

Dialogues with Michelangelo

Francisco de Holanda

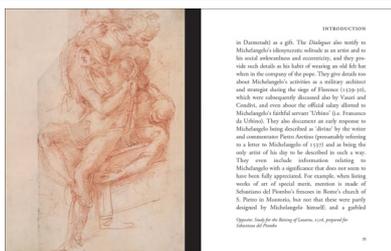
Introduction by David Hemsoll

ISBN	9781843682622
Publisher	Pallas Athene
Binding	Paperback / softback
Territory	USA & Canada
Size	4.53 in x 5.71 in
Pages	128 Pages
Illustrations	12 color, 2 b&w
Name of series	Lives of the Artists
Price	\$13.95

- Francisco de Holanda's *Dialogues* record Michelangelo's participation in art discussions hosted by Vittoria Colonna, revealing his thoughts and world as he painted *The Last Judgement*

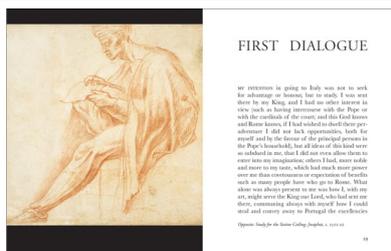
The *Dialogues* by Portuguese painter and writer Francisco de Holanda give unprecedented insight into the opinions, preoccupations and character of Michelangelo, already in his lifetime the most celebrated and influential artist in Europe. These *Dialogues* record his participation in the discussions about art hosted by Vittoria Colonna, his closest friend. Michelangelo's opinions and ambitions during the period when he was painting *The Last Judgement* come vividly to life, as does the world in which he moved. No other text brings us so close to Michelangelo the artist, poet and thinker. The *Dialogues* are presented here in the classic translation by Charles Holroyd, painter, engraver, art historian and director of the National Gallery. The introduction by David Hemsoll situates the *Dialogues* in the context of Michelangelo's career and the artistic world in Rome. Sixteen pages of illustrations include some of Michelangelo's finest drawings, and views of the Rome he knew.

The author, **Francisco de Holanda** (c. 1517-1584), was a distinguished Portuguese painter and writer who had been sent to the papal court as the artistic envoy of the Portuguese king John III. His *Dialogues* are a polished and thoughtful evocation of the intellectual society he found in Rome. **David Hemsoll**, a Renaissance art and architectural historian, teaches at the University of Birmingham. Among other specialities, he is an expert on Michelangelo and his artistic theory.



INTRODUCTION

In Florence in a gift. The dialogue also refers to Michelangelo's adolescent work as an artist and to his social relationships and conversations, and their possible such death as his habit of writing an old list for when in the company of his pope. The gift should not about Michelangelo's activities in a military school and emerge during the reign of Francis I (1515-1547), which were subsequently discussed by Vasari and Condivi, and even about the official order placed to Michelangelo's faithful servant 'Ulisse' (i.e. Francisco de Holanda). They also document an early response to Michelangelo being described as 'divine' by the writer and commentator Pietro Ferruccio (possibly referring to a letter to Michelangelo of 1517) and as being the only one of his day to be described in such a way. They even include information relating to Michelangelo's significance that was not even so have been fully appreciated. For example, when listing works of art of equal merit, mention is made of Sebastiano di Pistoia's fresco in Rome's church of S. Piero in Montorio, but not that these were partly designed by Michelangelo himself and a parallel to the fresco of the 'Being of Francis 1516' prepared by Sebastiano di Pistoia.



FIRST DIALOGUE

MY INTENTION in giving his book was not to seek for advantage or honour, but to study. I was not with the confidence of the court, and that God knows and those who know. I had written to the pope and the king, but I did not lack opportunities, both for myself and for the benefit of the people. I had written to the Pope's household, but all that of this kind were not read to me that I did not even allow them to come into my imagination, when I had, more noble and more to my eyes, which had even passed over on this conversation or expression of benefits such as many people have when they go to Rome. What also was always present to me was how I, with my art, might serve the Roman king, who had not yet done, containing ideas with respect to a small deal and cover every by Portugal the confederate.



FRANCISCO DE HOLANDA

Since of a new Catholic. For my friendship with the king, I was confident in Master Lattanzio, who was the most famous friend that he had. Having considered me to all about the system and its power over the maintenance of an art and in Master Lattanzio, if I remember rightly, said: "Francisco de Holanda will be never pleased to hear, Michael Angelo, talk about painting, than Baccio Bandinelli's" exposed the bones.

Then I almost might, answered him: "Francisco de Holanda, there is a great variety of things that I can attend to nothing but painting? Truly I should be pleased to hear Michael Angelo, but when the people of the city are not, I prefer to be with the people of the city."

So the day for my journey Master Francisco, Master Lattanzio then said, for the maintenance they not think that the man who is present will be everything. My reason passing higher in Italy. But perhaps, she said that she was in order to give you, beyond what you already have, the further pleasure of hearing Michael.

I then replied:

FIRST DIALOGUE

"Her Excellency will be doing me more than she is in the habit of doing, giving always greater favour than she does to me."

The most famous, knowing me well, called one of her attendants, and said, smiling:

"So those who know how to expect think you may speak from your capacity as far as speak to the king as Francisco de Holanda does in writing this, this is the house of Michael Angelo and the day that I read Master Lattanzio did not in the quiet thought, and that the church is closed and the day with us, so that we may gain a little, but do not will him, after Francisco de Holanda, the Spanish is here."

As I was adapting something about the education of the youth to everything in the art of Lattanzio, she desired to know what it was about.

"He was telling me," said Lattanzio, "how well your Excellency knows how to proceed, because in everything you are a master. Master Michael already since his friend don't make, for he will not that who does not. Michael Angelo will be the one to show his company, writing that when they were together they were the best."

I then said, for I know Master Michael Angelo's