

A soft, painterly profile of a woman's face, looking towards the right. Her eyes are closed, and her features are delicately rendered with light and dark tones. The background is a dark, textured surface with a repeating pattern of stylized, interlocking floral or geometric shapes in a muted green and gold color.

The Sixteen Pleasures

ROBERT HELLENGA

UNABRIDGED READ BY HILLARY HUBER

Sixteen Pleasures

Didier Musso



Sixteen Pleasures:

The Sixteen Pleasures Robert Hellenga, 1995-05-01 Chapter One Where I Want to Be I was twenty nine years old when the Arno flooded its banks on Friday 4 November 1966 According to the Sunday New York Times the damage wasn't extensive but by Monday it was clear that Florence was a disaster Twenty feet of water in the cloisters of Santa Croce the Cimabue crucifix ruined beyond hope of restoration panels ripped from the Baptistery doors the basement of the Biblioteca Nazionale completely underwater hundreds of thousands of volumes waterlogged the Archivio di Stato in total disarray On Tuesday I decided to go to Italy to offer my services as a humble book conservator to help in any way I could to save whatever could be saved including myself The decision wasn't a popular one at home Papa was having money troubles of his own and didn't want to pay for a ticket And my boss at the Newberry Library didn't understand either He already had his ticket paid for by the library and needed me to mind the store There wasn't any point in both of us going was there The why don't I go and you can mind the store Because because because Yes Because it just didn't make sense He couldn't see his way clear to granting me a leave of absence not even a leave of absence without pay He even suggested that the library might have to replace me in which case But I decided to go anyway I had enough money in my savings account for a ticket on Icelandic and I figured I could live on the cheap once I got there Besides I wanted to break the mold in which my life was hardening and I thought this might be a way to do it Going to Florence was better than waiting around with nothing coming up My English teacher at Kenwood High used to say that we're like onions you can peel off one layer after another and never get to a center an inner core You just run out of layers But I think I'm like a peach or an apricot or a nectarine There's a pit at the center I can crack my teeth on it or I can suck on it like a piece of candy but it won't crumble and it won't dissolve The pit is an image of myself when I was nineteen I'm in Sardegna and I'm standing high up on a large rock a cliff actually and I don't have any clothes on and everyone is looking at me telling me to come down not to jump it's too high It's my second time in Italy I spent a year here with Mama when I was fifteen and then I came back by myself after finishing high school at home to do the last year of the liceo with my former classmates Now we're celebrating the end of our examinations Silvia who spent a year with us in Chicago Claudia Rossella Giulio Fabio Alessandro Names like flowers or bells And me Margot Harrington More friends are coming later Silvia's parents my host family have a summer house just outside Terranova but we're camping on the beach five kilometers down the coast The coast is safe they say though there are bandits in the centro Wow It's my birthday August first and we've had a supper of bluefish and squid that we caught with a net The squid taste like rubber bands the heavy kind that I used to chew on in grade school and that boys sometimes used to snap our bottoms with in junior high Life is sharp and snappy too full of promise like the sting of those rubber bands I've passed my examinations with distinction I'm going to Harvard in the fall well to Radcliffe I've got an Italian boyfriend named Fabio Fabbriani and I've just been skinny dipping in the stinging cold salt sea The others have put their clothes on now I can see them below me

sitting around the remains of the fire in shorts and halter tops and shirts with the sleeves rolled up two turns talking glancing up nervously but I want to savor the taste thrill of my own nakedness a little longer unembarrassed in the dwindling light It s the scariest thing I ve ever done except coming to Italy in the first place Fabio sits with his back toward me while he smokes a cigarette pretending to be angry because I won t come down but when I close my eyes and will him to turn he puts his cigarette out in the sand and turns Just at that moment I jump sucking in my breath for a scream but then holding it in case I need it latter which I do I hit the Tyrrhenian Sea feet first generating little waves that will in theory soon be lapping the beaches along the entire western coast of Italy Sicily and North Africa too The Tyrrhenian Sea responds by closing over me and it s pitch not like the pool in Chicago where I learned to swim but deep and dark and dangerous and deadly The air in my lungs the scream and I saved for just such an occasion carries me up to the surface and I strike out for the cove meeting Fabio before I m halfway there wondering if like me he s naked under the water and not knowing for sure till we re walking waist deep and he takes me by the shoulders and kisses me and I can feel something bobbing against my legs like a floating cork We haven t made love yet but it s won t be long now O dio mio The waiting is so lovely He squeezes my buns and I squeeze his surprised and then we splash in to the beach and put on our clothes What I didn t know at the time was that my mother had become seriously ill Instead of spending the rest of the summer in Sardegna I had to go back to Chicago and then after that nothing happened I mean none of the things I d expected to happen happened Instead of making love with Fabio Fabbriani on the verge of the Tyrrhenian Sea I got laid on a vinyl sofa in the back room of the SNCC headquarters on Forty seventh Street Instead of going to Harvard I went to Edgar Lee Masters College where Mama had taught art history for twenty years Instead of going to graduate school I spent two years at the Institute for Paper Technology on Green Bay Avenue instead of becoming a research chemist I apprenticed myself to a book conservator in Hyde Park and then took a position in the conservation department of the Newberry Library Instead of getting married and having a daughter of my own I lived at home and looked after Mama who was dying of lung cancer A year went by two years three years four Mama died Papa lost most of his money My sister Meg got married and moved away my sister Molly went to California with her boyfriend and then to Ann Arbor The sixties were churning around me and I couldn t seem to get a footing I tried to plunge in to get wet to catch hold to find a place in one of the boats tossing and turning on the white water rapids the sit ins the rock concerts the freedom rides SNCC CORE SDS the Civil Rights Act the Great Society I spent a lot of time holding hands and singing We shall overcome I spent a lot of time buying coffee and doughnuts and rolling joints and I spent some time on my back too the only position for a woman in the Movement I d had no sleep on the plane my eyes were blurry so it was hard to read and besides the story I was reading was as depressing as the view from the window of the train flat gray poor dreary actively ugly rather than passively uninteresting And I kept thinking about Papa and his money troubles and his lawsuits and about the embroidered seventeenth century prayer books on my work table at the Newberry that needed to be disbound

washed mended and re sewn before Christmas for an exhibit sponsored by the Caxton Club So I was under a certain amount of pressure I was looking for a sign the way some religious people look for signs something to let them know they re on the right track Or on the wrong track in which case they can turn back I didn t know what I was looking for but I was trying to pay attention to notice everything the faces of the two American women sitting opposite me in the compartment scribbling furiously in their notebooks the Neapolitan accent of the Italian conductor the depressing French farmhouses gray boxes of stucco or cinder block I couldn t make out which That s what I was doing paying attention when the train pulled into the station at Metz and I saw the Saint Cyr cadet on the platform bright as the Archangel Gabriel bringing the good news to the Virgin Mary I d better explain Papa did all the cooking in our family He started when Mama went to Italy one summer when I was nine it was right after the war to look at the pictures to see for herself what she d only seen in the Harvard University Prints series and on old three by four inch tinted slides that she used to project on the dining room wall and when she came back he kept on doing it My sisters and I did the dishes and Papa took care of everything else day in and day out and whether it was Italian or French or Chinese or Malaysian it was always wonderful it was always special Penne alla puttanesca an arista tied with sprigs of rosemary paper thin strips of beef marinated in hoisin sauce and Szechwan peppercorns whole fresh salmon poached in white wine and finished with a mustard sauce chicken thighs simmered in soy sauce and lime juice curries so fiery that at their first bite unwary guests would clutch their throats and cry out for water which didn t help a bit Those were our favorites the standards against which we measured other dishes but our very favorite treat of all was the dessert Papa made on our birthdays instead of cake which was supposed to look like the hats worn by cadets at Saint Cyr the French military academy We d never been to Saint Cyr of course but we would have recognized a cadet anywhere in the world if he d been wearing his hat That s why I was so startled when I looked out the window of the Luxembourg Venise Express and saw my cadet standing there on the platform the young man Papa had teased me about the Prince Charming who had never materialized He was holding a suitcase in one hand and shifting his weight back and forth from one foot to the other as if he had to go to the bathroom and his parents were talking at him so intensely that I thought for a minute he was going to miss the train And his hat I couldn t believe it was a real hat and not a frozen mousse of chocolate and egg whites and whipped cream with squiggly Italian meringues running up and down the sides for braids That hat stirred something inside me made me feel I was doing the right thing and that I ought to keep going that things would work out Just to make sure I closed my eyes and willed him into the compartment just as I had once willed Fabio Fabbriani to turn and watch me plunge feet first into the sea As I was willing him into the compartment I was willing the American women out of it not making my cadet s appearance contingent on their departure however because I was pretty sure they weren t going to budge I kept my face down in my book and waited eyes closed lightly listening to the noises in the corridor I was I suppose still operating at least subconsciously on a fairy tale model of reality I was Sleeping Beauty or Snow White waiting for some prince whose romantic

kisses would awaken my full feelings liberate my story senses emancipate my drowsy and constrained imagination take me back to that last Italian summer The train was already in motion when the door of the compartment finally opened I kept my eyes closed another two seconds and then looked up at not my Prince Charming but the Neapolitan conductor an old man so frail I d had to help him hoist the American women s mammoth suitcases onto the overhead luggage rack These suitcases were to luggage what Burberrys are to rainwear lots of extra pockets and straps and mysterious zippers concealed under flaps I asked him about the Saint Cyr cadet The next compartment he said Not your type Too young You need an older man like me You re already married He shrugged putting his whole body into it arms hands shoulders head cocked stomach pulled in Better tell your friends we were speaking in Italian that the dining car will be taken off the train before we cross the border You need to reserve a seat early I nodded Unless he went on they have those valises stuffed with American food Porcamattina He glanced upward at the suitcases tapped his cheekbone with an index finger and was gone I felt for these American women some of the mixed feelings that the traveler feels for the tourist On the one hand you want to help to show off your knowledge on the other you don t want to get involved I didn t want to get involved They weren t my type These were saltwater women sailors golfers tennis players clubwomen with suntans in November large limbed confident conspicuous firm trim sleek as walruses in their worsted wool suits They reminded me of the Gold Coast women who used to show up around the edges of CORE demonstrations with their checkbooks open telling us how much they admired what we were doing and how they wished they could help more All fucked up ideologically according to our leaders at SNCC They think their shit don t stink As far as they knew I was a scruffy little Italian I hadn t spoken a word of English in their presence and I was reading an Italian novel and it was too late to undeceive them I had heard too much I knew for example that they d met the previous summer at some kind of writing workshop at Johns Hopkins University and that they d both jumped into the sack with their instructor a novelist named Philip I knew that Philip was bald but well hung like a shillelagh I knew that neither of them had done it dog fashion BP before Philip and that they were traveling second class because Philip had told them they d get more material that way for the stories they were going to write now that they were divorced Part of their agenda I gathered was to notice things to pay attention Maybe they were looking for signs too maybe not in either case they seemed to be trying to impress the details of European railroad travel onto the pages of their marbled composition books by sheer physical force Nothing escaped their notice not even the signs in French German and Italian warning passengers not to throw things out the window and not to pull the cord on the signal d alarme All the details went into their notebooks the fine of not less than 5 000 FF the prison term of not less than one year And when one noticed something the other did too the instructions on the window latch the way the armrests worked the captions on the faded views of Chartres Cathedral that hung on the walls of the compartment above the backs of the seats I was tempted to look at them myself but I didn t want to give myself away or interrupt their game I kept my nose in my book Natalia Ginzburg s Lessico familiare It was a strenuous

hour and I was glad when simultaneously panting like dogs after a good run they closed their notebooks and resumed their conversation

The Sixteen Pleasures Robert Hellenga,1994-11-04 **Sexuality and Gender in Early Modern Europe** James Turner,1993-08-05 An exploration of sexuality and gender in Renaissance art literature and society **Aretino's Satyr** Raymond B. Waddington,2004-01-01 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

The Italian Lover Robert Hellenga,2007-09-24 An exhilarating novel of romance art and food in Florence featuring the beloved Margot Harrington who graced Robert Hellenga's *The Sixteen Pleasures* Margot Harrington's memoir about her discovery in Florence of a priceless masterwork of Renaissance erotica and the misguided love affair it inspired is now 25 years later being made into a movie Margot with the help of her lover Woody writes a script that she thinks will validate her life Of course their script is not used but never mind happy endings are the best endings for movies as Margot eventually comes to see At the former convent in Florence where *The Sixteen Pleasures* now called *The Italian Lover* is being filmed Margot enters into a drama she never imagined where her ideas of home love art and aging collide with the imperatives of commerce and the unknowability of other cultures and other people

Imagining Shakespeare Stephen Orgel,2003-06-12 In this beautifully illustrated book one of the foremost Shakespeareans of our time explores the ways in which Shakespeare has been imagined from his time to ours Drawing on performance history textual history and the visual arts including a fascinating chapter on portraiture *Imagining Shakespeare* displays throughout the cultural versatility elegance lucidity and wit which have become the hallmarks of Stephen Orgel's style

Copyright in the Renaissance: Prints and the Privilegio in Sixteenth-Century Venice and Rome Christopher Witcombe,2004-06-01 This study examines the emergence and early history of copyright in Venice and Rome focusing in particular on the *privilegio* and the use made of it by printers publishers engravers painters architects mapmakers and others in the sixteenth century to protect their commercial interests in various types of printed images These include separately sold

engravings woodcuts and etchings as well as illustrations in books The first part of the book surveys printmaking and the privilegio in sixteenth century Venice and Rome together with the related issues of licensing and censorship The second part documents many of the recipients who were granted the privilegio The book introduces the reader to the richly competitive world of printmaking and print publishing in Renaissance Italy

Renaissance Comedy Donald Beecher, 2008-01-01 A rich and multi faceted aspect of the Italian Renaissance the comedy has been largely overlooked as a cultural force during the period In Renaissance Comedy editor Donald Beecher corrects this oversight with a collection of eleven comedies representative of the principal styles of writing that define the genre Proceeding from early erudite imitations of Plautus and Terence to satires sentimental plays of the middle years and later more experimental works the development of Italian Renaissance comedy is here dissected in a fascinating and vivid light This first of two volumes boasts five of the best known plays of the period each with its own historical and critical introduction Also included is a general introduction by the editor which discusses the features of Italian Renaissance comedy as well as examines the stage histories of the plays and what little is known in many cases of the circumstances surrounding their original performances The introduction raises questions concerning the nature of audiences the festival occasions during which the plays were performed and the academies which sponsored many of their creations As a much needed reappraisal of these comedic plays Renaissance Comedy is an invaluable look at the performance history of the Renaissance and Italian culture in general

Pencils Rhetorique Judith Dundas, 1993 The painting and the poetry of the Renaissance shared the same goal of imitating nature English poets of the sixteenth and seventeenth centuries frequently underlined the force of *ut pictura poesis* the ancient analogy between poetry and painting by means of ekphrases or descriptions of works of art and through metaphors drawn from the visual arts The present study is concerned with various kinds of allusions and what they can tell us not only about Renaissance poets attitudes toward the visual arts but also about their attitudes toward their own art of representation In their poems lies a neglected source of art criticism Since in her view the language of Renaissance criticism offers our best approach to an understanding of the poetry of the period Judith Dundas begins her book with Sir Philip Sidney and ends it with John Dryden the two poet critics who most clearly enunciate the importance of the analogy between poetry and painting Between these boundaries are chapters on Shakespeare Spenser Chapman Jonson a group of seventeenth century minor poets and Milton The order of the chapters is partly chronological and partly thematic depending on the interest of particular developments in the poets allusions to the visual arts The illustrations that accompany the text are chosen to suggest the background of pictorial reality against which the Renaissance poets were writing They also show the painters response to the accomplishments of poetry that are in themselves a response to nature In including illustrations Dundas does not wish to blur the distinction between poetry and painting since it is in their very difference of medium that the arts achieve their triumphs These triumphs led to the debate known as the paragone about which art is the superior but as Dundas notes the significance

of this debate is that it served as a topos for discussing the relationship of art to truth *Michelangelo's Vatican Pietà and its Afterlives* Lisa M. Rafanelli,2022-12-30 This book offers a fresh perspective on Michelangelo's well known masterpiece the Vatican Piet by tracing the shifting meaning of the work of art over time Lisa M Rafanelli chronicles the object history of the Vatican Piet and the active role played by its many reproductions The sculpture has been on continuous view for over 500 years during which time its cultural theological and artistic significance has shifted Equally important is the fact that over its long life it has been relocated numerous times and has also been reproduced in images and objects produced both during Michelangelo's lifetime and long after described here as artistic progeny large scale unique sculpted variants smaller scale statuettes plaster and bronze casts and engraved prints The book will be of interest to scholars working in art history Renaissance studies early modern studies religion Christianity and theology Princeton Alumni Weekly ,1993

Castration Gary Taylor,2002-09-11 Castration is a lively history of the meaning function and act of castration from its place in the early church to its secular reinvention in the Renaissance as a spiritualized form of masculinity in its 20th century position at the core of psychoanalysis *Titian And Venetian Painting, 1450-1590* Bruce Cole,2018-03-05 This up to date well illustrated and thoughtful introduction to the life and works of one of the giants of Western Painting also surveys the golden age of Venetian Painting from Giovanni Bellini to Veronese and its place in the history of Western art Bruce Cole Distinguished Professor of Fine Arts at Indiana University and author of numerous books on Italian Renaissance art begins with the life and work of Giovanni Bellini the principal founder of Venetian Renaissance painting He continues with the paintings of Giorgione and the young Titian whose work embodied the new Venetian style Cole discusses and explains all of Titian's major works portraits religious paintings and nudes from various points of view and shows how Venetian painting of this period differed from painting in Florence and elsewhere in Italy and became a distinct and fully developed style of its own **The Beauty and the Terror** Catherine Fletcher,2020-06-08 A new account of the birth of the West through its birthplace Renaissance Italy The period between 1492 resonant for a number of reasons and 1571 when the Ottoman navy was defeated in the Battle of Lepanto embraces what we know as the Renaissance one of the most dynamic and creatively explosive epochs in world history Here is the period that gave rise to so many great artists and figures and which by its connection to its classical heritage enabled a redefinition even reinvention of human potential It was a moment both of violent struggle and great achievement of Michelangelo and da Vinci as well as the Borgias and Machiavelli At the hub of this cultural and intellectual ferment was Italy The Beauty and the Terror offers a vibrant history of Renaissance Italy and its crucial role in the emergence of the Western world Drawing on a rich range of sources letters interrogation records maps artworks and inventories Catherine Fletcher explores both the explosion of artistic expression and years of bloody conflict between Spain and France between Catholic and Protestant between Christian and Muslim in doing so she presents a new way of witnessing the birth of the West Brief Therapy and Beyond Michael F. Hoyt,2017-08-25 Brief Therapy and Beyond

is a collection of new and selected papers by prominent psychologist Michael Hoyt Numerous clinical vignettes and informative discussions describe time sensitive treatments to relieve psychological distress and or promote growth Drawing from an encyclopedic knowledge of the professional literature as well as humor poetry sports and candid revelation Hoyt illustrates the importance of stories language love hope and time in shaping worldviews that inspire and empower clients and clinicians to make effective and efficient changes

Othello Lena Cowen Orlin,2003-09-28 With its focus on gender power race sexuality and violence Othello is an important site for new critical approaches to the study of Shakespeare s works Both criticism and culture are represented in this collection of recent essays which provides readers with examples of feminist new historicist cultural materialist deconstructive and post colonial perspectives on Othello With discussions of recent stage and screen productions and analysis of the use of the play in such contemporary events as the O J Simpson murder trial this compelling critical volume presents a wide variety of ways of understanding the continuing significance of Shakespeare s play both in his own time and in ours

Shakespeare's Erotic Mythology and Ovidian Renaissance Culture Ms Agnès Lafont,2013-09-28 Taking cross disciplinary and comparative approaches to the volume s subject this exciting collection of essays offers a reassessment of Shakespeare s erotic and Ovidian mythology within classical and continental aesthetic contexts Through extensive examination of mythological visual and textual material scholars explore the transmission and reinvention of Ovidian eroticism in Shakespeare s plays to show how early modern artists and audiences collectively engaged in redefining ways of thinking pleasure Within the collection s broad ranging investigation of erotic mythology in Renaissance culture each chapter analyses specific instances of textual and pictorial transmission reception and adaptation Through various critical strategies contributors trace Shakespeare s use of erotic material to map out the politics and aesthetics of pleasure unravelling the ways in which mythology informs artistic creation Received acceptations of neo platonic love and the Petrarchan tensions of unattainable love are revisited with a focus on parodic and darker strains of erotic desire such as Priapic and Dionysian energies lustful fantasy and violent eros The dynamics of interacting tales is explored through their structural ability to adapt to the stage Myth in Renaissance culture ultimately emerges not merely as near inexhaustible source material for the Elizabethan and Jacobean arts but as a creative process in and of itself

Taking Positions Bette Talvacchia,1999 The book is generously illustrated and includes full translations of the infamous sonnets that Pietro Aretino wrote to accompany I modi Exploring such issues as censorship religious teachings about sex and the influence of antique culture Taking Positions is a major contribution to our understanding of the erotic in Renaissance culture

BOOK JACKET

Albrecht Dürer David Ekserdjian,2023-07-25 An exploration of the life and works of German artist Albrecht Dürer and his self obsession The Italian Renaissance birthed the modern sense of self and no artist from the period compares with Albrecht Dürer 1471 1528 in terms of the almost obsessive interest he displayed in his own life Dürer s works are filled with personal details from his day to day his dreams and his escapades In this brief biography David Ekserdjian explores Dürer s

life and times his studies travels and influences as well as his paintings drawings and prints This book is essential reading for anyone interested in Renaissance or Northern European art Bodies of Art Marie Lathers, 2001-01-01 To the time honored myth of the artist creating works of genius in isolation with nothing but inspiration to guide him art historians have added the mitigating influences of critics dealers and the public Bodies of Art completes the picture by adding the model This lively look at atelier politics through the lens of literature focuses in particular on the female model with special attention to her race ethnicity and class The result is a suggestive account of the rise and fall of the female model in nineteenth century realism with a final emphasis on the passage of the model into photography at the turn of the century This history of the model begins in nineteenth century Paris where the artist model dynamic was regularly debated by writers and where the most important categories of models appear to be Jewish Italian and Parisian women Bodies of Art traces an evolution in the representation of this model in realist and naturalist literary works from her birth in Balzac to her death in Maupassant in the process revealing how she played a key role in theories of representation advanced by writers Throughout the book Marie Lathers connects the artist's work to the social realities and actual bodies that surround and inhabit the atelier Her work shows how much the status of the model can tell us about artistic practices during the century of the birth of modernity

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