

MICHELANGELO BUONAROTTI



Portrait of Michelangelo
by Daniele da Volterra

COMPILED BY HOWIE BAUM



Portrait of Michelangelo at the time when he was painting the ceiling of the Sistine Chapel.

by Marcello Venusti

Hi, my name is Michelangelo di Lodovico Buonarroti Simoni, but you can call me Michelangelo for short.

MICHAELANGO'S BIRTH AND YOUTH

Michelangelo was born to Leonardo di Buonarrota and Francesca di Neri del Miniato di Siena, a middle-class family of bankers in the small village of Caprese, in Tuscany, Italy. He was the 2nd of five brothers.

For several generations, his Father's family had been small-scale bankers in Florence, Italy but the bank failed, and his father, Ludovico di Leonardo Buonarroti Simoni, briefly took a government post in Caprese.

Michelangelo was born in this beautiful stone home, in March 6,1475 (546 years ago) and it is now a museum about him.

Once Michelangelo became famous because of his beautiful sculptures, paintings, and poetry, **the town of Caprese was named Caprese Michelangelo, which it is still named today.**



HIS GROWING UP YEARS BETWEEN 6 AND 13

His mother's unfortunate and prolonged illness forced his father to place his son in the care of his nanny.

The nanny's husband was a stonecutter, working in his own father's marble quarry.

In 1481, when Michelangelo was six years old, his mother died yet he continued to live with the pair until he was 13 years old.

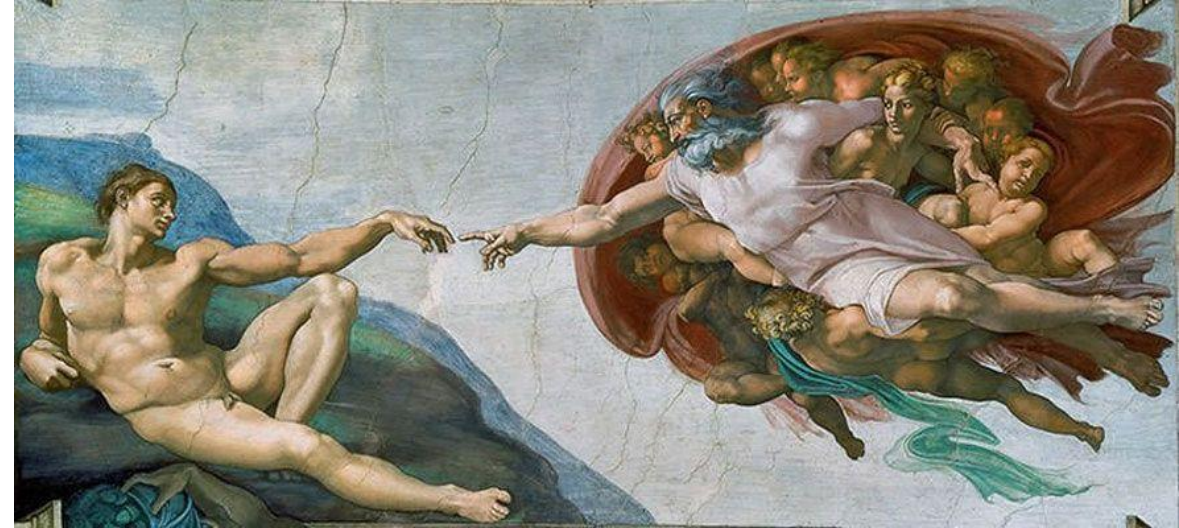
As a child, he was always surrounded by chisels and stone.

He joked that this was why he loved to sculpt in marble.



MICHELANGELO LIVED DURING THE RENAISSANCE PERIOD

- **Renaissance** means "to be born again"
- It started in **Florence, Italy** and spread throughout Europe after that.
- This was from the **14th (1301 TO 1400)** to the **17th century (1601 TO 1700)**.
- Viewed as a bridge between the **Middle Ages** (illiteracy, wars, disease and barbaric invasions)
- To the **Modern Era** (emphasis placed on education, strong centralized governments and an appreciation of the Arts).
- **Leonardo DaVinci** and **Raphael** were also influential painters during the Renaissance.



PAINTINGS BY MICHELANGELO

Michelangelo Buonarroti



Portrait of Michelangelo by
Jacopino del Conte (after 1535)
at the age of 60

- Pope Julius II deemed Michelangelo Buonarroti the best artist to convey his message
- Architect, sculptor, painter, poet and engineer
- Regarded sculpture as a higher art
- Broke from Renaissance idea that mathematical methods guarantee beauty and proportion
- He felt that the art was by the artist's own authority
- Leads to modern concept of right to self-expression

<https://www.youtube.com/watch?v=CBxhK3Gc4Tc>

3 minutes

Michelangelo was:

- Impatient with others
- He had almost continuous difficulties with patrons
- Moody, untidy, obsessed
- Poor hygiene: often slept in his clothes and boots,
- Temper: He was sarcastic about drawing to a fellow art student, who retaliated by punching Michelangelo which broke and permanently flattened his nose which affected how he looked in all of the portraits of him.

THE BACKGROUND OF THE LIVES OF NON-ARISTOCRATIC PERSONS DURING THE RENAISSANCE

The **Renaissance** was a fervent period of European cultural, artistic, political and economic “rebirth” following the Middle Ages.

It is generally described as starting in **Florence, Italy** from the 14th century (1301) to the 17th century (1700) – about 400 years.

It promoted the rediscovery of classical philosophy, literature and art.



VIEW OF FLORENCE, BIRTHPLACE OF THE RENAISSANCE

IT WAS A VERY DIFFICULT TIME FOR THE AVERAGE PERSON AND THEIR FAMILIES.

Michelangelo's creative and artistic abilities of inspiration and beauty. had a lot of contrast to the average people of his time.

Almost all of their clothes were wool and sometimes uncomfortable.

He and many of the common people around him were sometimes dirty, their dwellings dark, and their behaviors and dispositions not very good.



THE RENAISSANCE BEGAN IN TIMES OF RELIGIOUS TURMOIL

Society had many people with petty grievances, all the way to vicious antagonisms among regional rulers.

From a religious standpoint, it was a Catholic society.

Many of the good artists of the day were sponsored and received requests and money from each of the Popes, to make beautiful artwork or sculpt monuments to them.

Some of the Popes took advantage of their position such as one of the more revolting historical figures who was also one of the most powerful, Pope Leo X.



By the time he was 13 years old, it was clear to his father that Michelangelo had no aptitude for the family vocation of banking and business.

In 1488, he quit school and was sent for a 3 year apprentice in the well-known studio of Domenico Ghirlandaio a master in fresco painting (which Michelangelo learned), perspective, figure drawing and portraiture and who had the largest workshop in Florence.



Supposed self-portrait of Domenico Ghirlandaio, from Adoration of the Magi, 1488



4 of the many beautiful paintings done by Ghirlandaio

MICHELANGELO IS CHOSEN TO BE PART OF THE MEDICI FAMILY'S ACADEMY

After Michelangelo has been in the studio for only a year, **Lorenzo de' Medici** of the renowned Florentine art patronage family asked Ghirlandaio for two of his best students.

Michelangelo, along with Francesco Granacci, were chosen to attend the Medici family's Humanist academy.

Lorenzo was an Italian statesman, de facto ruler of the Florentine Republic and the most powerful and enthusiastic patron of Renaissance culture and art in Italy.

Brought into the Medici home at the age of 13, the boy-genius was raised amongst future princes and popes and absorbed cutting-edge intellectual theories.

He crossed paths with the Medici for the rest of his life, caught in a constant struggle to escape their control.



THE SIGNIFICANCE OF THE TIME PERIOD WHEN THE MEDICI FAMILY LIVED

The Medici family, also known as the House of Medici, first attained wealth and political power in Florence in the 13th century through its success in commerce and banking.

Beginning in 1434 with the rise to power of Cosimo de' Medici, the family's support of the arts and humanities made Florence into the cradle of the Renaissance, a cultural flowering rivaled only by that of ancient Greece.

Their family produced 4 popes (Leo X, Clement VII, Pius IV and Leo XI), and their genes have been mixed into many of Europe's royal families.

The last Medici ruler died without a male heir in 1737, ending the family dynasty after almost 300 years.



Coat of arms of the
House of Medici

The Medici didn't start out as the most powerful family in Italy. Other families were just as rich, and just as ambitious.

But no one knew more about getting ahead - and staying ahead - than the Medici.

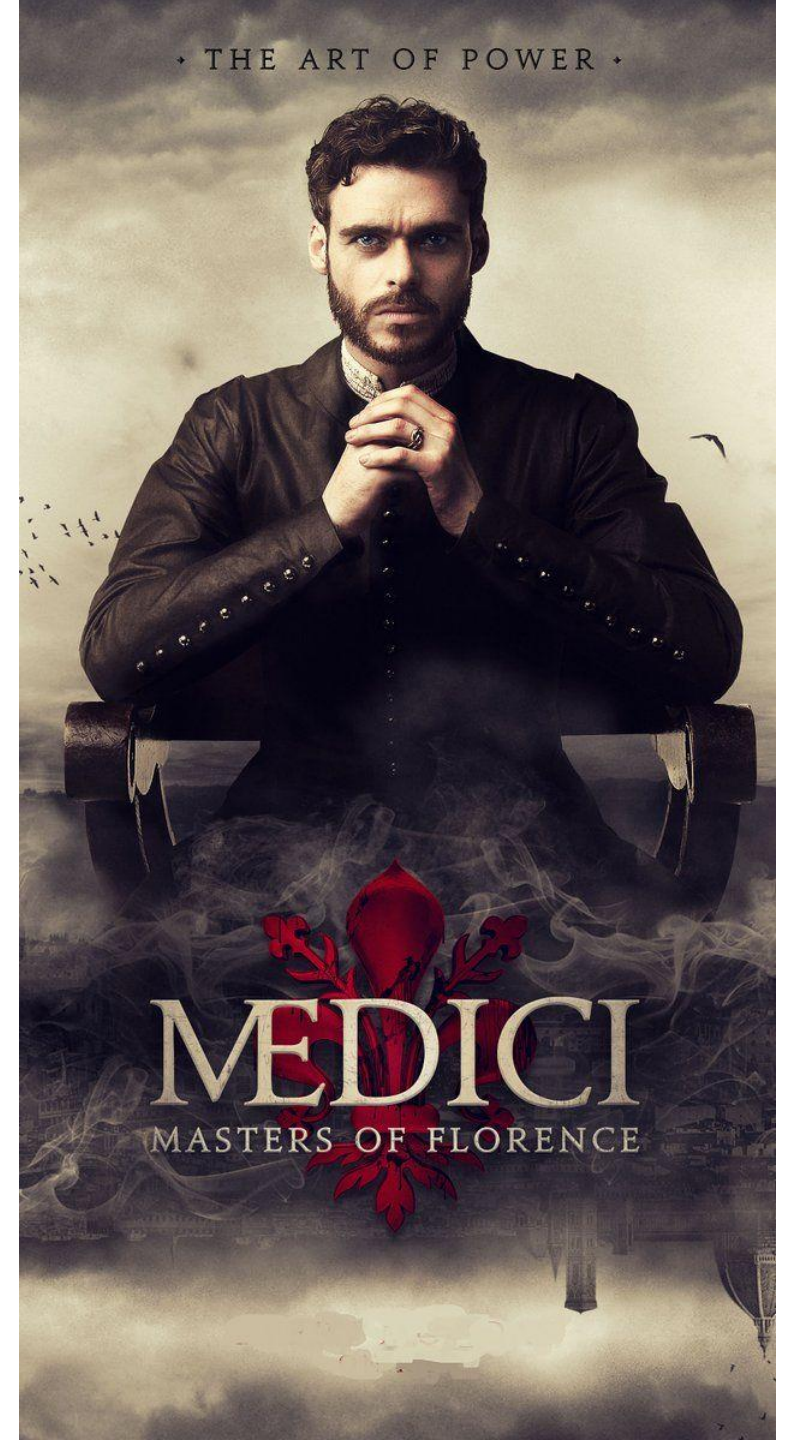
They clawed their way to the top, sometimes through bribery, corruption and violence. Those who stood in their way could end up humiliated - or dead.

They exploited a network of "friends of friends" - hangers on who would do anything to stay close to the family.

For the Medici, this network of amici degli amici - the magic words in Renaissance Italy - was the key to fame, fortune and survival.

The power of the Medici stretched all the way to Rome, where even the papacy was something to be bought and sold.

They were the Godfathers of the Renaissance.



PAINTINGS BY BOTTICELLI THAT USE THE MEDICI FAMILY AS MODELS



Madonna of the Magnificat shows Lucrezia Tornabuoni as the Madonna surrounded by her children, with Lorenzo holding a pot of ink.



The Adoration of the Magi includes several generations of the Medici family and their retainers.

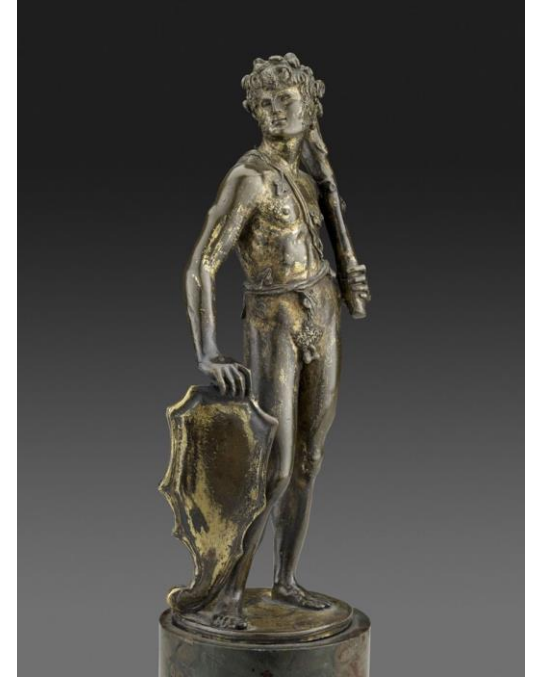
Sixteen-year-old Lorenzo is to the left, with his horse, prior to his departure on a diplomatic mission to Milan.

BERTOLDO DI GIOVANNI

it was a thriving time in Renaissance Florence, Italy when artists were encouraged to study a variety of interesting subjects.

Art was departing from older images and devotional work and evolving into a grand celebration of man and his importance in the world.

From 1488 – 1492, Michelangelo, at age 15, studied under the famous sculptor Bertoldo di Giovanni, earning exposure to the great classical sculptures in the palace of Lorenzo.



SCULPTURES BY GIOVANNI



• **TOOLS USED FOR MARBLE SCULPTING**

- Michelangelo was a subtractive sculptor. He used a mallet and chisels and other tools to free a figure from the marble block.
- Subtractive sculpture is the most technically difficult to do.
- If a sculptor cuts or chips away too much the block of wood or stone can be ruined, and the artist has to start over with another.
- Michelangelo was so dedicated to his work that he would sculpt at night by attaching candles to his hat.
- He also didn't want anyone watching him as he worked.

https://www.youtube.com/watch?v=PWUuGDo_vHEI&feature=emb_logo 2.8 minutes

These are the types of tools used to finish a Marble sculpture and polish it.





MADONNA ON THE STAIRS

The sculpture was done around 1490 when Michelangelo was just 15 !

It is exhibited at the Casa Buonarroti in Florence, Italy.

BATTLE OF THE CENTAURS

During his time with Bertoldo in 1492, when Michelangelo was only 17, he created the sculpture Battle of the Centaurs and Madonna on the Stairs, which were commissioned by Lorenzo de Medici.

That he could execute such a sophisticated piece of sculpture at that young age, is remarkable.

The Battle of the Centaurs is a writhing mass of figures three-dimensionally carved into a marble block.

The figures are layered in overlapping positions adding to the spatial depth of the work.



SPECIAL RECOGNITION BY GIORGIO VASARI

“Among all those artists, living and dead, he who wins the prize, transcending all others, is **Michelangelo Buonarroti.**”

He reigns supreme not only in one art, but in all three - painting, sculpture, and architecture.

He has triumphed not only over all those artists who have almost vanquished Nature herself, but without a shadow of a doubt he has surpassed the most celebrated ancients whose works are so praised.”

Giorgio Vasari (1550)



Giorgio Vasari, (born July 30, 1511, Arezzo [Italy]—died June 27, 1574, Florence), Italian painter, architect, and writer who is best known for his important biographies of Italian Renaissance artists.

MICHELANGELO'S POETRY

One of the lesser-known facts about Michelangelo was that he was a prolific writer.

He wrote hundreds of letters and poems, more than 300 of which still exist today.

The poetry is pretty suggestive, discussing love and ecstasy, as well as spirituality, loyalty and the human soul.

Many of his most impressive sonnets were written to his close friend Vittoria Colonna.

To read many of his poems, go to <https://www.michelangelo-gallery.com/poems.aspx>



RELATIONSHIPS AND POETRY

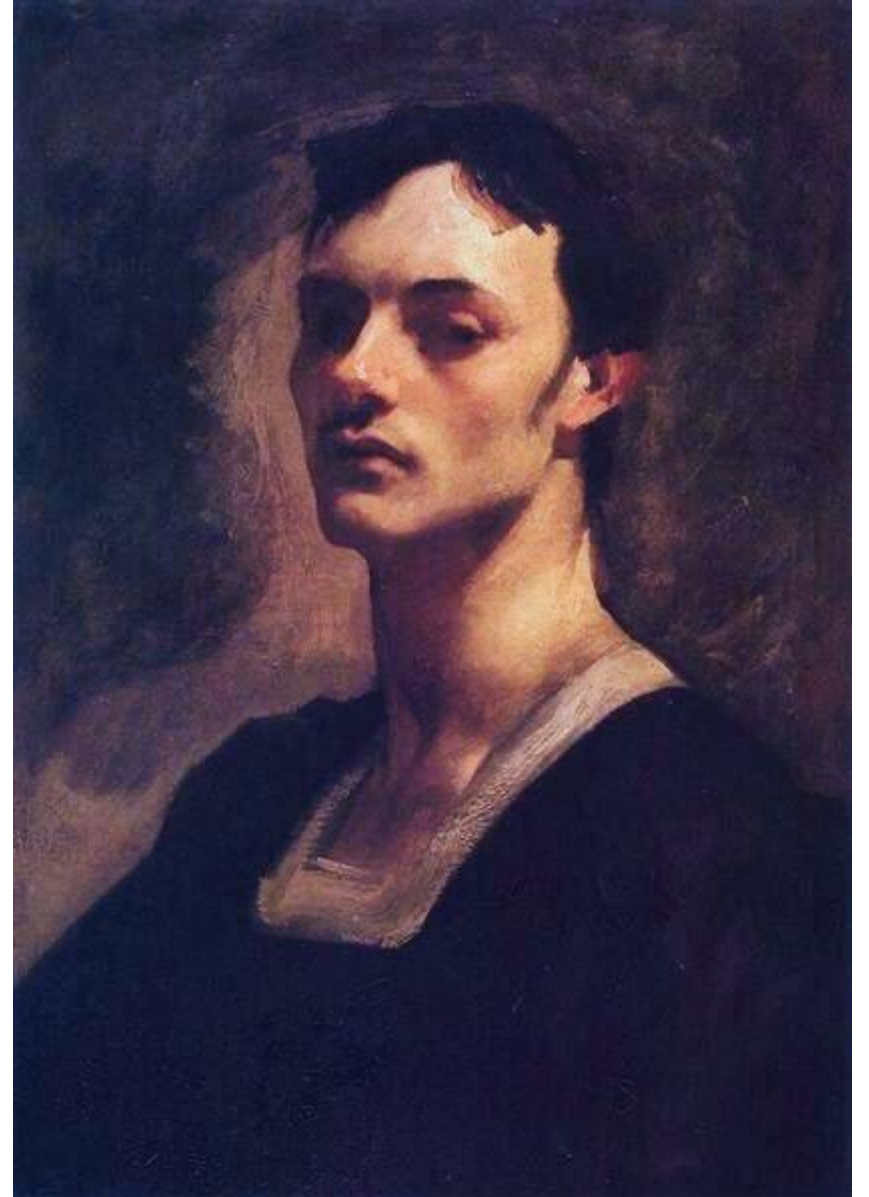
It is impossible to know for certain whether Michelangelo had physical relationships with anyone.

Condivi who wrote a biography about him, said he had a "monk-like chastity")

Speculation about his sexuality is rooted in his poetry.

Tommaso dei Cavalieri (c. 1512 to 1519–1587) was an Italian nobleman, who was the object of the greatest expression of Michelangelo's love.

He wrote 30 poems to Tommaso who was 23 years old when Michelangelo met him in **1532**, at the age of 57.



The young nobleman was exceptionally handsome, and his appearance seems to have fit the artist's notions of ideal masculine beauty.

Michelangelo described him as "light of our century, paragon of all the world."

The two men remained lifelong close to each other, and Cavalieri was present at the artist's death.

There is no mention of any amorous events between them.

The difficulty for Michelangelo was his fear of damnation for his homosexuality — a capital offense at the time.



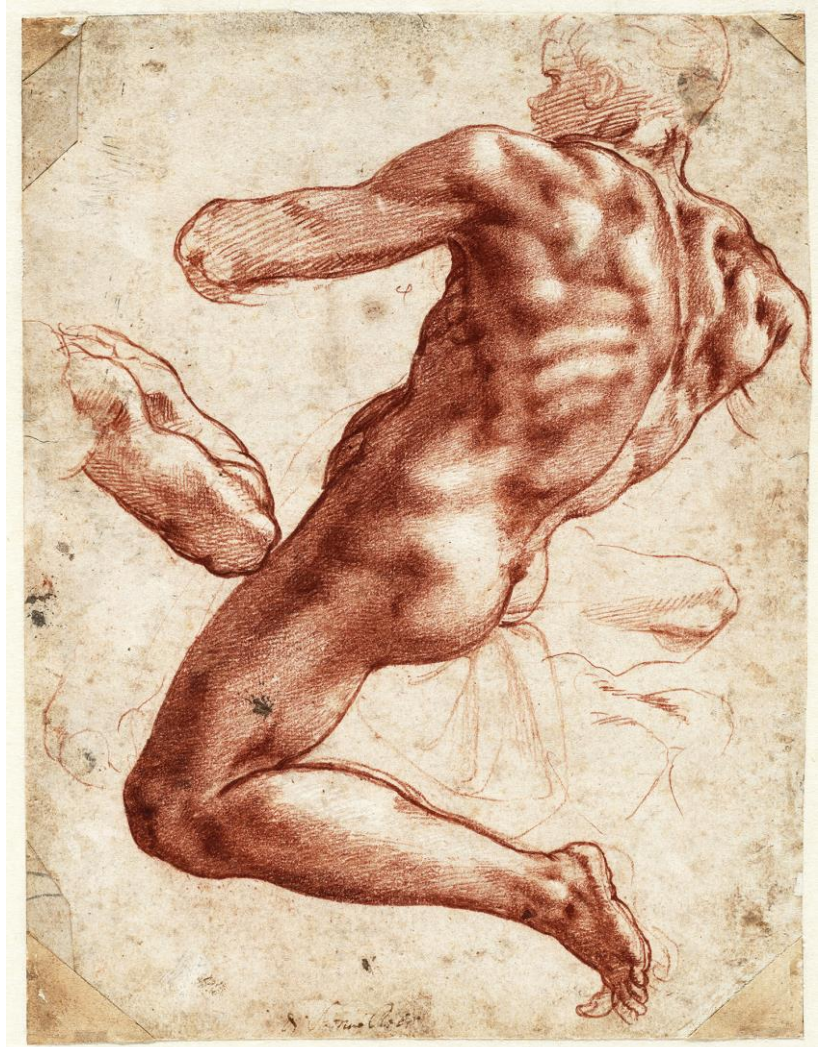
LEARNING ABOUT ANATOMY OF THE HUMAN BODY TO MAKE REALISTIC PAINTINGS

Regarding his drawings, Michelangelo wanted to make them as realistic as possible - not just for his artwork, but because the human body had never been explored scientifically before.

He had a life-long interest in anatomy that began with his participation in public dissections in his early teens, when he joined the court of Lorenzo de' Medici and was exposed to its physician-philosopher members.

By the age of 18, in 1493, he began to perform his own dissections.

By seeing what was underneath the skin, he was able to create amazingly realistic drawings.



“Seated Male Nude (study for the Sistine Chapel ceiling)” circa 1511. Red chalk with highlights in white lead.

MICHELANGELO'S APPEARANCE

Though he grew to be a rich man, the interesting fact about Michelangelo was that he lived in near squalor and rarely changed his clothes or even bathed.

When Leonardo da Vinci met him the first time, Michelangelo had black hair matted down with grime and a disfigured nose from a fight years before.

He was wearing the soiled clothes of a peasant who hadn't washed in weeks and was bloodied and bruised from his hard work doing sculpting and other things.



MICHELANGELO AND LEONARDO DA VINCI

From impoverished upbringings and familial scorn to wartime trauma and failure, both men experienced their share of hardship.

It was these parallels, combined with similarities in their artistic training and style, that pitted them against each other.

Da Vinci was jealous of the excellent artistic abilities of Michelangelo, even though he was 13 years older.

While **da Vinci** was deeply influenced by painting and drawing, **Michelangelo** was more of a sculptor at his roots, and rarely preferred painting.

Michelangelo admired the work of Leonardo and it was said that he was greatly influenced by him.



When he was 17 years old in 1492, he was allowed to make anatomical studies on the corpses coming from the convent's hospital.

In exchange, he sculpted a wooden crucifix which was placed over the high altar.

Today the crucifix is in the octagonal sacristy that can be reached from the west aisle of the church.



1492 Lorenzo de' Medici dies and Michelangelo goes back to live with his impoverished father but soon returns to the Medici palace, invited by Lorenzo's son, Piero.

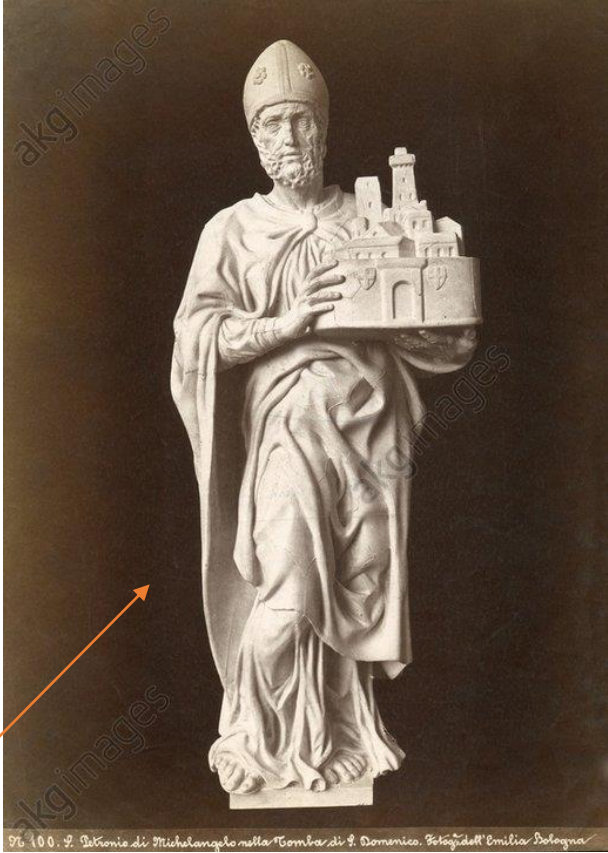
1494-1495 Florence rebels against the leadership of Piero. Michelangelo flees the city, and goes to Bologna.

There he sculpts three small statues for the tomb of San Domenico:

[ST. PETRONIUS](#)

[ST. PROCULUS](#)

[ANGEL](#)



1496...Back in Florence he sculpts a **CUPID** (now lost) and sells it to the art dealer Baldassare del Milanese, who in turn sells it as an antique work to a Roman Cardinal.



Notice the amazing details of his curly hair !!

SLEEPING CUPID

In 1496, Michelangelo made a sleeping cupid figure and treated it with acidic earth to make it seem ancient.

He then sold it to a dealer, Baldassare del Milanese, who in turn sold it to Cardinal Riario of San Giorgio who later learned of the fraud and demanded his money back.

However, Michelangelo was permitted to keep his share of the money.

When he offered to take the sculpture back from Baldassarre, the latter refused, saying he would rather destroy it.

The Cupid was a significant work in establishing the reputation of the young Michelangelo, who was 21 at the time.



ITALIAN MARBLE QUARRIES

To do large marble sculptures, it was necessary for Michelangelo to order blocks of it from a marble quarry in Carrara, located on the northernmost tip of Tuscany, for nearly 2,000 years.

Until the late 19th century the process of extracting marble from the mountains had remained little changed since Michelangelo's time.

Although the film footage below of work in the quarries of Carrara shown here is contemporary, it powerfully evokes the hard physical work, the dangers at hand, and the large scale of the stones.

<https://www.youtube.com/watch?v=du9Kn2y2VA> 3 minutes



In 1497, Michelangelo moves to Rome.

He sells his first important work to a banker-client - Jacopo Galli which is **BACCHUS who is drunk from wine** and another Cupid, now lost.

He makes his first trip to Carrara, Italy to look for marble.



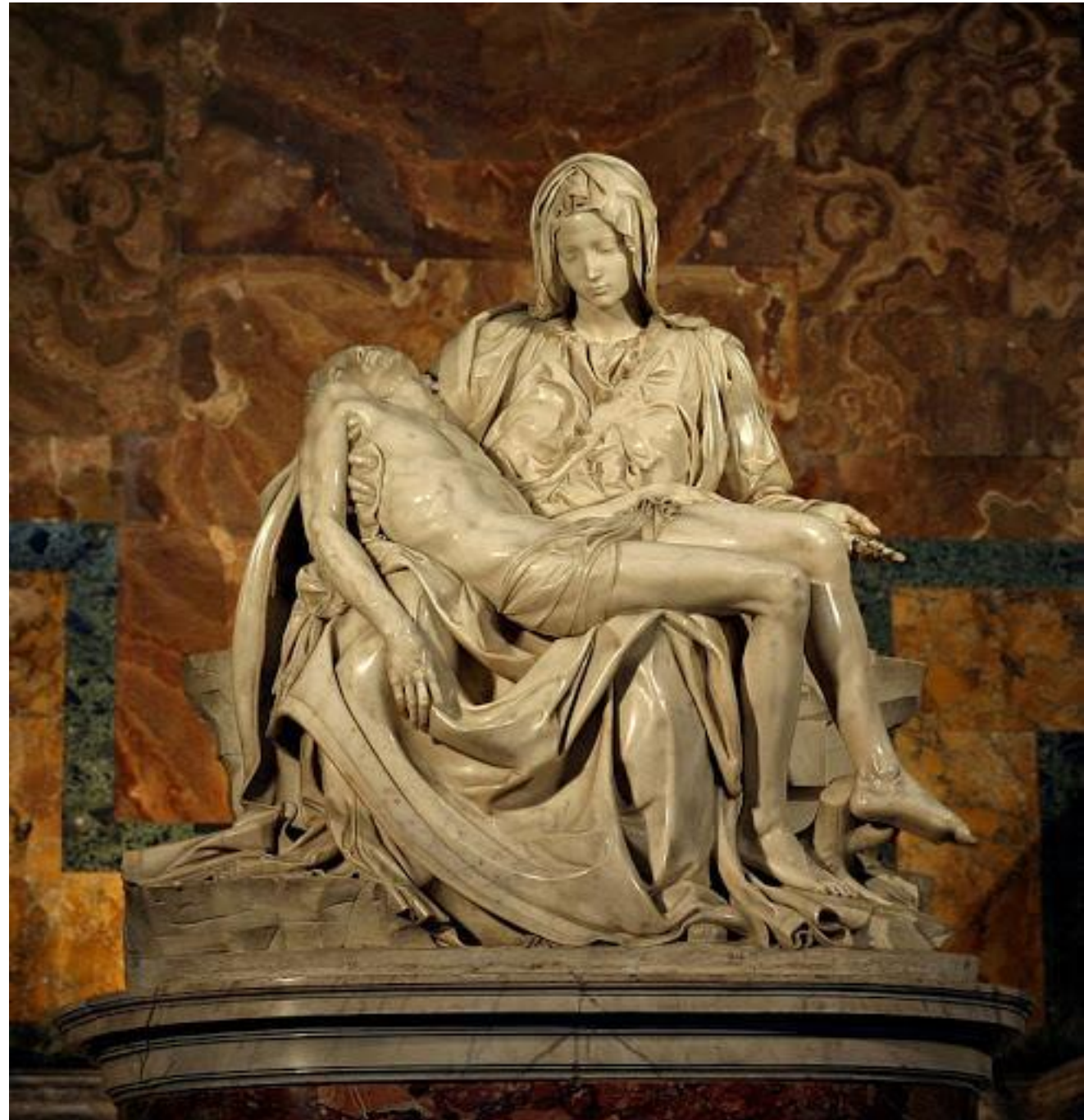
THE PIETA

From 1498 to 1499, he sculpted the PIETÀ for the French cardinal Jean de Billheres and depicts the body of Jesus on the lap of his mother Mary after the Crucifixion.

It is now in St. Peter's Basilica, Vatican City and is the first of a number of works of the same theme by the artist.

It is the only piece Michelangelo ever signed and it is also the only known sculpture created by a prominent name from the Renaissance era that was installed in St. Peter's Basilica.

He doesn't receive any other important commissions for nearly two years.



STATUE OF ST. PETER

In 1501, Cardinal Piccolomini orders 15 statues for the Cathedral of Siena.

Michelangelo finishes four of them, begun by another sculptor, and adds one of his own, the **ST. PETER**, in 1503.



For large sculptures, such as his famed **David**, it was necessary for Michelangelo to go to the marble quarry in Carrara, a town in the Apuan Alps in northern Tuscany so he could look for the right size pieces.

He spent long stretches of time on-site at the marble quarries where he not only selected marbles and gave precise orders regarding the sizes and shapes of the blocks being quarried, but even concerned himself with the building of roads to transport the stone.

He maintained contracts with numerous marble excavators and quarry cutters as well as with carvers, hewers, and squarers of blocks.



<https://youtu.be/MvMI2r1RS78>

Go to 2:17 minutes

THE BLOCK OF MARBLE FOR THE STATUE OF DAVID

A block of marble was provided after several sculptors tried to work on the project, the block of marble remained neglected for 26 years, all the while exposed to the elements in the yard of the cathedral workshop.

This was of great concern to the authorities, as such a large piece of marble was not only costly but represented a large amount of labor and difficulty in its transportation to Florence.







MOVING THE BLOCK OF MARBLE OVER THE
END OF THE QUARRY TO PUT IT ONTO A
STRONG WAGON TO TAKE IT BACK TO
FLORENCE.



THE MARBLE STATUE OF DAVID

The statue was originally commissioned to be done by the Florentine sculptor [Agostino di Duccio](#) in 1463 but he didn't finish it.

David is a masterpiece of Renaissance sculpture, created in marble between 1501 and 1504 and is a 17 feet tall marble statue of the Biblical figure David, a favored subject in the art of Florence.

“Nowhere does God, in his Grace, reveal himself to me more clearly than in some sublime human form, which I love solely because it is a mirror image of Himself.”

—Excerpt from Michelangelo's sonnet *On Heaven-Born Beauty*



<https://www.youtube.com/watch?v=u8LDXhFzPo>
2.5 minutes

In 1503, he finishes an easel painting, his only one that has survived, of the Holy Family (MADONNA DONI).

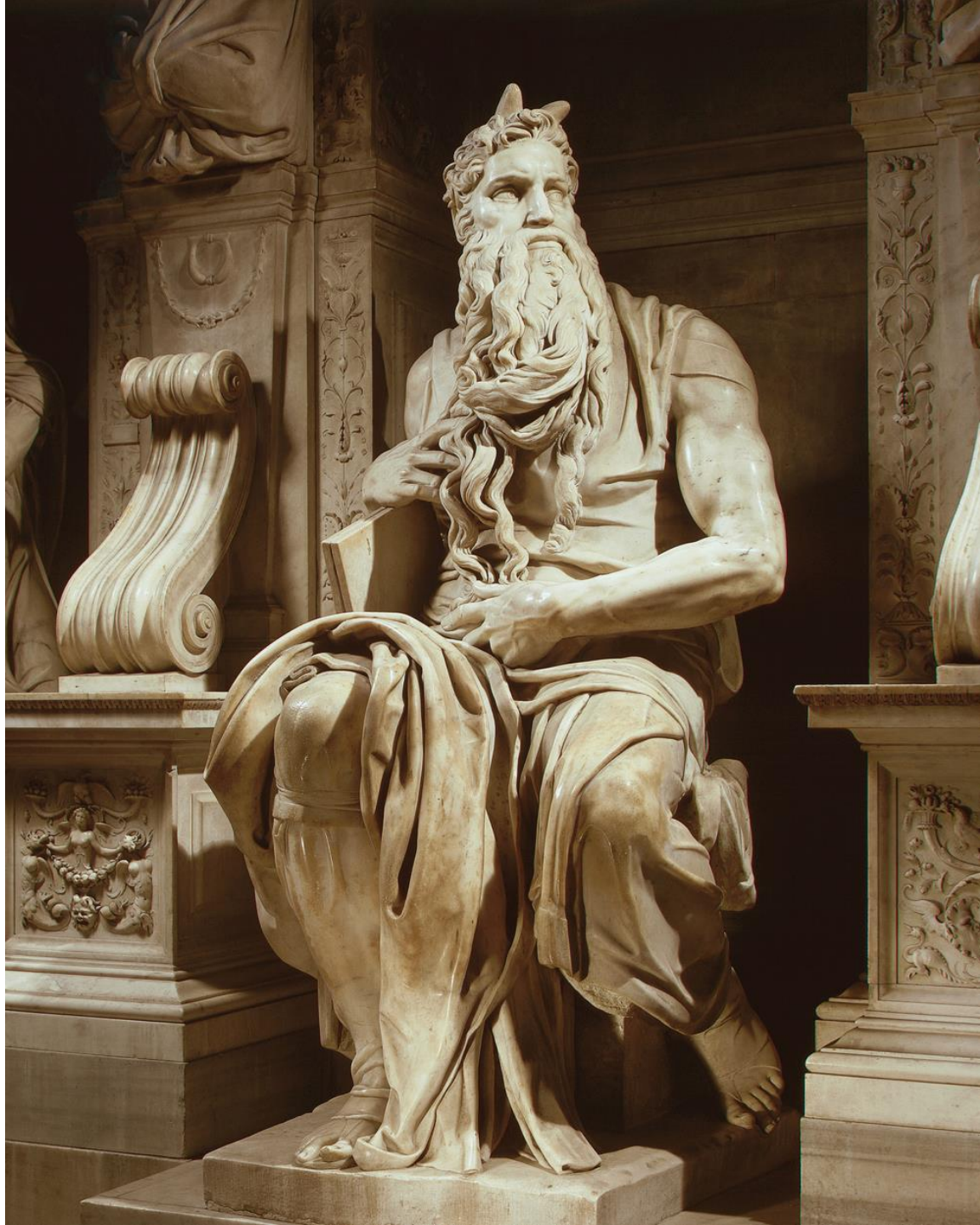


In 1505, he obtains a commission to paint a fresco (the BATTLE OF CASCINA) for the Council Room of the city of Florence



He finishes a
"Madonna with the
Christ Child" also
called **the BRUGES
MADONNA**, which
is sent to the town
of Bruges in 1506).





Moses, San Pietro in
Vincoli, Rome, Italy,
1513-1515, marble

Bound Slave, 1513-1516,
marble, about 6 feet, 10½ inches
Louvre, Paris





FALL OF MAN AND EXPULSION FROM THE GARDEN OF EDEN



Tomb of Giuliano de' Medici



Tomb of Lorenzo de' Medici



Giuliano
("active")



Lorenzo
("contemplative")



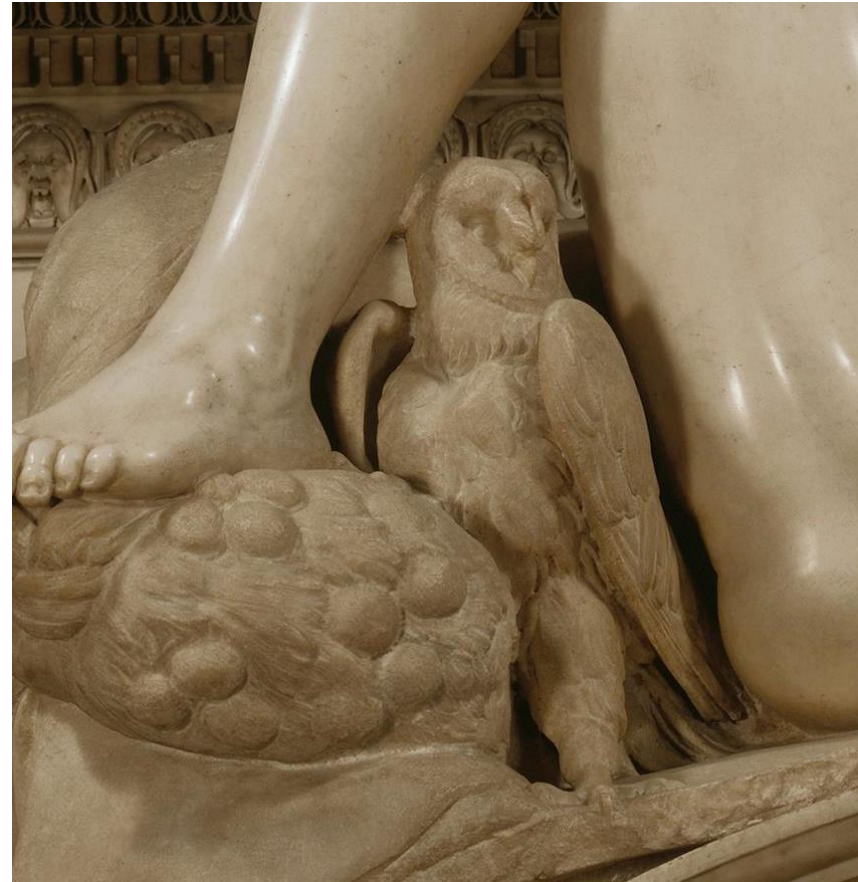
Night



Day



Night



Detail: owl and wreath
with poppy capsules



Night



Detail: mask



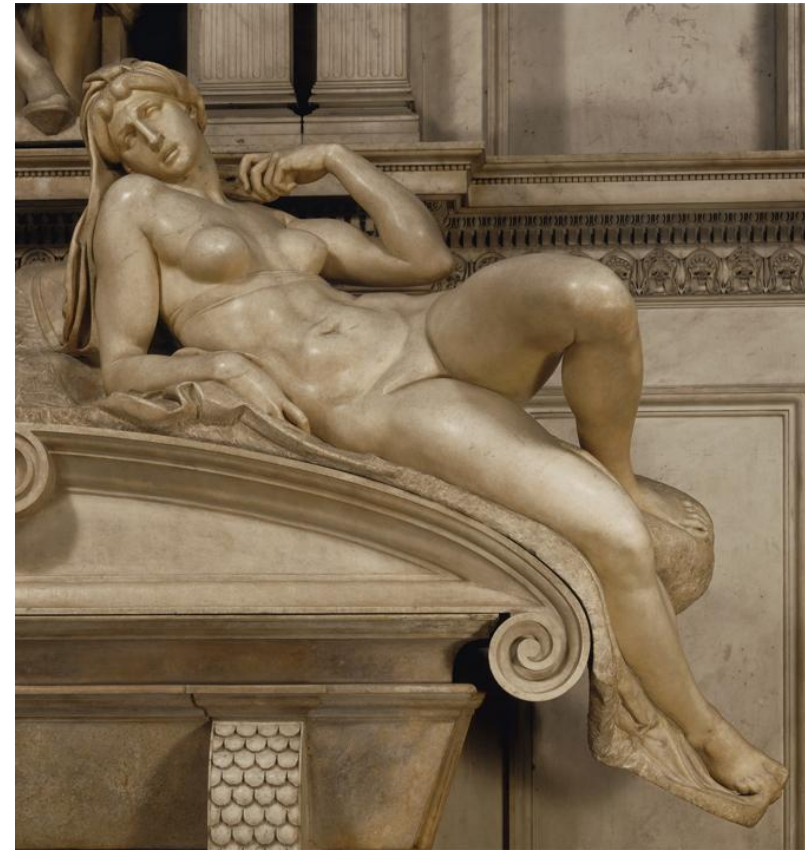
Detail



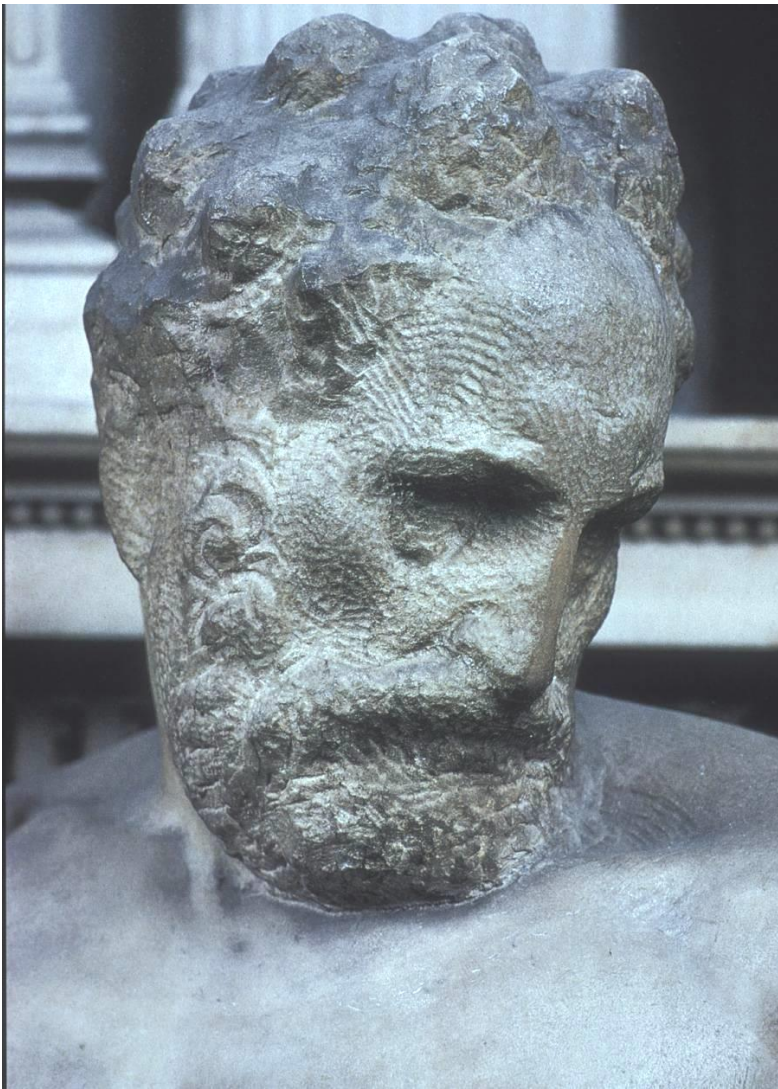
Day



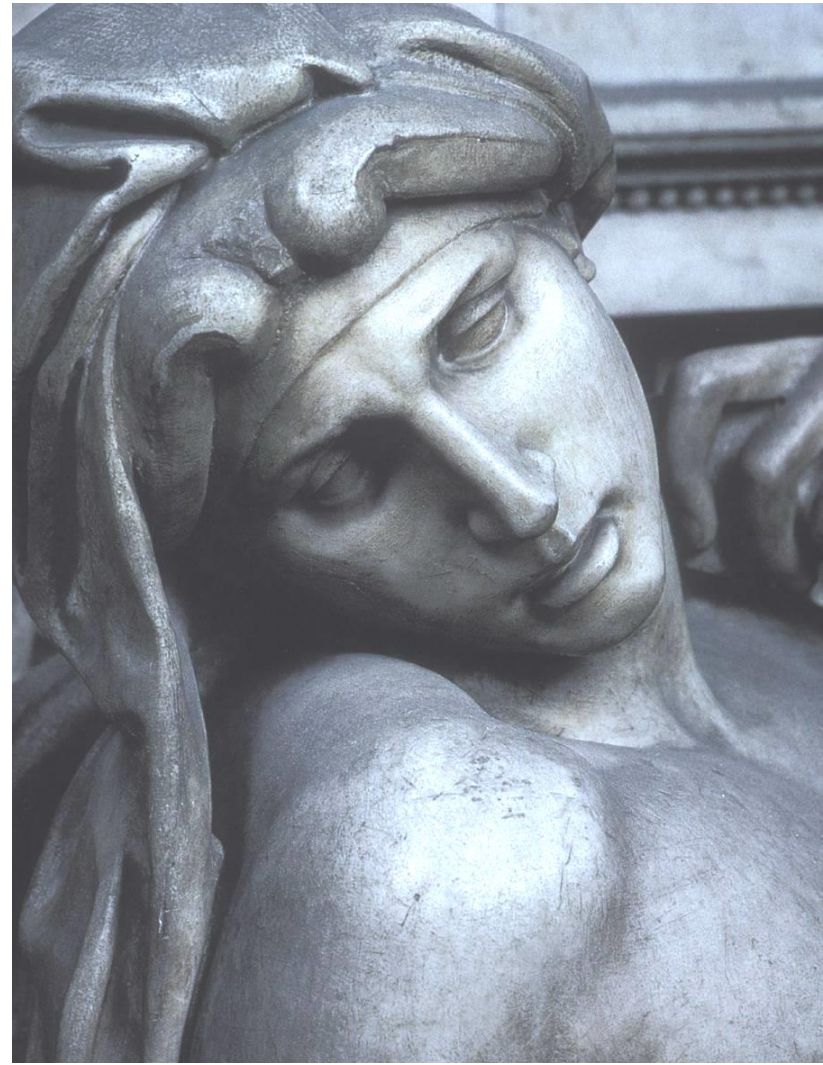
Twilight



Dawn



Twilight



Dawn

The Sistine Chapel -47 separate paintings

The Sistine Chapel is in the Apostolic Palace, the official residence of the pope, in Vatican City.

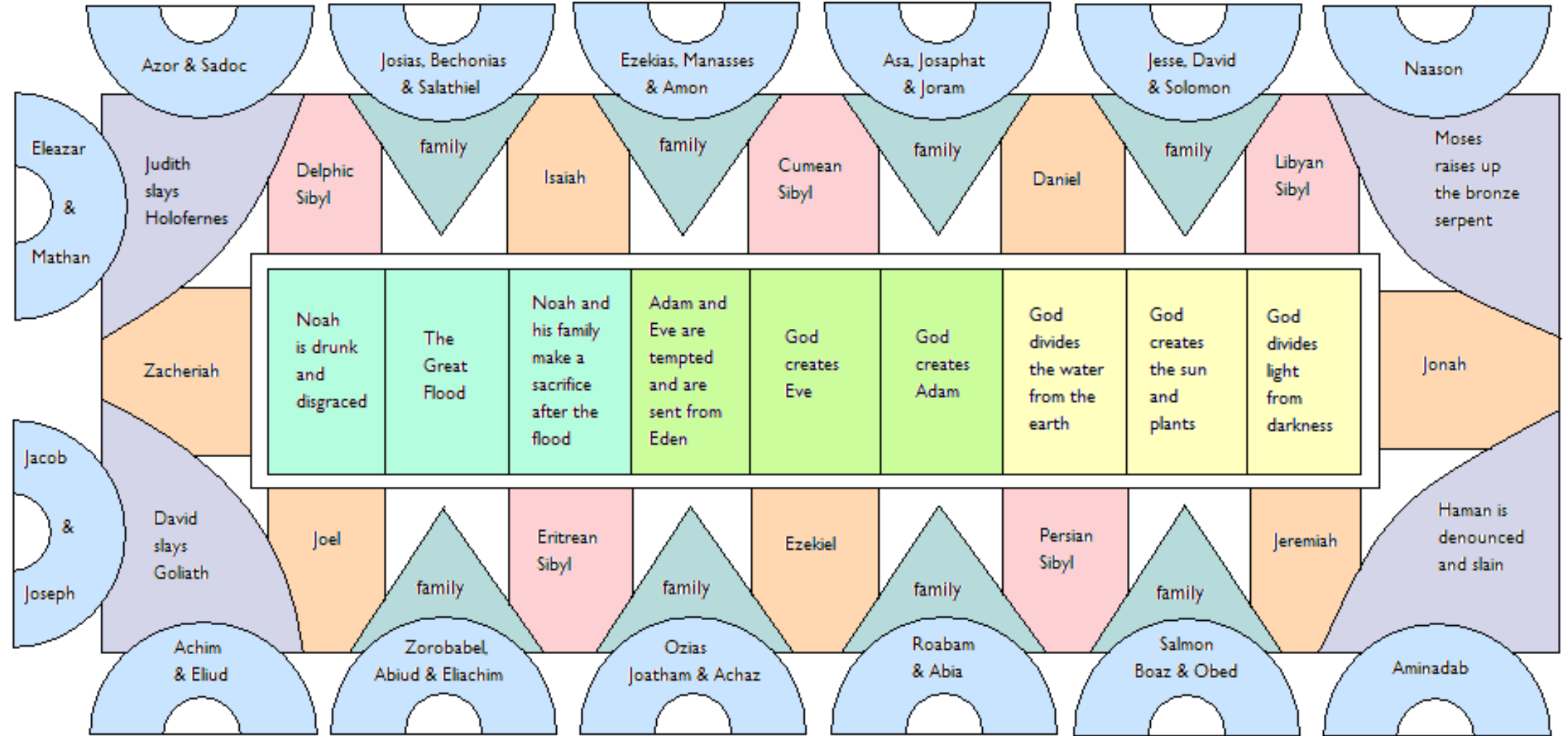
Originally known as the Cappella Magna ('Great Chapel'), the chapel takes its name from Pope Sixtus IV, who restored it between 1473 and 1481.

Since that time, the chapel has served as a place of both religious and functionary papal activity.

Today, it is the site of the papal conclave, the process by which a new pope is selected.

The fame of the Sistine Chapel lies mainly in the frescos that decorate the interior, most particularly the Sistine Chapel ceiling and The Last Judgment, both by Michelangelo.

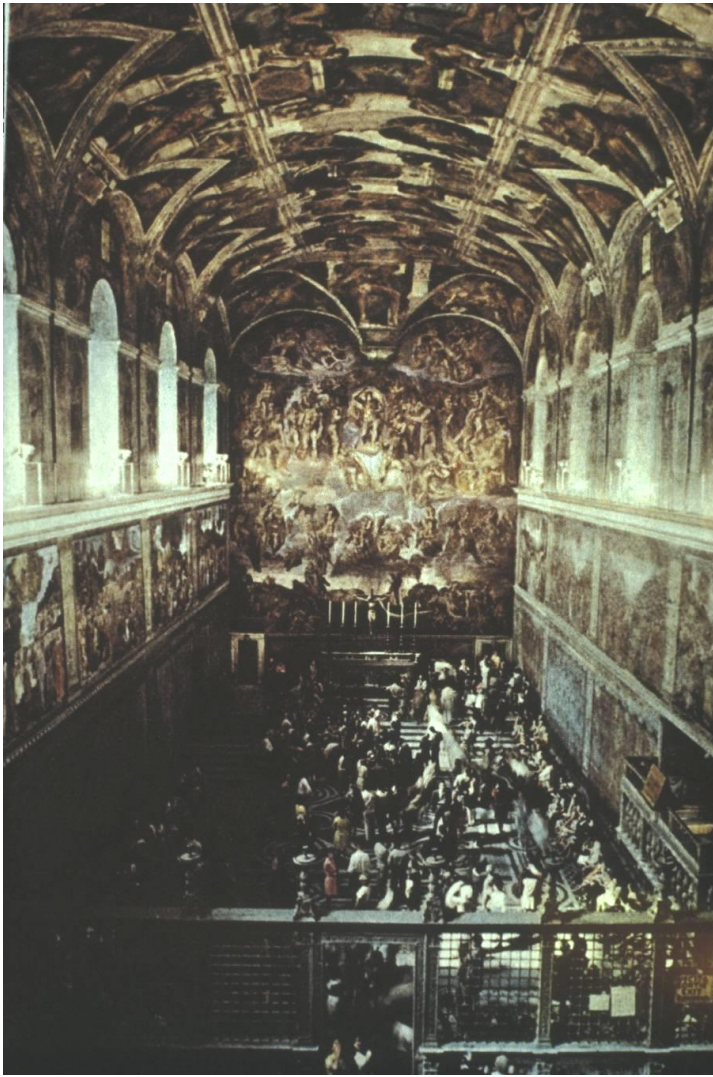
Desired Diagram of Sistine Chapel



Ancestors of Jesus
Three stories of Noah
The creation and downfall of Adam and Eve
The Creation
Prophets & Sibyls

Michelangelo Buonarroti, *Sistine Chapel ceiling*, 1508-1512, Vatican City, Rome, Italy, fresco, approx 128'x 45'





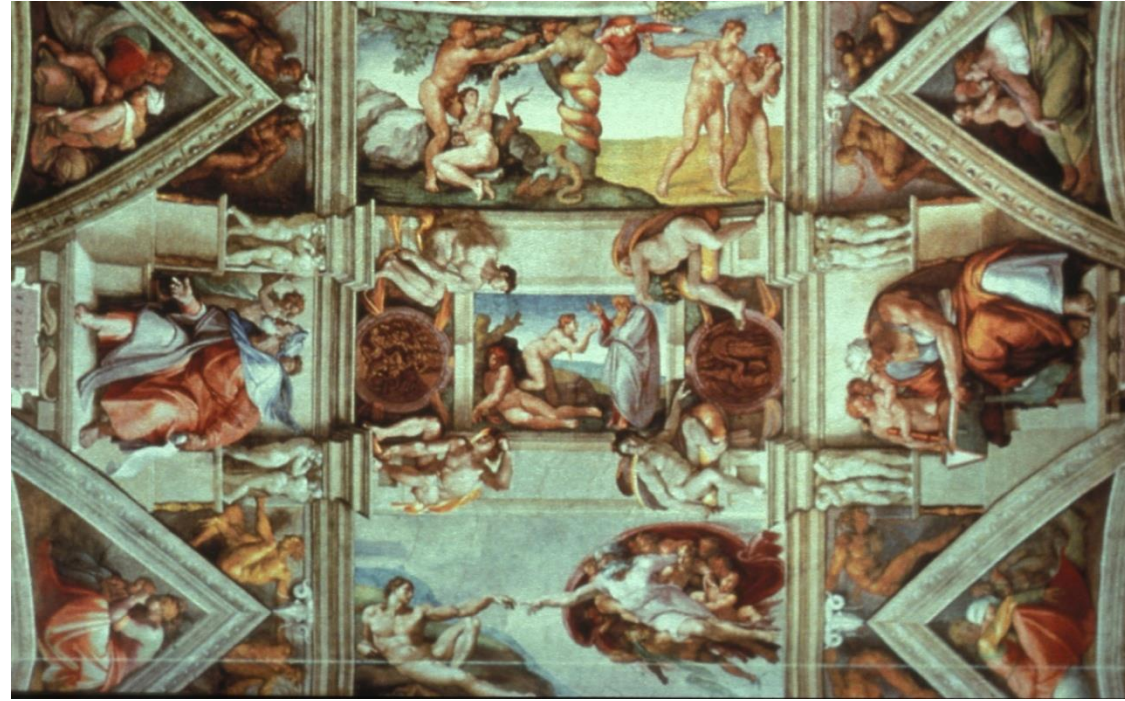
MICHELANGELO PAINTED
THE CEILING IN THE
4 YEAR PERIOD 1508-12







THE FIRST THREE ACTS OF CREATION



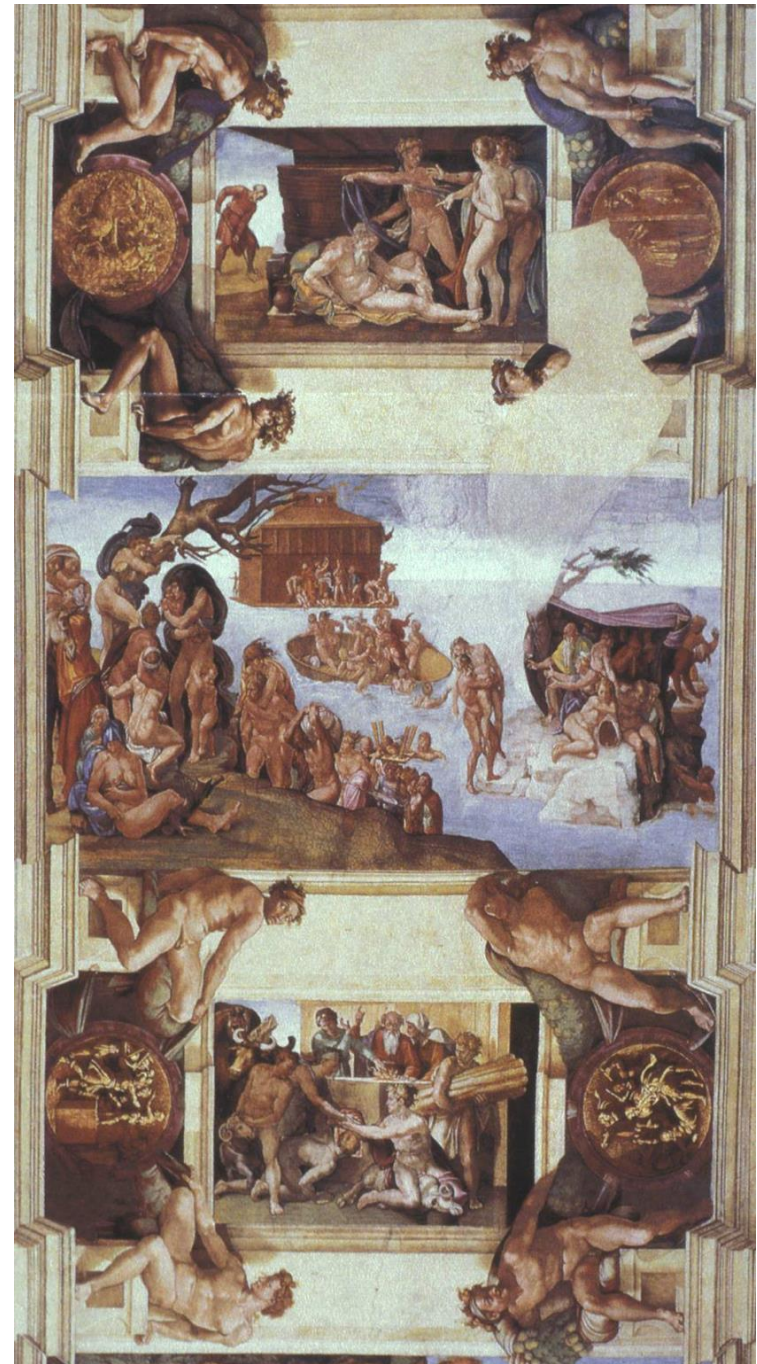
Central section of the ceiling, showing three scenes relating to Adam and Eve

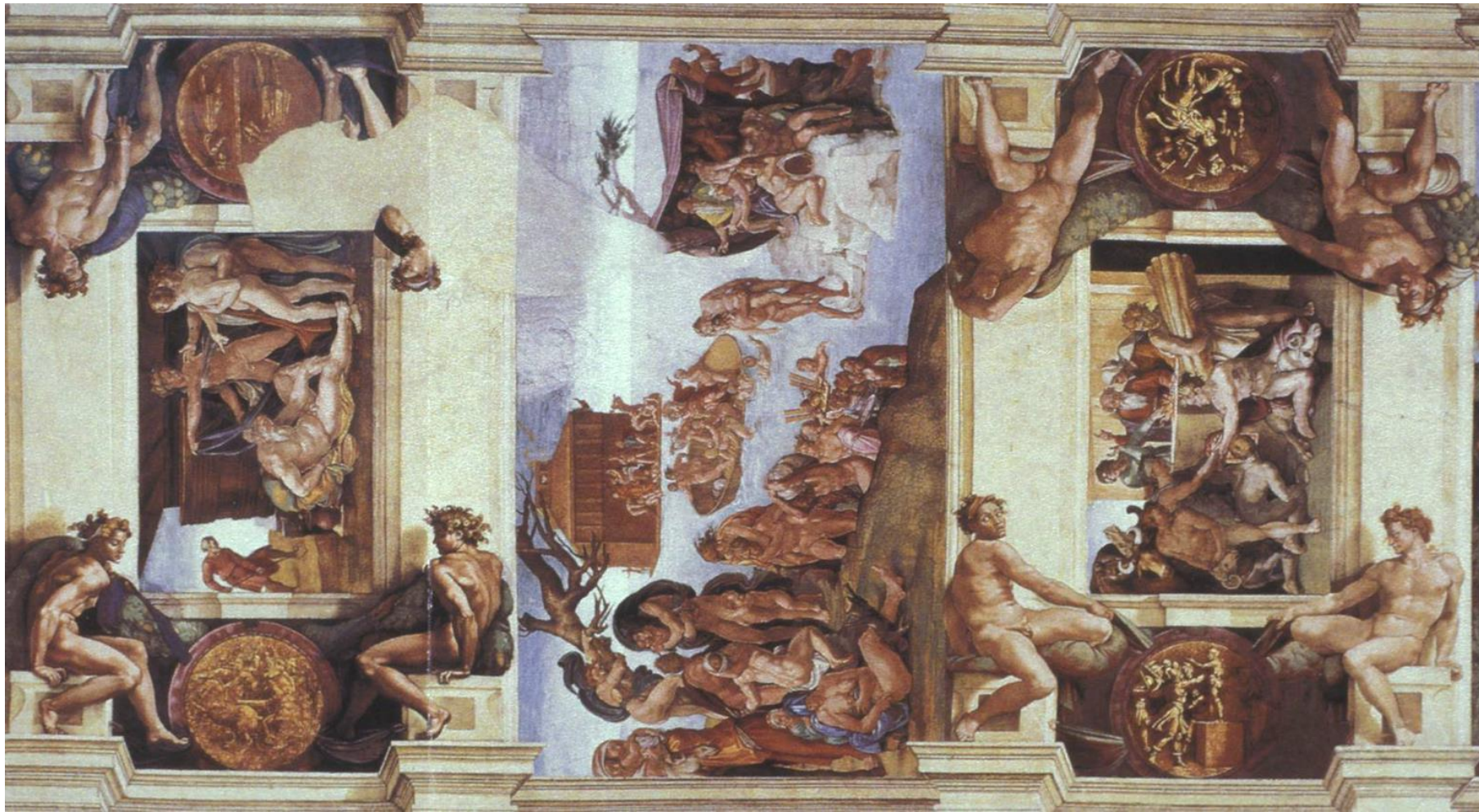
Note one of the Prophets at the left and one of the Sibyls at the right.



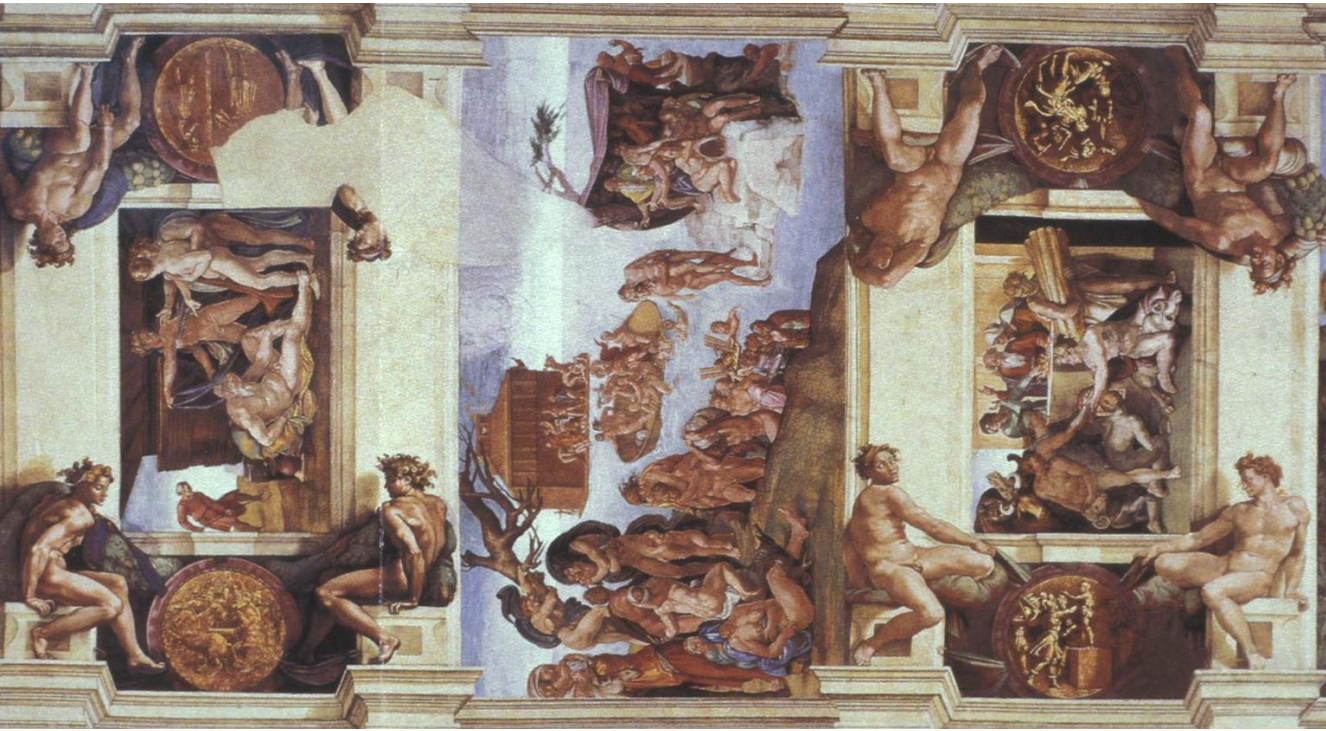


Three scenes from the story of Noah





NOAH SCENES ROTATED COUNTER-CLOCKWISE



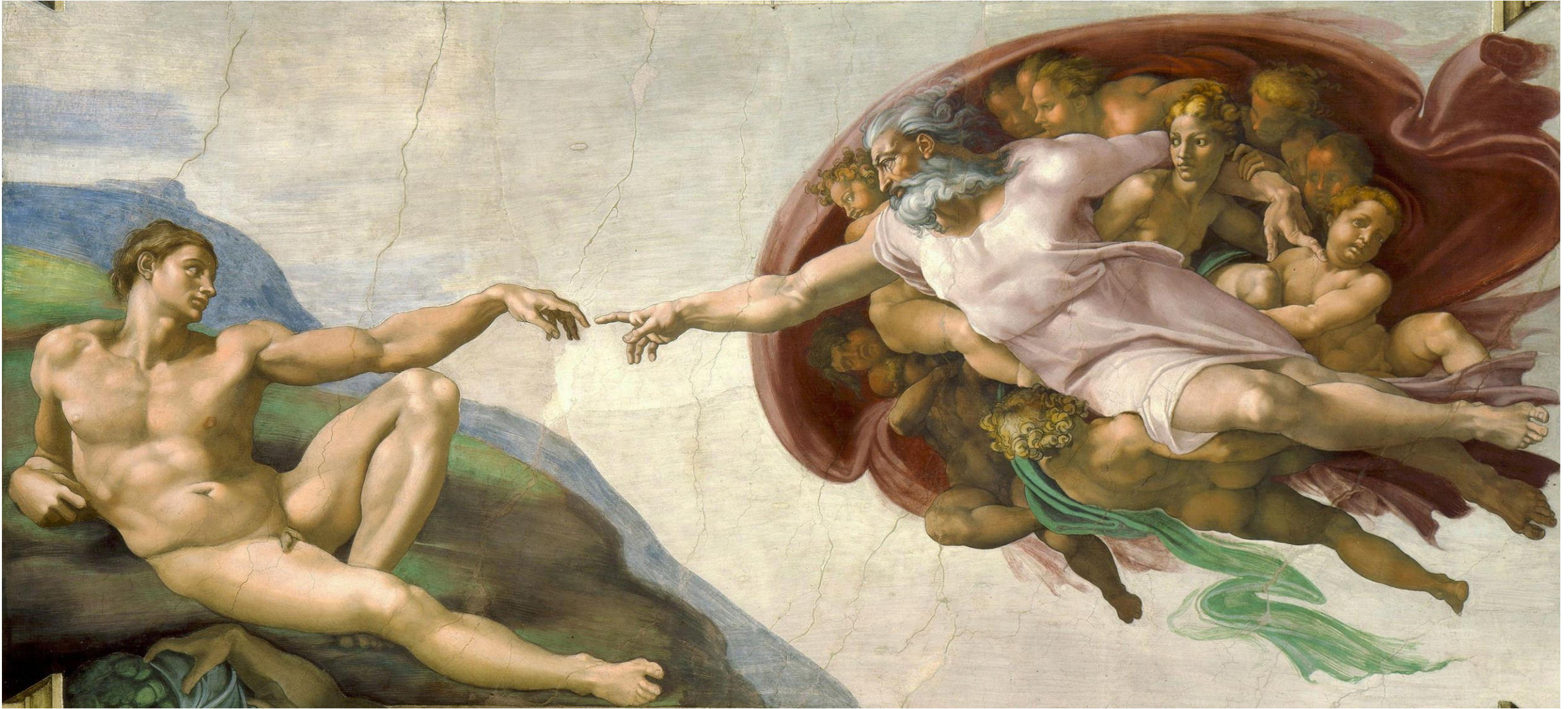
Ignudo



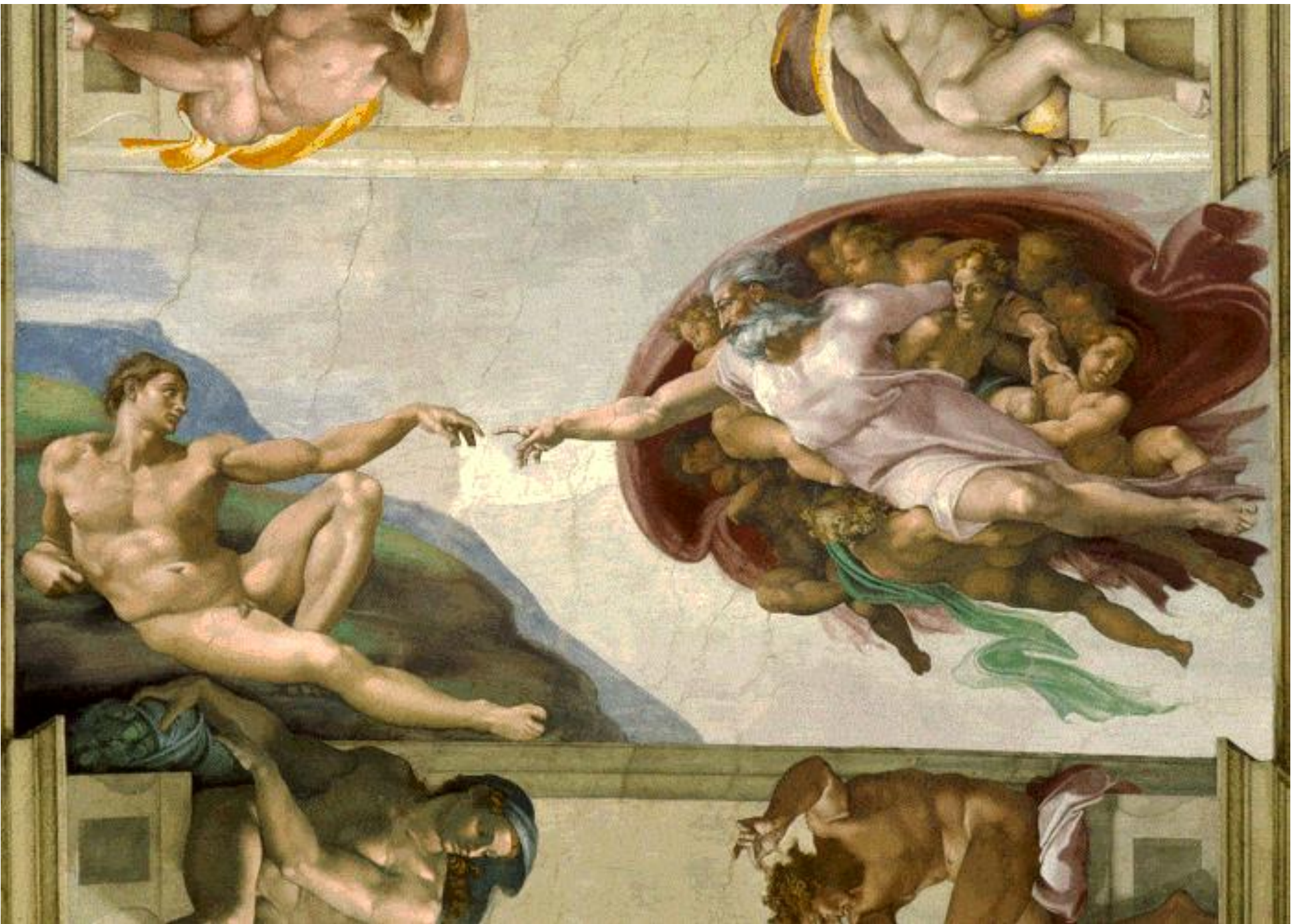
Michelangelo
Buonarroti, *Last Judgment*, fresco on the altar wall of the Sistine Chapel, Vatican City, Rome, Italy, 1534-1541,



Creation of Adam, 1511-1512, Sistine Chapel, Vatican,
Rome, Italy, fresco, approx 9' 2"x 18' 8"

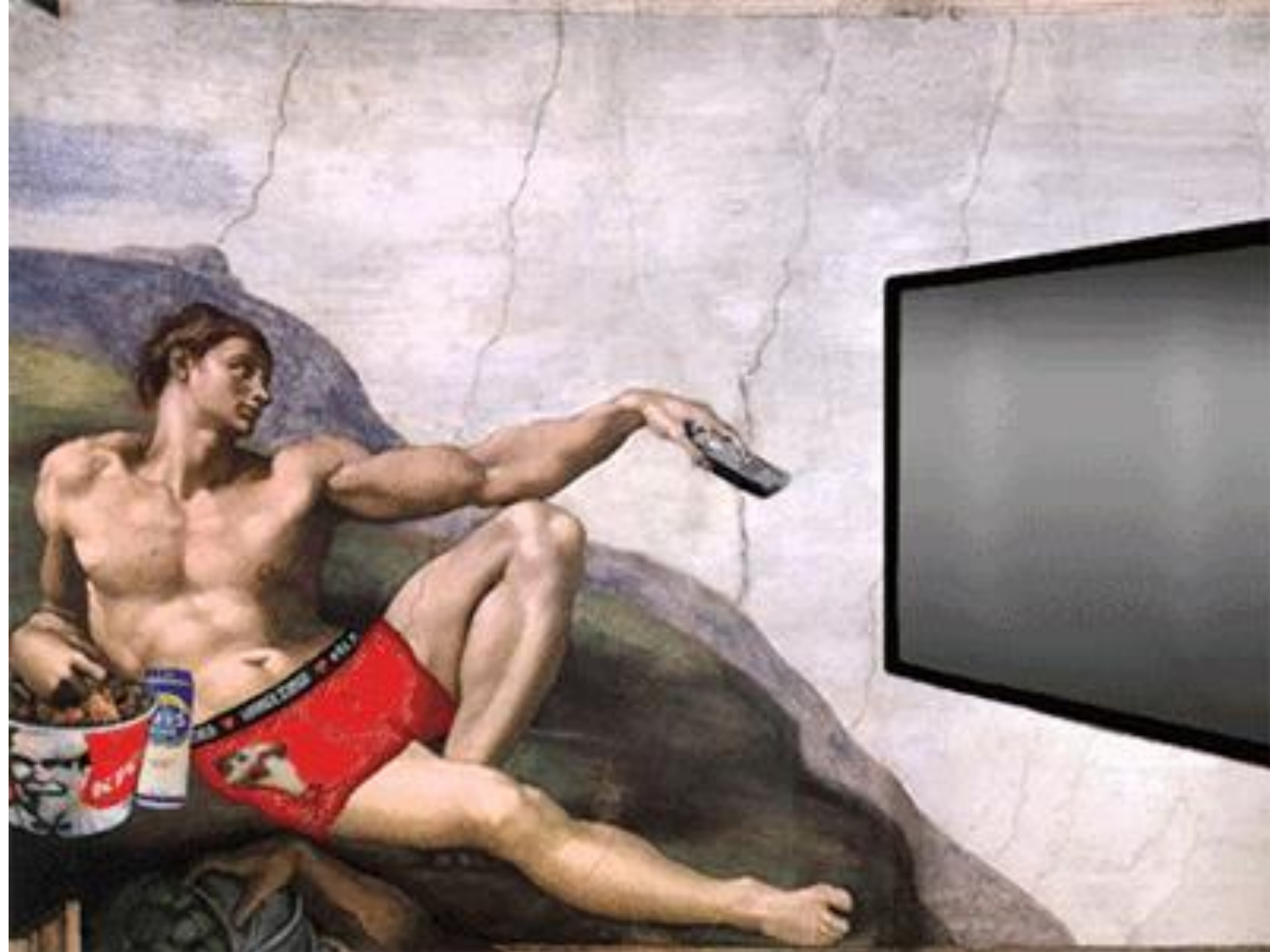








 inky
design studio





THE
END

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https://en.wikipedia.org/wiki/Sistine_Chapel_ceiling