

Annotated Bibliography

Murray, Linda. *The High Renaissance and Mannerism: Italy, the North and Spain, 1500-1600*.

New York, NY: Thames & Hudson, 1977. Print.

This book presents a history of art during the High Renaissance. Two chapters on Michelangelo place him in the social and historical context of his time, and compare his work with his contemporaries. This book was published by a reputable publisher and written by the author of several books on Renaissance art. It appears to be a balanced and objective work. Although it does not mention the specific work by Michelangelo that I am writing about, this book will provide useful information about the artist, his times and his techniques.

Laurenza, Domenico. *Art and Anatomy in Renaissance Italy: Images From a Scientific*

Revolution. New York, NY: The Metropolitan Museum of Art, 2012. *The Metropolitan Museum of Art*. Web. 3 Nov. 2015.

This publication presents a history of human anatomy in Italian Renaissance art, shown primarily through drawings, prints and engravings. Many works by Michelangelo are discussed. The author connects the advances in the artistic representation of the human body with advances in medical and scientific understanding of the human body. This

book was published by the Metropolitan Museum and written by a science historian who spent several years conducting research at the Museum. The full text, including images, is freely available online. Although it does not mention the specific work by Michelangelo that I am writing about, this book will provide useful information about the techniques used by Michelangelo and other Renaissance artists to depict the human body, as in the drawing *The Dream*.

The Metropolitan Museum of Art: The Renaissance in Italy and Spain. New York, NY: The Metropolitan Museum of Art, 1988. *The Metropolitan Museum of Art*. Web. 3 Nov. 2015.

This book covers works of Italian and Spanish Renaissance art in the Metropolitan Museum's collections. Frederick Hartt, an art history professor at the University of Virginia, provides an introduction that discusses Italian and Spanish Renaissance art in general. The rest of the book contains a catalogue of works in the Museum's collections; although brief, each catalogue entry contains valuable information about the specific work and artist. This book was published by the Metropolitan Museum and written by Museum staff members as well as Hartt. It appears to be a balanced and objective work. The full text, including images, is freely available online. Although it does not mention the specific work by Michelangelo that I am writing about, this book will provide useful

information about the artist, his times and his techniques, and it does include other drawings by Michelangelo.

“Michelangelo’s Dream.” *The Courtauld Gallery*. The Courtauld Institute of Art. 2015. Web. 3 Nov. 2015.

This is the web page about an exhibition held in 2010 that showcased *The Dream* along with other drawings and also poems by Michelangelo. Although no specific author is credited with writing this page, it is the official page for the exhibit and the Courtauld Gallery is responsible for its creation. It appears to be a balanced and objective work. It provides detailed information about *The Dream*, Michelangelo’s drawing techniques, and the historical context of the time.

Ruvoldt, Maria. “Michelangelo's Dream.” *Art Bulletin* 85.1 (2003): 86-113. *OmniFile Full Text Select* (H.W. Wilson). Web. 12 Oct. 2015.

This article is about the meaning of *The Dream*. The author asserts that the traditional interpretation of the drawing, as an allegory of virtue and vice, is too simple. She argues that the drawing has many layers of meaning that reference dreams, love, divine inspiration, artistic inspiration, and creativity. This article was published in a peer-reviewed, academic journal and includes a list of sources cited. The author holds a Ph.D.

from Columbia University. It provides detailed information about *The Dream*, as well as a unique perspective on the meaning of the drawing.