to find the sources of Michelangelo's ideas and concepts, for example in Plato, Aristotle, Plotinus, and other writers whose work he would have known. Includes chapters on beauty, intellect, and art; religion, morality, and the social function of art; neoclassical and general theories; applied criticisms; comparison and differentiation of the arts; the ordeal of art; and summations and paradoxes.

**Clark Stacks N6923 B8.8 C4**

**Ramsden, E. H.** *The Letters of Michelangelo: Translated from the Original Tuscan, Edited and Annotated*. London: Peter Owen Ltd., 1963.

Translations of the roughly 490 surviving letters written by Michelangelo, "known to us in the original autographs, in authenticated copies, or in published versions of letters that are no longer extant." Each letter includes, in addition to annotations, the location of the original, the Milanese number (see Milanese, below under Primary Sources), and the date and location of its writing. Useful too are a detailed chronology and appendices on genealogy, coinage, the banking system, marble quarries, Michelangelo's salary, the siege of Florence, and other information. Includes an index.

**Clark Stacks N6923 B8.7 R3 E (Volumes 1–2)**

**Ryan, Christopher.** *The Poetry of Michelangelo: An Introduction*. Madison, NJ: Fairleigh Dickinson University Press; London: Associated University Presses, 1998.

**On Order**

**Saslow, James.** *The Poetry of Michelangelo: An Annotated Translation*. New Haven; London: Yale University Press, 1991.

"Michelangelo's poetic oeuvre forms one part of a corpus of biographical and autobiographical documentation that is the most extensive and revealing of any artist up to that time," the more so given that he was not a polished stylist but turned to poetry first and foremost as a means of self-expression, "in itself a sign of the new, individualistic consciousness of the Renaissance era, which Michelangelo exemplified and promoted." Each poem includes the original text as well as a translation, with notes on where and when the poem was written, its significance, and its relationship to other poems or to biographical events or artistic works.

**Clark Stacks N6923 B8.8 S37 E**

### **Specialized studies**

**Barolsky, Paul.** *Michelangelo's Nose: A Myth and its Maker*. University Park: Pennsylvania State University Press, 1990.

Reflects on how Michelangelo imagined and created himself, in the context of a meditation on how Michelangelo's representations of his own broken nose illustrate "the cunning and extreme artifice he employed in giving form to a complex image of himself." Draws on the biographies by Vasari and Condivi to examine the ways in which Michelangelo "charged his life and person not only with literary and religious significance but with political and military meaning as well."

**Clark Stacks N6923 B8 B27**

**Sawyer Stacks NX552.Z9 M533 1990**

———. *The Faun in the Garden: Michelangelo and the Poetic Origins of Italian Renaissance Art*. University Park, PA: Pennsylvania State University Press, 1994.

A pendant to *Michelangelo's Nose* (above) and the third in the "Vasari trilogy" (begun with *Why Mona Lisa Smiles* and *Giotto's Feather*). Uses Condivi's biography of Michelangelo, which he defines as Michelangelo's autobiography, and Vasari's biography of Michelangelo, to look at their "closely interrelated poetic imaginations in order to show how their fantasies illuminate a broad network of literary and artistic phenomena of the Renaissance."

**Clark Stacks N6923 B8 B27f**

**Liebert, Robert S.** *Michelangelo: A Psychoanalytic Study of his Life and Images*. New Haven, CT; London: Yale University Press, 1983.

Attempts to reconstruct, using source material, a portrait of Michelangelo that "reveals his inner life," and explores how psychoanalysis can be used to understand the meaning of artistic images. Psychoanalysis emphasizes the representation of unconscious and unresolved conflicts as determinants of the form and content of creative images; this book speculates on the nature of the artist's conflicts, their origins, and the forms of their expression through his art and in the conduct and subjective experiences of his life.

**Clark Stacks N6923 B8 L53**

**Nagel, Alexander.** *Michelangelo and the Reform of Art*. New York: Cambridge University Press, 2000.

Revisionist study of Michelangelo's associations with reform-minded circles in early sixteenth-century Italy and his concern over the fate of religious art in his own day, using the artist's lifelong "preoccupation" with the image of the dead Christ by way of illustration. "Understood within the context of reform, Michelangelo's art reveals an artistic and religious culture where self-conscious archaism mingles with aggressive innovation, and ambivalence regarding the role of images yields radical aesthetic experimentation."

**Clark Stacks N6923 B8 N35**

**Sawyer Stacks N6923.B9 N34 2000**

**Summers, David.** *Michelangelo and the Language of Art*. Princeton, NJ: Princeton University Press, 1981.

A resonant, if at times difficult, discussion of Michelangelo's ideas in the context of Renaissance artistic culture. Begun as an attempt to reconstruct the treatise that Michelangelo might have written on various theories of art, the book developed into a complex exploration of the relationship between theory and practice in Renaissance art and in Michelangelo's art. Organizes and explains the significance of words and phrases central to the discussion of Michelangelo and his art. Gives a solid review of scholarly trends (to 1980) in its extensive notes.

**Clark Stacks N6923 B8 S85**

**Wang, Aileen June.** *Michelangelo's Self-Fashioning in Text and Image*. New Brunswick, NJ: PhD Dissertation, 2005.

"Michelangelo Buonarroti was one of the earliest artists to realize the power of self-promotion and to embark on a systematic campaign to shape and control his image for posterity....Michelangelo's self-awareness drove him to orchestrate a comprehensive and aggressive endeavor that employed not only the visual medium but also the literary. In the process, he initiated radical ways of inserting self-references into his public works and conceived a new perspective on his mission as an artist."

**Clark Stacks N6923 B8 W365**

## Primary Sources (and translations)

**Barocchi, Paola.** *Scritti d'Arte del Cinquecento*. Milano-Napoli: Ricciardi, 1971–79.

“Magisterial anthology of literary sources of 16th-century Italian art history.” Includes painting, sculpture, and architecture. Supplements *Trattati d'Arte del Cinquecento...* (below).

**Clark Stacks N6922 B36s (Volumes 1–9)**

**Barocchi, Paola.** *Trattati d'Arte del Cinquecento, fra Manierismo e Controriforma*. Bari: G. Laterza, 1960–62.

A valuable collection of Italian sixteenth-century writings on art, many of which had never before been published in modern critical editions. Does not include the most famous works (*i.e.* Vasari, Borghini, Lomazzo). At the end of each volume are critical notes and commentary, with extensive bibliographical references. Volume 3 includes a detailed subject index of themes, motifs, names, and cultural and technical terms. See also *Scritti d'Arte del Cinquecento* (above).

**Clark Stacks N6922 B36t (Volumes 1–3)**

**Sawyer Stacks N6915 .B3 (Volumes 1–3)**

**Borghini, Raffaello.** *Il Riposo di Raffaello Borghini, in cui dells Pittvua, e della Scultura si Fauella, de' piu Illustri Pittori, e Scultori, et delle piu Famose Opera loro si fa Mentione; e le Cose Principali Appartenenti a dette Arti s'Insegnano. All' Illustriss. et Eccellentiss. Sig. Padron...il Sig. Don Giovanni Medici*. Fiorenza: Apresso Giorgio Maescotti, 1584.

Books one and two are theoretical in nature; books three and four contain important information on artistic and cultural life in sixteenth-century Florence. The books take the form of imaginary dialogues supposed to have taken place in the villa Il Riposo, between participants who spend four spring afternoons discussing art and important art collections in Florence.

**Rare Book Room N6922 B67**

**Cellini, Benvenuto.** *The Life of Benvenuto Cellini*. Translated by John Addington Symonds; introduced and illustrated by John Pope Hennessey. London: Phaidon Press, 1949.

Scholarly translation and commentary on Cellini's autobiography (see below for the original).

**Clark Stacks NB623 C4.6 S9 E 1949 (Volumes 1–2)**

———. *Vita di Benvenuto Cellini, Orefice e Scultore Fiorentino, da lui Medesimo Scritta, nella Quale Molte Curiose Particolarità si Toccano Appartenenti alle Arti ed all'Istoria del suo Tempo, tratta da un'Ottimo Manoscritto, e Dedicata all'Eccellenza di Mylord Riccardo Boyle*. Colonia [i. e. Napoli]: P. Martello, 1728.

Autobiographical work that conveys a lively picture of life, particularly artistic life, in sixteenth-century Italy and France by a man who was himself an artist and who knew and admired Michelangelo. Cellini was “a murderer and a braggart, insolent, sensual, inordinately proud and passionate; but he was also a worker in gold and silver, rejoicing in delicate chasing and subtle modeling of precious surfaces; a sculptor and a musician; and, as all who read his book must testify, a great master of narrative.”

**Rare Book Room NB623 C4.6 C6**

**Condivi, Ascanio.** *Vita di Michelangelo Buonarroti, Pittore, Scultore, Architetto e Gentiluomo Fiorentino, Pubblicata Mentre Viveve dal suo Scolare Ascanio Condivi*. Firenze: Per Gaetano Albizzini, 1746.

Second edition of the biography written during Michelangelo's lifetime by his student Ascanio Candivi, “which is, next to the artist's letters and poems, our strongest source for Michelangelo's life.”

**Rare Book Room N6923 B8.9 C6 1746**

**Condivi, Ascanio.** *The Life of Michelangelo*. Translated by Alice Sedgwick Wohl; edited by Hellmut Wohl. Oxford: Phaidon, 1976.

Translation of and notes on Condivi's biography (see above).

**Clark Stacks N6923 B8.9 C6M E**

**Klein, Robert, and Henri Zerner.** *Italian Art, 1500–1600: Sources and Documents*. Englewood Cliffs, NJ: Prentice-Hall, 1966.

Translated excerpts from and discussion of primary-source materials relating to art and the cultured public, art and artists, mid-century Venetian art criticism, Vasari, art theory in the second half of the sixteenth century, the Counter-Reformation, artists and collectors, and notions and theories of beauty.

**Clark Stacks N6922 K44**

**Sawyer Stacks N6915 .K5**

**Landucci, Luca.** *A Florentine Diary from 1450 to 1516, [continued by an anonymous writer till 1542 with notes by Iodoco del Badia]*. Translated by Alice de Rosen Jervis. New York: Arno Press, 1969.

Originally published in Florence in 1833. A "true and exact chronicle, most varied and minute" in which the author, "whilst giving us notices of many domestic facts, of political events, of fêtes, of those men of his day who excelled in any art, of any extraordinary phenomena, and of the magnificent buildings which were then being erected, represents to us vividly the public and private life of the second half of the fifteenth century and of the first and most splendid years of the sixteenth century."

**Clark Stacks N6922 L25 E Repr.**

**Michelangelo de Buonarroti.** *Il Carteggio di Michelangelo*. Edizione postuma di Giovanni Poggi, a cura di Paola Barocchi e Renzo Ristori. Firenze: Sansoni, 1965–1983.

Collection of all known letters of Michelangelo and letters to him from various correspondents, about 1,400 letters in all. Organized chronologically. Footnotes include a notation of the archive in which the letter is held and bibliographic references to articles and books in which the letter is reproduced or discussed. Each volume includes a chronological table of the letters and an analytical index.

**Clark Stacks N6923 B8.7 P6 (Volumes 1–3)**

———. *Il Carteggio Indiretto di Michelangelo*. A cura di Paola Barocchi, Kathleen Loach Bramanti, Renzo Ristori. Firenze: S.P.E.S., 1988.

Letters to or about Michelangelo written by such people as Ludovico Buonarroti, Buonarroto Buonarroti, Gismondo Buonarroti, Lorenzo Strozzi, Giansimone Buonarroti, and Iacopo Nelli. Includes a chronological index of all the letters and an index of all the correspondents. Check pages LXIII–LXV for a brief but useful bibliography on Michelangelo's life and letters.

**Clark Stacks N6923 B8.7 P6i (Volumes 1–2)**

———. *I Ricordi di Michelangelo*. A cura di Lucilla Bardeschi Ciulich et Paola Barocchi. Firenze: Sansoni, 1970.

Documents having to do with Michelangelo's artistic activity, mainly payment and business records. Does not include contracts. Documents are arranged chronologically. Most are from papers in the British Museum and the Archivio Buonarroti. Includes a chronological index, an index by record number, and an analytical index.

Bibliographic references for documents are given where appropriate.

**Clark Stacks N6923 B8.6 B37**

**Milanesi, Gaetano.** *La Lettere di Michelangelo Buonarroti.* Firenze: Coi tipi dei successori Le Monnier, 1875.

A landmark work, the first published text of all, save two, of Michelangelo's letters. Gaetano Milanesi modernized the spelling and supplied words and letters omitted in the abbreviated forms typical of the period. Later works often use "Milanesi numbers" to identify and order Michelangelo's letters.

**Clark Stacks N6923 B8.7 M5**

**Vasari, Giorgio.** *Lives of the Most Eminent Painters, Sculptors, and Architects.* Translated by Gaston DuC. De Vere. London: Macmillan and the Medici Society, Ltd., 1912–14.

This translation of Vasari's *Le Vite de' piu Eccellenti Pittori, Scultori e Architettori* (see below) includes 500 illustrations and the artist biographies. Does not include Vasari's introduction on technique.

**Clark Stacks N6922 V3 E 1912-15**

———. *Le Vita di Michelangelo nelle Redazioni del 1550 e del 1568.* Curata e commentate da Paola Barocchi. Milano: R. Ricciardi, 1962.

The "Vita di Michelangelo" from Vasari's *Le Vite de' piu Eccellenti Pittori, Scultori e Architettori*, with four volumes of commentary, bibliography, and an extensive analytical index.

**Clark Stacks N6923 B8.9 V3 (Volumes 1–5)**

———. *Le Vite de' piu Eccellenti Pittori, Scultori e Architettori.* Novara, Istituto geografico De Agostini, 1967.

Vasari's *Vite* was first published in Florence in 1550; a second, enlarged edition, published in 1568, is the basis of all subsequent editions and translations and is the first critical history of artistic style (the Clark library has both editions in its Rare Book Room; call numbers are **N6922 V3 1550** and **N6922 V3 1568**). It contains an introduction to architecture, sculpture, and painting, and a series of artist biographies each with its own preface.

**Clark Stacks N6922 V3 1967**

## Finding Books, Here and Elsewhere

### Search our collections:

Use the [Clark library online catalog](#) to access our own collection of material on Michelangelo and on Italian Renaissance art. Search [Francis](#) (the Williams College catalog) to find background material on political, economic, and historical context.

In addition to material in the Williams and Clark libraries, you have access through Francis to **NExpress**, a consortium of New England partner colleges, and to the **BLC (Boston Library Consortium) Virtual Catalog**, a union catalog of the holdings of other New England libraries such as Brown University, the Boston Public Library, Boston University, University of New Hampshire, and the University of Massachusetts. Materials found using NExpress and BLC can be requested electronically and picked up at Sawyer Library.

### Search libraries worldwide:

[WorldCat](#) is a vast database that represents the holdings of thousands of libraries worldwide. It is accessible through the Clark library's Electronic Resources page, and at the Williams College libraries. WorldCat's member libraries include every type of library: public, academic, research, special, and K–12 school libraries.

### Search other art and research libraries:

From the Clark library's Electronic Resources page, select the "Additional Resources (by Subject)" tab and then click "Library Catalogs." Choose from among the listing of research libraries and art libraries to search larger research collections.

### Useful subject headings:

Architecture, Renaissance – Italy  
Art and society – Italy – History – 15th century  
Art, Italian – Florence – 16th century  
Art patronage – Italy – Sources  
Art patronage – Vatican City  
Art, Renaissance – Italy – Sources  
Artists – Italy – Social conditions  
Casa Buonarroti (Florence, Italy)  
Colonna, Vittoria, 1492–1547  
Drawing, Italian – 15th century  
Drawing, Italian – 16th century  
Drawing, Renaissance – Italy  
Medici, House of – Art patronage  
Michelangelo Buonarroti, 1475–1564 – Biography

Michelangelo Buonarroti, 1475–1564 – Criticism and interpretation  
Painting, Italian – 14th–15th century  
Painting, Renaissance – Italy – Florence  
Painting, Renaissance – Italy – Rome  
Renaissance – Italy  
Rome – Art – 15th–16th century  
Sculptors – Italy – Florence  
Sculpture, Renaissance – Italy – Florence  
Sistine Chapel (Vatican Palace, Vatican City)  
Sources and documents – Italy – 16th century  
Symbolism in architecture – Italy – Florence

### Interlibrary Loan:

Materials not available through the Clark or Williams library online catalogs can be requested through Interlibrary Loan. Both Williams and the Clark use ILLiad, but the two ILL systems are separate and the two libraries are members of different library consortia. Ask at either reference desk if you are not sure which is the best library to use for a particular item or type of material.

## Finding Articles and Dissertations

The following databases will help to find articles, dissertations, book chapters, essays, and other materials in architecture, art history, history, religion, philosophy, and literature, all disciplines relevant to a study of the life and art of Michelangelo.

### [Art Abstracts](#)

#### [Art Index Retrospective](#)

A good starting point for locating articles in fine arts journals, book reviews, and articles in museum bulletins for any period or genre of art, from classical antiquity to the present. Subjects such as archaeology, architectural history, museum studies, and the decorative arts are also included.

*AIR* covers 1929–1984; *AA* covers 1984 to the present with abstracts from 1994 on.

#### **Clark/Williams Electronic Resources**

Related print title: *Art Index*. New York: H.W. Wilson, 1929– . (Library has 1929–1984.)

#### **Clark Reference Z3957 A7**

### [Avery Index to Architecture](#)

Index to journals in archaeology, architecture, furniture, urban design, historic preservation, landscape architecture, and urban planning history. <br>Coverage: 1930s to the present; selective coverage back to the 1860s.

#### **Clark/Williams Electronic Resource**

### [Bibliography of the History of Art](#)

The premier database for the history of Western art, providing citations and abstracts for materials on European and American art from late antiquity to the present. Indexes journal articles, books, essays, conference proceedings, and exhibition catalogs in the field of art history. Covers mostly visual arts. *BHA* merges three databases: *Bibliography of the History of Art* (1990 to the present), *International Repertory of the Literature of Art* (1975–1989), and *Répertoire d'Art et d'Archéologie* (1973–1989). To search further back in time or to search in print see the print titles, below.

#### **Clark/Williams Electronic Resources**

*Bibliography of the History of Art*. Santa Monica: J. Paul Getty Trust, Getty Art History Information Program, 1991– . (Library has 1991–1999)

#### **Clark Reference Z5937 B54**

*International Repertory of the Literature of Art (RILA)*. New York: College Art Association of America, 1975–1990. (Library has 1975–1990)

#### **Clark Reference Z5937 R5**

*Répertoire d'Art et d'Archéologie*. Paris: Bibliothèque d'art et d'archéologie, 1910–1989. (Library has 1910–1989)

#### **Clark Reference ZN5300 R46**

### [Dissertation Abstracts](#)

Indexes U.S., Canadian, British, and some European theses and dissertations from academic institutions in North America and Europe from 1861 to the present. Abstracts for dissertations were added to the database in 1980; abstracts for theses in 1988. Dissertations can be an especially rich source for materials on a subject, and they usually include exhaustive bibliographies. Most dissertations can be obtained through Interlibrary Loan, often in microformat.

#### **Clark/Williams Electronic Resources**

### [Historical Abstracts](#)

Index to scholarly articles, dissertations, and book reviews on history and culture, including much material in history journals that do not get picked up by the art history databases. *HA* covers world history excluding the United States and Canada, from 1450 to the present. Wide-ranging database with powerful, flexible search capabilities.

**Clark/Williams Electronic Resources**

### [Humanities Abstracts](#)

One-stop shopping across many disciplines, this database indexes articles on topics in the humanities, including archaeology, classical studies, folklore, history, journalism, literature, music, performing arts, philosophy and religion. Coverage is from 1980 to the present. For earlier coverage, consult the print indexes in Sawyer Library's reference collection: *Humanities Index* (1974– ), *Social Sciences and Humanities Index* (1966–1974), and *International Index* (1907–1965).

**Clark/Williams Electronic Resources**

### [Philosopher's Index](#)

Indexing and abstracts from books and journals of philosophy and related fields, covering the areas of ethics, aesthetics, social philosophy, political philosophy, epistemology, and metaphysic logic as well as material on the philosophy of law, religion, science, history, education, and language.

Coverage is from 1940 to the present.

**Clark/Williams Electronic Resources**

### [Religion Database \(ATLA\)](#)

Index to scholarly materials in religion and theology. Indexes journals, multi-author works, and book reviews. Covers such topics as Biblical studies, world religions, church history and religious perspectives on social issues. An important source for articles on Renaissance Christianity. Coverage is from 1949 to the present.

**Clark/Williams Electronic Resources**

## Finding Images

### [ARTstor](#)

Images of sculptures, paintings, and architectural details of work by Michelangelo. Use the Advanced Search screen for more precise searching.

**Clark Electronic Resource**

### [The British Museum: Compass Collections Online](#)

Searchable database of the online image collection at the British Museum, which includes many of Michelangelo's drawings (see below for an online exhibition of drawings at the British Museum). Search the site by keyword, e.g. an artist's name, subject, or technique ("etching" for example). Unlike most sites the information that accompanies each work includes substantive scholarly discussion, bibliography, and a thumbnail list of similar or related works.

**Electronic resource:** <http://www.thebritishmuseum.ac.uk/compass/index.html>

### [Courtauld Institute of Art](#)

Enter a simple search for "michelangelo;" search results include 200+ images of works by or relating to Michelangelo.

**Electronic resource:** <http://www.artandarchitecture.org.uk/>

### [Michelangelo's Drawings at the British Museum](#)

Online exhibition created in conjunction with the *Michelangelo's Drawings: Closer to the Master* exhibition (see the print catalog by Hugo Chapman, above, under Background Sources: Michelangelo: Drawings). Digital images of twenty-four drawings are accompanied by text with basic biographical information that gives some context for the drawings.

**Electronic resource:**

[http://www.thebritishmuseum.ac.uk/explore/online\\_tours/europe/michelangelos\\_drawings/michelangelos\\_drawings.aspx](http://www.thebritishmuseum.ac.uk/explore/online_tours/europe/michelangelos_drawings/michelangelos_drawings.aspx)

### [National Gallery \(U.K.\): Full Collection Index](#)

Use the link below to get an alphabetical browse list of all the artists represented in the collection. Or, from anywhere in the website, use the search box at the top of the screen to search the collection by artist (use quotations around a phrase; if you search "van dyck" without the quotes, for example, you will find any other artists with van in their names), title, keyword (e.g. "italian painting").

**Electronic resource:** <http://www.nationalgallery.org.uk/cgi-bin/WebObjects.dll/CollectionPublisher.woa/wa/index?index>

## Other useful and/or interesting internet sites

### [ArtCyclopedia](#)

Searchable website with links to information on artists, art movements, works of art, art galleries and sales, and art museums. Search for artists by name or browse by art movement, and click on links to images of works of art on museum websites. Some parts of the database are available only to subscribers; the Clark does not subscribe. The strength of this site is the links to images on museum websites for artists' works.

**Electronic resource:** [http://www.artcyclopedia.com/artists/michelangelo\\_buonarroti.html](http://www.artcyclopedia.com/artists/michelangelo_buonarroti.html)

### [Art History Resources on the Web](#)

Gateway site to art resources on the internet. Try the link to "Renaissance Art in Europe: 16th century" as a starting point.

**Electronic resource:** <http://witcombe.sbc.edu/ARTHLinks.html>

### [Casa Buonarroti](#)

Michelangelo Buonarroti the Younger devoted a series of rooms in the family house on Via Ghibellina to the memory of his great ancestor, creating the beginning of the museum of the Buonarroti family and Michelangelo in particular. The website includes images of works (including some drawings) by Michelangelo, and to the museum's library and to the Buonarroti Archive, which is "rigorously limited" to specialists only.

**Electronic resource:** <http://www.casabuonarroti.it/english/e-home.htm>

### [The Digital Michelangelo](#)

A team of thirty faculty, staff, and students from Stanford University and the University of Washington spent the 1998–99 academic year in Italy scanning the sculptures and architecture of Michelangelo. As a side project, they also scanned 1,163 fragments of the Forma Urbis Romae, a giant marble map of ancient Rome. Their goal is to produce a set of 3D computer models – one for each statue, architectural setting, and map fragment scanned – and to make these models available to scholars worldwide.

**Electronic resource:** <http://graphics.stanford.edu/projects/mich/>

### [The Louvre: Inventory of the Department of Prints and Drawings](#)

The online illustrated inventory of the Department of Prints and Drawings is an exhaustive catalogue of the museum's 140,000 works on paper, by some 4,500 artists. It provides access to the drawings, cartoons, pastels, and miniatures listed in the original handwritten inventories of the Cabinet des Dessins of the Musée du Louvre and the Musée d'Orsay. Click on "Oeuvres," select "Recherche Multicritères," and search the database to find 69 "fiche" of drawings by Michelangelo, each accompanied by a wealth of information about attribution, technique, provenance, exhibitions, and commentary. Images can be downloaded.

**Electronic resource:** <http://arts-graphiques.louvre.fr/fo/visite?srv=home>

### [The Medici Archive Project](#)

Established by Grand Duke Cosimo I in 1569, the archive of the Medici Grand Dukes offers the most complete record of any princely regime in Renaissance and Baroque Europe. The Archive consists mostly of letters (nearly three million filling a full kilometer of shelf-space), offering an incomparable panorama of two centuries of human history as told in the words of the people most immediately involved. However, this unique documentary resource has never been catalogued and indexed, nor microfilmed and accessed by electronic means. Only now, with The Medici Archive Project, is it "fulfilling its potential to revolutionize our understanding of the past." Open to the general public for a limited time, and thereafter by subscription, the online system allows users to search for people, places, topics and document synopsis. A number of documents pertain to Michelangelo.

**Electronic resource:** <http://documents.medici.org/>

### [The Sistine Chapel in Second Life](#)

Vassar College has created a digitized replica of the Sistine Chapel in Second Life that allows you — or rather your avatar — to fly or walk around the chapel to see paintings and tapestries in relation to one another and in the context of the surrounding space. All paintings include metadata that pops up to identify the subject. To see this site you must create an account in Second Life (this is free), create an avatar (this is fun), and navigate to the Vassar College site. It is a good example of potential educational/cultural uses of social computing. Image resolution is not presentation quality, but you can get a sense of the experience of the chapel.

**Electronic resource:** <http://secondlife.com/>

### [Uffizi Gallery Website \(English\)](#)

Among other things you can link to the Uffizi Library page; from there you can search the online catalogue for library holdings, which include 470 manuscripts relating to the Florentine collections. The catalogue is accessible through the IRIS database, an interlibrary association which comprises the Berenson Library of Villa I Tatti, the libraries of the Roberto Longhi Foundation, the Dutch Institute of Art History, the Opificio delle Pietre Dure, the Istituto Nazionale di Studi sul Rinascimento and the Università Internazionale dell'Arte. Part of the manuscript collection may also be consulted online at <http://www.amanuense.it/UffiziSite/presentazione.asp>.

**Electronic resource:** <http://www.polomuseale.firenze.it/english/musei/uffizi/>

### [Vatican Museums Online: Sistine Chapel](#)

Views of each wall and the ceiling, with explanations of each individual painting (lunettes, portraits, stories, pendentives, sybils and prophets, and the Last Judgement). Also includes “virtual tour” interactive images that allow you to zoom in and explore specific places in the building (though not very well; the images are poor).

**Electronic resource:** [http://mv.vatican.va/3\\_EN/pages/CSN/CSN\\_Main.html](http://mv.vatican.va/3_EN/pages/CSN/CSN_Main.html)