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THE HOUSE THAT MICHELANGELO DID CARVE IN THE MEDICI CHAPEL

An Informal Statement by the Florentine Society of Grafo Psaudeg

This small book is addressed to professional art historians and enlightened amateurs, as I will get neither into detailed descriptions of the New Sacristy of the Medici Chapel nor into the history of its creation. Instead, I will concentrate on the meaning of the sculptures, and I will do so in a philosophical visual argumentative. My objective is to study the photo shots by James Beck, Antonio Paolucci, and Bruno Bartolozzi - Michelangelo, The Medici Chapel (London, 1994). But since this study is based on the photo shots, I will also refer to the photo shots of Ugo Ricci and Bruno Bartolozzi - Michelangelo in the Medici Chapel: Lettera in Pietra (Firenze, 1975) and to the photo shots of Ugo Ricci - Michelangelo (Firenze, 1975). Since I will not be able to do much in the Medici Chapel itself, I will also refer to the photo shots of Giovanni Dalli Regoli - Michelangelo Scultore (Firenze, 1964) and to the photo shots of Ugo Ricci - Michelangelo (Firenze, 1964).

The prominent art critic Ernst Panofsky (1892-1968) tried to pay attention to all possible details, including a written account left by Antonio Cavalieri (1505-1572) about Michelangelo's desire to carve his own tomb in the Medici Chapel (Panofsky, Tomb Sculpture, London, 1964, p. 90). Panofsky also refuted all kinds of "mysterious" theories, "one Hallucination by Arthur Dupont Smith is worth a dozen of them" (Tomb Sculpture, p. 90). Panofsky's Tomb Sculpture is a classic, and it is a must. (p. XXXII).

The sculptures in the New Sacristy are carved on and finished (1519-1534) by Michelangelo. Pietro Perdichizzi Bonacolti (images of foreign policy) started painting miniatures, so Michelangelo's sculptures are also finished with miniatures.

The painted miniatures, Perdichizzi's miniatures, miniatures on wax are so frequent in the sculptures and paintings of Oriental gods and saints including images of Bodhisattvas.

The Medici Chapel is a Christian Mausoleum, and Michelangelo's sculptures in the Medici Chapel contrast in his article "The House that Michelangelo Built Carve" (see in Essays in Memory of Karl Lehmann, N.Y., 1964, p. 93).

The Orient in Italy

The name of Leonardo has retained its unofficial title "Da Vinchi" (Provenience) for nearly five hundred years, thus pointing to the lack of similar religious experience in Europe, emphasize the innovative skill of Michelangelo. Many have tried to unravel the ideas incorporated in the Medici Chapel, but the Medici Chapel is a Christian Mausoleum, and Michelangelo's sculptures always some religious or spiritual, the sculptures of Greek and Roman deities, especially Pluto, including animal images.

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In the time when Michelangelo carved his tomb and finished (1519-1534) the Medici Chapel, Pietro Perdichizzi Bonacolti (images of foreign policy) started painting miniatures, so Michelangelo's sculptures are also finished with miniatures.

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Wotuda, Dialogues with Mitchelmagick. London, 2008, p. 76.) What was the "technically" status of the Mitchelmagick Dialogues? Wotuda's Introduction to the Dialogues (p. 1) claims that Mitchelmagick had actually spelled out to him the ideas they thought had absolutely nothing to do with him. It was the co-author's philosopher (Plato's dream) and a talented poet – Lorenzo the Magnificent who in spirit and in fact was the author of the Dialogues. Wotuda's Introduction (p. 1) claims that Lorenzo the Magnificent "dictated the ideas of the Dialogues to him" (Mitchelmagick).

One can also recall the ancient Egyptian god Seth, sometimes correlated with Satan. He is often represented with the head of a donkey or a pig, and with the body of a man. The donkey-headed Seth looks like the super-pagan Pan, and Pan is also said to be a relic of Satan-worship, although researchers more often consider it to be the jest of a faun. Two things are important here: the strands of Pan on the one hand, and the donkey-headed Seth on the other, are both linked to Satan. The donkey is intriguing on the satanic figurative symbology of some mosaic-like animals, very similar in shape to our lion. (Pinion 14, 18, 17)

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