

The Letters Of Pietro Aretino

Analyzes the pornographic poetry, letters, plays, and verse dialogues written in poet Domenico Venier’s social circle, showing how male writers created female characters who were defiled and available to all. Also shows how two women writers with ties to the salon appropriated and transformed these tropes of female sexuality.

The Letters of Pietro Aretino(Hamden, Conn.) : Archon BooksThe Works of Aretino: Biography; de Sanctis. The letters. The sonnets. AppendixThe Works of AretinoLetters and SonnetsWildside Press LLC

This is a lively study of the autobiographical instinct in a variety of 16th and 17th century modes of writing in English, from letters and memoirs to pastoral, polemic and street ballads. The book’s central concern is how “selves” are “betrayed” in texts, particularly in the centuries before the autobiography was a recognized genre. It suggests that self-representation in the early modern period was often indirect, emerging in oblique and surprising ways.

His Life
Letters and Sonnets

The Sixteen Pleasures
Titian’s Pietro Aretino

Textual Masculinity and the Exchange of Women in Renaissance Venice

Some called him "The Scourge of Princes" whilst to others he was a rogue and a scoundrel. This is a new biography of Pietro Aretino, the sixteenth-century poet, satirist, journalist, publicist, propagandist, art critic, social climber, Lothario, pornographer and blackmailer of kings, popes and emperors. It is the astonishing story of a man who began life as the penniless son of a cobbler and his wife, the town harlot, who rose to amuse Pope Leo X, infuriate Pope Adrian VI with his acerbic pasquinades, and befriend Pope Clement VII. Minted as a Knight of Rhodes, given a pension (and a golden necklace of lying tongues) by the King of France, and permitted to ride at the side of the Emperor Charles V, Pietro Aretino refused to allow his humble social origins to define him. An entirely self-created individual, "The Divine Aretino" was arguably the first modern "celebrity." He was the close friend of perhaps the greatest Venetian artist of his era, Titian. His "Lustful Sonnets" scandalised all of Rome, he had the audacity to teach Michelangelo how to paint The Last Judgement, whilst his bestselling collections of candid and personable Letters leave us with a vivid account of life in sixteenth-century Venice. This is the engaging portrait of a man, a poet, a lover, and a survivor in turbulent times. This "revised edition" provides several updates as well as a slightly larger typeface for those with reading difficulties.

With an interdisciplinary approach that encompasses the history of ideas, political history, cultural history and art history, this volume, in the successful Routledge Worlds series, offers a sweeping survey of Europe in the Renaissance, from the late thirteenth to early seventeenth centuries, and shows how the Renaissance laid key foundations for many aspects of the modern world. Collating thirty-four essays from the field’s leading scholars, John Jeffries Martin shows that this period of rapid and complex change resulted from a convergence of a new set of social, economic and technological forces alongside a cluster of interrelated practices including painting, sculpture, humanism and science, in which the elites engaged. Unique in its balance of emphasis on elite and popular culture, on humanism and society, and on women as well as men, The Renaissance World grapples with issues as diverse as Renaissance patronage and the development of the slave trade. Beginning with a section on the antecedents of the Renaissance world, and ending with its lasting influence, this book is an invaluable read, which students and scholars of history and the Renaissance will dip into again and again.

Although throughout history women had been confined to enclosed spaces, the advent of courtly life and culture required that men and women would share and interact in public arenas like the princely courts, intellectual salons, or gambling houses. But also in all of these public spaces behavioral rules and regulations aimed to control women’s body by equating honesty with chastity. In this monograph I analyze how in the XVI, XVII, and XVIII centuries women in general, and in particular prostitutes and courtesans, repeatedly challenged those rules in the attempt to affirm their individual freedom. I call this behavior «social amphibility », as just like amphibians these women were able to cross class boundaries and thrive in different social environments. My analysis has three complementary approaches. First, an historical approach where census documents and sumptuary laws are investigated in order to describe the ways in which the political establishment unsuccessfully attempts to enforce its rules over women’s behavior. Second, a literary approach where works by Castiglione, Aretino, Bandello, and Veronica Franco are analyzed in order to emphasize the terminological proximity between the legal and the literary languages, and the evolution of the term «courtesan» with its attribute «honest». A third – visual – approach looks at prints of women’s clothing, made by XVI and XVII century artists. The iconographic similarity of all of the images requires a set of rubrics or labels, as a way to control such visual amphibility. In the last segment of this monograph I apply a diachronic perspective to these visual representations as I show how contemporary art historians use the same means of categorization, used in previous centuries, to identify – without any definite proof – paintings and prints included in two recent art exhibitions.

Lives of Tintoretto

The First Modern [Revised Edition]

Voices and Texts in Early Modern Italian Society

Italian Literature before 1900 in English Translation

Renaissance Woman

Margot Harrington, an American volunteer in Florence, is an expert at book conservancy. While struggling to save a waterlogged convent library, she comes across a fabulous volume of sixteen erotic drawings by Giulio Romano, accompanying sixteen steamy sonnets by Pietro Aretino. When first published over four centuries ago, the Vatican ordered all copies destroyed. This one—now unique—volume has survived. The abbess prevails upon Margot to save the order’s finances by selling the magnificently illustrated erotica discreetly—meaning without the bishop’s knowledge. Margot’s other clandestine project is a middle-aged Italian who is boldly attempting radical measures to save endangered frescoes. She is 29 and available; he, older and married. He shares her sense of mission and soon her bed in this daring story of spiritual longing and earthly desire.

No description available.

The first definitive biography of the master painter in more than a century, Titian: His Life is being hailed as a "landmark achievement" for critically acclaimed author Sheila Hale (Publishers Weekly). Brilliant in its interpretation of the 16th-century master's paintings, this monumental biography of Titian draws on contemporary accounts and recent art historical research and scholarship, some of it previously unpublished, providing an unparalleled portrait of the artist, as well as a fascinating rendering of Venice as a center of culture, commerce, and power. Sheila Hale's Titian is destined to be this century's authoritative text on the life of greatest painter of the Italian High Renaissance.

The Life of Vittoria Colonna

Titian’s Portraits through Aretino’s Lens

Tradition and Identity

Works of Aretino: Letters and Sonnets

Green Worlds of Renaissance Venice

Textual Masculinity and the Exchange of Women in Renaissance Venice is a provocative analysis of the pornographic poetry written in patrician poet Domenico Venier’s social circle. While Venier and his salon were renowned for elegant love sonnets featuring unattainable female beloveds, among themselves they wrote and circulated poems in Venetian dialect in which women were prostitutes whose defiled bodies were available to all. Courtney Quaintance analyses poetry, letters, plays, and verse dialogues to show how male writers established, sustained, and publicized their relationships to one another through the exchange of fictional women. She also shows how Gaspara Stampa and Veronica Franco, two women writers with ties to the salon, appropriated and transformed tropes of female sexuality and male literary collaboration to position themselves within this homosocial literary economy. Based on archival work and Quaintance’s exceptional knowledge of Venetian dialect poetry, Textual Masculinity and the Exchange of Women in Renaissance Venice is an unprecedented window into the understudied world of Venetian literature.

Some called him "The Scourge of Princes" whilst to others he was a rogue and a scoundrel. This is a new biography of Pietro Aretino, the sixteenth-century poet, satirist, journalist, publicist, propagandist, art critic, social climber, lothario, pornographer and blackmailer of Kings, Popes and Emperors. It is the astonishing story of a man who began life as the penniless son of a cobbler and his wife, the town harlot, who rose to amuse Pope Leo X, infuriate Pope Adrian VI with his acerbic pasquinades, and befriend Pope Clement VII. Minted as a Knight of Rhodes, given a pension (and a golden necklace of lying tongues) by the King of France, and permitted to ride at the side of the Emperor Charles V, Pietro Aretino refused to allow his modest social beginnings to define him. An entirely self-created individual, "The Divine Aretino" was arguably the first modern celebrity. He was the close friend of perhaps the greatest Venetian artist of his era, Titian. His "Lustful Sonnets" scandalised all of Rome, he had the nerve to teach Michelangelo how and what to paint, whilst his bestselling collections of candid and personable Letters leave us with an astonishingly vivid account of life in sixteenth-century Venice. This is the engaging portrait of a man, a poet, a lover, and a survivor in turbulent times.

Terpening shows that not only did Dolce make interesting contributions to Italian literature, but he also played a decisive role in the formation and diffusion of late Cinquecento culture.

A Novel

The Works of Aretino: Biography; de Sanctis. The letters. The sonnets. Appendix

Aretino’s Satyr

The Scourge of Princes

Sources and Documents

This book studies the uses of orality in Italian society, across all classes, from the fifteenth to the seventeenth century, with an emphasis on the interrelationships between oral communication and the written word. The Introduction provides an overview of the topic as a whole and links the chapters together. Part 1 concerns public life in the states of northern, central, and southern Italy. The chapters examine a range of performances that used the spoken word or song: concerted shouts that expressed the feelings of the lower classes and were then recorded in writing; the proclamation of state policy by town criers; songs that gave news of executions; the exercise of power relations in society as recorded in trial records; and diplomatic orations and interactions. Part 2 centres on private entertainments. It considers the practices of the performance of poetry sung in social gatherings and on stage with and without improvisation; the extent to which lyric poets anticipated the singing of their verse and collaborated with composers; performances of comedies given as dinner entertainments for the governing body of republican Florence; and a reading of a prose work in a house in Venice, subsequently made famous through a printed account. Part 3 concerns collective religious practices. Its chapters study sermons in their own right and in relation to written texts, the battle to control spaces for public performance by civic and religious authorities, and singing texts in sacred spaces.

After classical antiquity, the Italian Renaissance raised the portrait, whether literary or pictorial, to the status of an important art form. Among sixteenth-century Renaissance painters, Titian made his reputation, and much of his living, by portraiture. Titian’s portraits were promoted by his friend, Pietro Aretino, an eminent poet and critic, who addressed his letters and sonnets to the same personages whom Titian portrayed. In many of these letters (which often included sonnets), Aretino described both an individual patron and Titian’s portrait of that patron, thus stimulating the reciprocal relation between a verbal and pictorial portrait. By investigating this unprecedented historical phenomenon, Luba Freedman elucidates the meaning conveyed by the portrait as an artistic form in Renaissance Italy. Fusing iconographical analysis of the most famous Titian portraits with rhetorical analysis of Aretino’s literary legacy as compared to contemporary reactions, Freedman demonstrates that it is due to Titian’s many portraits and to Aretino’s repeated simultaneous writings about them that the portrait ceased being primarily a social-historical document, preserving the sitter’s likeness for posterity. It gradually became, as it is today, a work of art, the artist’s invention, which gives its viewer an aesthetic pleasure.

My lady, Fiammetta Bianchini, was plucking her eyebrows and biting color into her lips when the unthinkable happened and the Holy Roman Emperor ’ s army blew a hole in the wall of God ’ s eternal city, letting in a flood of half-starved, half-crazed troops bent on pillage and punishment. Thus begins In the Company of the Courtesan, Sarah Dunant ’ s epic novel of life in Renaissance Italy. Escaping the sack of Rome in 1527, with their stomachs churning on the jewels they have swallowed, the courtesan Fiammetta and her dwarf companion, Bucino, head for Venice, the shimmering city born out of water to become a miracle of east-west trade: rich and rancid, pious and profitable, beautiful and squalid. With a mix of courage and cunning they infiltrate Venetian society. Together they make the perfect partnership: the sharp-tongued, sharp-witted dwarf, and his vibrant mistress, trained from birth to charm, entertain, and satisfy men who have the money to support her. Yet as their fortunes rise, this perfect partnership comes under threat, from the searing passion of a lover who wants more than his allotted nights to the attentions of an admiring Turk in search of human novelties for his sultan ’ s court. But Fiammetta and Bucino ’ s greatest challenge comes from a young crippled woman, a blind healer who insinuates herself into their lives and hearts with devastating consequences for them all. A story of desire and deception, sin and religion, loyalty and friendship, In the Company of the Courtesan paints a portrait of one of the world ’ s greatest cities at its most potent moment in history: It is a picture that remains vivid long after the final page.

The First Modern

Before Pornography

Renaissance Papers 2002

The Letters

Miserabile Et Glorioso Lodovic

Before Pornography explores the relationship between erotic writing, masculinity, and national identity in Renaissance England. Drawing on both manuscripts and printed texts, and incorporating insights from modern feminist theory and queer studies, the book argues that pornography is a historical phenomenon: while the representation of sexual activity exists in nearly all cultures, pornography does not.

The book includes analyses of the social significance of eroticism in such canonical texts as Sidney’s Defense of Poesy and Spenser’s Faerie Queene.

Italian Literature before 1900 in English Translation provides the most complete record possible of texts from the early periods that have been translated into English, and published between 1929 and 2008. It lists works from all genres and subjects, and includes translations wherever they have appeared across the globe. In this annotated bibliography, Robin Healey covers over 5,200 distinct editions of pre-1900 Italian writings. Most entries are accompanied by useful notes providing information on authors, works, translators, and how the translations were received. Among the works by over 1,500 authors represented in this volume are hundreds of editions by Italy’s most translated authors (Dante Alighieri, Machiavelli, and Boccaccio) and other hundreds which represent the author’s only English translation. A significant number of entries describe works originally published in Latin. Together with Healey’s Twentieth-Century Italian Literature in English Translation, this volume makes comprehensive information on translations accessible for schools, libraries, and those interested in comparative literature.

Art and the cultured public - Documents on art and artists - Mid-century Venetian art criticism - Vasari - Art theory in the second half of the century - The Counter-Reformation - Artists, amateurs and collectors - On beauty.

Italian Art, 1500-1600

In the Company of the Courtesan

A Companion to Pietro Aretino

Betraying Our Selves

A biography of Vittoria Colonna, confidante of Michelangelo, scion of one of the most powerful families of her era, and a pivotal figure in the Italian Renaissance Ramie Targoff’s Renaissance Woman tells of the most remarkable woman of the Italian Renaissance: Vittoria Colonna, Marchesa of Pescara. Vittoria has long been celebrated by scholars of Michelangelo as the artist’s best friend—the two of them exchanged beautiful letters, poems, and works of art that bear witness to their intimacy—but she also had close ties to Charles V, Pope Clement VII and Pope Paul III, Pietro Bembo, Baldassare Castiglione, Pietro Aretino, Queen Marguerite de Navarre, Reginald Pole, and Isabella d’Este, among others. Vittoria was the scion of an immensely powerful family in Rome during that city’s most explosively creative era. Art and literature flourished, but political and religious life were under terrific strain. Personally involved with nearly every major development of this period—through both her marriage and her own talents—Vittoria was not only a critical political actor and negotiator but also the first woman to publish a book of poems in Italy, an event that launched a revolution for Italian women’s writing. Vittoria was, in short, at the very heart of what we celebrate when we think about sixteenth-century Italy: through her story the Renaissance comes alive anew.

An interdisciplinary exploration of one of the most prolific and controversial figures of early modern Europe. This volume is comprised of seven sections, each devoted to a specific aspect Aretino’s life and works.

From celebrated gardens in private villas to the paintings and sculptures that adorned palace interiors, Venetians in the sixteenth century conceived of their marine city as dotted with actual and imaginary green spaces. This volume examines how and why this pastoral vision of Venice developed. Drawing on a variety of primary sources ranging from visual art to literary texts, performances, and urban plans, Jodi Cranston shows how Venetians lived the pastoral in urban Venice. She describes how they created green spaces and enacted pastoral situations through poetic conversations and theatrical performances in lagoon gardens; discusses the island utopias found, invented, and mapped in distant seas; and explores the visual art that facilitated the experience of inhabiting verdant landscapes. Though the greening of Venice was relatively short lived, Cranston shows how the phenomenon had a lasting impact on how other cities, including Paris and London, developed their self-images and how later writers and artists understood and adapted the pastoral mode. Incorporating approaches from eco-criticism and anthropology, Green Worlds of Renaissance Venice greatly informs our understanding of the origins and development of the pastoral in art history and literature as well as the culture of sixteenth-century Venice. It will appeal to scholars and enthusiasts of sixteenth-century history and culture, the history of urban landscapes, and Italian art.

Titian

Tintoretto

Erotic Writing in Early Modern England

The Renaissance World

Selected Letters [of] Aretino

Pietro Aretino's literary influence was felt throughout most of Europe during the sixteenth-century, yet English-language criticism of this writer's work and persona has hitherto been sparse. Raymond B. Waddington's study redresses this oversight, drawing together literary and visual arts criticism in its examination of Aretino's carefully cultivated scandalous persona - a persona created through his writings, his behaviour and through a wide variety of visual arts and crafts. In the Renaissance, it was believed that satire originated from satyrs. The satirist Aretino promoted himself as a satyr, the natural being whose sexuality guarantees its truthfulness. Waddington shows how Aretino's own construction of his public identity came to eclipse the value of his writings, causing him to be denigrated as a pornographer and blackmailer. Arguing that Aretino's deployment of an artistic network for self-promotional ends was so successful that for a period his face was possibly the most famous in Western Europe, Waddington also defends Aretino, describing his involvement in the larger sphere of the production and promotion of the visual arts of the period. Aretino's Satyr is richly illustrated with examples of the visual media used by the writer to create his persona. These include portraits by major artists, and arti minori: engravings, portrait medals and woodcuts.

An essay by Xavier F. Salomon, Frick Curator, paired with a contribution by author Francine Prose bring to life one of Titian’s most personal and revealing portraits. Author of Lives of saints, scurrilous verses, comedies, tragedies, and innumerable letters, Pietro Aretino (1492–1556) attained considerable wealth and influence, in part through literary flattery and blackmail. Little is known of his early years, but by 1527 he had settled permanently in Venice. Among Aretino’s friends and patrons were some of the most prominent figures of his time, several of whom gave him gold chains such as the one he wears in this portrait. He was on intimate terms with Titian, who painted at least three portraits of him. Here the artist conveys his friend’s intellectual power through the keen, forceful head and his worldliness through the solid, weighty mass of the richly robed figure.

Born Jacopo Comin, Tintoretto (ca. 1519–1594) was one of the great painters of the late Renaissance. This book presents the first biographies of Tintoretto, by Giorgio Vasari and Carlo Ridolfi, as well as accounts from individuals who knew the artist personally. This volume also includes a translation of the marginal notes El Greco wrote in his copy of Vasari’s Life of Tintoretto, which have never before been published. Richly illustrated, with an introduction by the scholar Carlo Corsato that reconstructs Tintoretto’s career and contextualizes the contemporary sources, Lives of Tintoretto enhances our understanding of this influential Renaissance artist, who helped establish the Mannerist style.

The Letters of Pietro Aretino

Sexuality, Satire and Self-projection in Sixteenth-century Literature and Art

Aretin: a Dialogue on Painting

The Renaissance courtesan in words, letters and images

The Rhetoric and Pragmatics of Letter Writing in Early Modern Times

Pietro Aretino (1492-1556) was an influential Italian author, playwright, poet and satirist. He is credited with inventing modern literate pornography.

Jacopo Tintoretto (1518-94) is an ambiguous figure in the history of art. His radically unorthodox paintings are not readily classifiable, and although he was a Venetian by birth, his standing as a member of the Venetian school is constantly contested. But he was also a formidable maverick, abandoning the humanist narratives and sensuous color palette typical of the great Venetian master, Titian, in favor of a renewed concentration on core Christian subjects painted in a rough and abbreviated chiaroscuro style. This generously illustrated book offers an extensive analysis of Tintoretto's greatest paintings, charting his life and work in the context of Venetian art and the culture of the Cinquecento. Tom Nichols shows that Tintoretto was an extraordinarily innovative artist who created a new manner of painting, which, for all of its originality and sophistication, was still able to appeal to the shared emotions of the widest possible audience. This compact, pocket edition features sixteen additional illustrations and a new afterword by the author, and it will continue to be one of the definitive treatments of this once grossly overlooked master.

Social amphibology and moral framing (A diachronic perspective)

Forms of Self-Representation in Early Modern English Texts

Pietro Aretino

The Works of Aretino

Cortigiana