

Contents

Preface and Acknowledgments	11
Introduction: The Artist as a Poet	13
Geographical and chronological scope of the book, and a brief prospect of the history of poet-artists in Renaissance Italy	19
Nature of the sources; specifics and relevance of the cultural context under consideration	25
Purpose and structure of the book	28
Looking at Michelangelo	33
The example of the universal artist	33
Antecedents and historical background of the model	37
A special paradigm for Florentine artists?	41
Memory, reception, imitation: Michelangelo's poetry among the artists of the Medici court	46
How to imitate Michelangelo?	52
Cellini and Michelangelo	57
The imitation of Michelangelo between Vasari and Bronzino	61
A Literato's Recognition	71
Varchi, the artists, and the Accademia Fiorentina	71
Of pens, brushes, and hammers: the presence and dignity of the artists' poetry in Varchi's dialogues in verse	79
The main historical occasions for Varchi's dialogue in verse with artists	83
Patron, broker, dedicatee: Varchi and the Florentine arts in light of his sonnet exchanges with artists	92
Disavowing art	112

Between Praise and Vituperation	119
The poetic triumph of the <i>Perseus</i>	119
General public, connoisseurs, and artists: categorizing the sculpture's audience	123
Artists' poems in praise of the <i>Perseus</i>	131
"si come s'usa nelle grandi scuole"	141
The history of vituperative poems by artists and the example of Cellini	147
Self-defense poems	155
 The Problem of Patronage	 165
The gray areas of propaganda	165
When art and poetry do not suffice: the case of Pilucca	168
Polemical streaks in Bronzino's reflection on Cosimo's patronage	176
Between courtly panegyric and artistic self-exegesis	192
 Appendix	 201
Bibliography	251
Plates	279
Credits	287
Index of Names	289