

drawing adumbrates the poetic image of the *scudo* (shield), which, as Saslow notes, protects the lover from "the violence of passion." The commentaries, printed in smaller type at the end of each poem, also provide a guide to literary allusions, biographical contexts, and connections among poems.

The translations themselves are not only accurate and clear, but direct and contemporary in their language in a way that is close to the feeling of Michelangelo's Italian. Often Saslow manages to achieve a vivid and memorable language, as in his rendering of the final line of poem no. 267: "so that I'm done for, if I don't die soon" (*ch'i' son disfatto, s'i' non muoio presto*). In this late poem (1546-50), Michelangelo self-mockingly complains about constipation, loose teeth, and difficult urination in a bitterly comic vein that is perfectly captured by Saslow's pithy rendering of the final line. Most of the poems are not so directly physical but portray a complex and tormented intellectual and spiritual autobiography. The poems written to Vittoria Colonna give great insight into Michelangelo's Neoplatonic understanding of nature and artistic creation. These philosophical concepts are carefully rendered in translation and meaningfully explained in Saslow's commentary. In translating the love poems to Tomasso de' Cavalieri, Saslow manages to convey their gutsy urgency, especially in his evocation of mutual passion in no. 59 "If one chaste love, if one sublime compassion" ("S'un casto amor, s'una pietà superna") and flourishing desire in no. 90, "I'm much dearer to myself than I used to be" ("I' mi son caro assai più ch'i' non soglio"). One senses a translator and scholar in deep sympathy with his subject despite the acknowledged gulf between them. Scholars and lovers of poetry will find these translations and notes an invaluable guide through the poems and their relation to the life and work, and a sheer pleasure to read in their own right.

QUEENS COLLEGE,

CITY UNIVERSITY OF NEW YORK

Clare Carroll

Valeria Finucci. *The Lady Vanishes: Subjectivity and Representation in Castiglione and Ariosto*. Stanford: Stanford University Press, 1992. xiv + 329 pp. \$39.50.

In *The Lady Vanishes* Valeria Finucci applies insights and approaches from psychoanalysis and women's studies to two canonical texts from the Italian Renaissance, *Il libro del cortegiano* and

# The Lady Vanishes Subjectivity And Representation In Castiglione And Ariosto

**Carolyn Springer**



## **The Lady Vanishes Subjectivity And Representation In Castiglione And Ariosto:**

**The Lady Vanishes** Valeria Finucci,1992 The Lady Vanishes focuses on the representation of women in two key works of the Italian Renaissance Baldassarre Castiglione's treatise *Il libro del cortegiano* The Book of the Courtier and Ludovico Ariosto's chivalric romance *Orlando Furioso* Using feminist deconstructive and psychoanalytical arguments the author investigates power relations and the construction of women's subjectivities in sixteenth century debates on women and popular narratives The book examines the construction of women in different modes woman as exemplary model and as ridiculed object woman as narcissistically self centered and as masochistically altruistic woman as subject of desire and as object of desire woman as ambiguously gendered and as radical spectacle of femininity Because they offer an array of characters ranging from masculine women to feminized men and experiment with many forms of transgressive desire Castiglione and Ariosto provide the perfect arena for problematizing the Italian Renaissance discourses on gender and sexual difference on the production of pleasure and theories of selfhood and on the body and modes of spectatorship The author argues that women are indispensable to Castiglione's conversation on the courtier and the court lady not because as is often contended he was sympathetic toward women but because he found women useful for their central role in the male construction of men's own image As for Ariosto he resolves his narrative by subsuming women to culture and society thus sealing out disorder Although at times portraying female rebellion and resentment as empowering in the end he punishes women displaying these qualities by banishing them from the text In contrast he celebrates the acquiescent woman in the figure of the lady warrior Bradamante who upon resuming a properly feminine role becomes the progenitrix of a dynasty The Italian Renaissance discourse on women cast them in both assertive and docile roles In the end however they were restrained or expelled their society could envision a freer order for men but not for women BOOK JACKET Title Summary field provided by Blackwell North America Inc All Rights Reserved

### **Women and the Making of Poetry in Ariosto's Orlando Furioso**

Ita Mac Carthy,2007 This book examines the representation of women in the *Orlando furioso* and the making of a poem that both curses and blesses them Shakespeare's Shrews Beatrice Righetti,2024-12-12 Shakespeare's Shrews Italian Traditions of Paradoxes and the Woman's Debate investigates the echoes of two early modern discourses paradoxical writing and the woman's question or querelle des femmes in the representation of the Shakespearean shrew in *The Taming of the Shrew* *Much Ado About Nothing* and *Othello* This comparative cross cultural study explores the English reception of these traditions through the circulation translation and adaptation of Italian works such as Ludovico Ariosto's *Orlando Furioso* Baldassare Castiglione's *Il libro del cortegiano* and Ercole and Torquato Tasso's *Dell'ammogliarsi* The enticing interplay of these two discourses is further complicated by their presence in the writing of early modern male and female authors The examination of Shakespeare's adaptation of these traditions in his shrew character highlights two key findings the thematic fragmentation of the woman's question and the evolving role of paradoxes from figures of speech to figures of thought both

influenced by the gender of the speaker      *Armour and Masculinity in the Italian Renaissance* Carolyn Springer, 2010-07-15 During the Italian Wars of 1494 to 1559 with innovations in military technology and tactics armour began to disappear from the battlefield Yet as field armour was retired parade and ceremonial armour grew increasingly flamboyant Displaced from its utilitarian function of defense but retained for symbolic uses armour evolved in a new direction as a medium of artistic expression Luxury armour became a chief accessory in the performance of elite male identity coded with messages regarding the owner's social status genealogy and political alliances Carolyn Springer decodes Renaissance armour as three dimensional portraits through the case studies of three patrons of luxury armourers Guidobaldo II della Rovere 1514 75 Charles V Habsburg 1500 58 and Holy Roman Emperor from 1519 56 and Cosimo I de Medici 1519 74 A fascinating exposition of male self representation *Armour and Masculinity in the Italian Renaissance* explores the significance of armour in early modern Italy as both cultural artefact and symbolic form      *The Manly Masquerade* Valeria Finucci, 2003-03-19 Analyzes how the body was constructed and politicized in early modern Italy by exploring literary discourses of the period plays novellas travel journals poems etc      *Dire Straits* Elizabeth Jane Bellamy, 2013-06-17 England became a centrally important maritime power in the early modern period and its writers acutely aware of their inhabiting an island often depicted the coastline as a major topic of their works However early modern English versifiers had to reconcile this reality with the classical tradition in which the British Isles were seen as culturally remote compared to the centrally important Mediterranean of antiquity This was a struggle for writers not only because they used the classical tradition to legitimate their authority but also because this image dominated cognitive maps of the oceanic world As the first study of coastlines and early modern English literature *Dire Straits* investigates the tensions of the classical tradition's isolation of the British Isles from the domain of poetry By illustrating how early modern English writers created their works in the context of a longstanding cultural inheritance from antiquity Elizabeth Jane Bellamy offers a new approach to the history of early modern cartography and its influences on literature      *Liberty, Irreverence, and the Place of Women in Early Modern Italian Culture: Essays in Honour of Letizia Panizza* Stephen Clucas, Simone Testa, 2025-01-08 This book brings together essays from a range of disciplines within Early Modern Italian Studies which focus on research areas pioneered by the prestigious Italianist Letizia Panizza The essays cover numerous themes mirroring Panizza's broad scholarly interests and refusal of artificial disciplinary separations Contributions come from the fields of women's history cultural history intellectual history political philosophy and art history They span from Giordano Bruno and the Renaissance interest in the lives of classical philosophers to the poetry of women in the Italian academies representations of women in Ludovico Ariosto's Orlando Furioso and the poetry of Piero de Medici The volume ends with essays on religious parody libertinism and controversial political writings This book presents original new work by leading scholars in the intellectual cultural and literary history of early modern Italy and is aimed at scholars of intellectual history history of philosophy literary history women's studies and

Italian history     The Feminist Encyclopedia of Italian Literature Rinaldina Russell, 1997-07-16 Over the last 20 years there has been an increasing interest in feminist views of the Italian literary tradition While feminist theory and methodology have been accepted by the academic community in the U S the situation is very different in Italy where such work has been done largely outside the academy Among nonspecialists knowledge of feminist approaches to Italian literature and even of the existence of Italian women writers remains scant This reference work the first of its kind on Italian literature is a companion volume for all who wish to investigate Italian literary culture and writings both by women and by men in light of feminist theory Included are alphabetically arranged entries for authors schools movements genres and forms figures and types and similar topics related to Italian literature from the Middle Ages to the present Each entry is written by an expert contributor and summarizes feminist thought on the subject Entries provide brief bibliographies and the volume concludes with a selected general bibliography of major studies This volume covers eight centuries of Italian literature from the Middle Ages to the present Included are entries for major canonical male authors such as Dante Petrarch and Boccaccio as well as for female writers such as Lucrezia Marinella and Gianna Manzini These entries discuss how the authors have shaped the image of women in Italian literature and how feminist criticism has responded to their works Entries are also provided for various schools and movements such as deconstruction Marxism and new historicism for genres and forms such as the epic devotional works and misogynistic literature for figures and types such as the enchantress the witch and the shepherdess and for numerous other topics Each entry is written by an expert contributor summarizes the relationship of the topic to feminist thought and includes a brief bibliography The volume closes with a selected general bibliography of major studies

Debating Women, Politics, and Power in Early Modern Europe S. Jansen, 2008-04-14 The sixteenth century was an age of politically powerful women Queens acting in their own right and female regents acting on behalf of their male relatives governed much of Western Europe Yet even as women ruled and ruled effectively their right to do so was hotly contested Men s voices have long dominated this debate but the recovery of texts by women now allows their voices long silenced to be heard once again Debating Women Politics and Power in Early Modern Europe is a study of texts and textual production in the construction of gender society and politics in the early modern period Jansen explores the gynecocracy debate and the larger humanist response to the challenge posed by female sovereignty     *The Absence of Grace* Harry Berger, 2000 The Absence of Grace is a study of male fantasy representation anxiety and narratorial authority in two sixteenth century books Baldassare Castiglione s *Il libro del Cortegiano* 1528 and Giovanni Della Casa s *Galateo* 1558 The interpretive method is a form of close reading the author describes as reconstructed old New Criticism that is close reading conditioned by an interest in and analysis of the historical changes reflected in the text The book focuses on the way the Courtier and Galateo cope with and represent the interaction between changes of elite culture and the changing construction of masculine identity in early modern Europe More specifically it connects questions of male fantasy and masculine identity to questions about the

authority and reliability of narrators and shows how these questions surface in narratorial attitudes toward socioeconomic rank or class political power and gender The book is in three parts Part One examines a distinction and correlation the Courtier establishes between two key terms 1 sprezzatura defined as a behavioral skill intended to simulate the attributes of 2 grazia understood as the grace and privileges of noble birth Because sprezzatura is negatively conceptualized as the absence of grace it generates anxiety and suspicion in performers and observers alike In order to suggest how the binary opposition between these terms affected the discourse of manners the author singles out the titular episode of Galateo an anecdote about table manners which he reads closely and then sets in its historical perspective Part Two takes up the question of sprezzatura in the gender debate that develops in Book 3 of the Courtier and Part Three explores in detail the characterization of the two narrators in the Courtier and Galateo who are represented as unreliable and an object of parody or critique

*Music, Myth and Story in Medieval and Early Modern Culture* Katherine Butler, Samantha Bassler, 2019 The complex relationship between myths and music is here investigated Myths and stories offer a window onto medieval and early modern musical culture Far from merely offering material for musical settings authoritative tales from classical mythology ancient history and the Bible were treated as foundations for musical knowledge Such myths were cited in support of arguments about the uses effects morality and preferred styles of music in sources as diverse as theoretical treatises defences or critiques of music art sermons educational literature and books of moral conduct Newly written literary stories too were believed capable of moral instruction and influence and were a medium through which ideas about music could be both explored and transmitted How authors interpreted and weaved together these traditional stories or created their own reveals much about changing attitudes across the period Looking beyond the well known figure of Orpheus this collection explores the myriad stories that shaped not only musical thought but also its styles techniques and practices The essays show that music itself performed and created knowledge in ways parallel to myth and worked in tandem with old and new tales to construct social political and philosophical views This relationship was not static however as the Enlightenment dawned the once authoritative gods became comic characters and myth became a medium for ridicule Overall the book provides a foundation for exploring myth and story throughout medieval and early modern culture and facilitating further study into the Enlightenment and beyond KATHERINE BUTLER is a senior lecturer in music at Northumbria University SAMANTHA BASSLER is a musicologist of cultural studies a teaching artist and an adjunct professor in the New York metropolitan area Contributors Jamie Apgar Katie Bank Samantha Bassler Katherine Butler Elina G Hamilton Sigrid Harris Ljubica Ilic Erica Levenson John MacInnis Patrick McMahon Aurora Faye Martinez Jacomien Prins Tim Shephard Jason Stoessel F rdia J Stone Davis Amanda Eubanks Winkler

Generation and Degeneration Valeria Finucci, Kevin Brownlee, 2001-03-13 This collection explores the construction of genealogies both in the biological sense of procreation and in the metaphorical sense of heritage and cultural patrimony

*Queens Matter in Early Modern Studies* Anna Riehl Bertolet, 2017-11-08 The essays in this book

traverse two centuries of queens and their afterlives historical mythological and literary They speak of the significant and subtle ways that queens leave their mark on the culture they inhabit focusing on gender marriage national identity diplomacy and representations of queens in literature Elizabeth I looms large in this volume but the interrogation of queenship extends from Elizabeth's historical counterparts such as Anne Boleyn and Catherine de Medici to her fictional echoes in the pages of John Lyly Edmund Spenser William Shakespeare Mary Wroth John Milton and Margaret Cavendish Celebrating and building on the renowned scholarship of Carole Levin *Queens Matter in Early Modern Studies* exemplifies a range of innovative approaches to examining women and power in the early modern period     The Routledge Research Companion to Anglo-Italian Renaissance Literature and Culture Michele Marrapodi, 2019-03-05 The aim of this Companion volume is to provide scholars and advanced graduate students with a comprehensive and authoritative state of the art review of current research work on Anglo Italian Renaissance studies Written by a team of international scholars and experts in the field the chapters are grouped into two large areas of influence and intertextuality corresponding to the dual way in which early modern England looked upon the Italian world from the English perspective Part 1 Italian literature and culture and Part 2 Appropriations and ideologies In the first part prominent Italian authors artists and thinkers are examined as a direct source of inspiration imitation and divergence The variegated English response to the cultural ideological and political implications of pervasive Italian intertextuality in interrelated aspects of artistic and generic production is dealt with in the second part Constructed on the basis of a largely interdisciplinary approach the volume offers an in depth and wide ranging treatment of the multifaceted ways in which Italy's material world and its iconologies are represented appropriated and exploited in the literary and cultural domain of early modern England For this reason contributors were asked to write essays that not only reflect current thinking but also point to directions for future research and scholarship while a purposefully conceived bibliography of primary and secondary sources and a detailed index round off the volume     Bach's Dialogue with Modernity John Butt, 2010-01-14 A detailed 2010 analysis of Bach's Passions which demonstrates how they reflect and constitute priorities and conditions of the western world     *Eroticism in Early Modern Music* Bonnie Blackburn, Laurie Stras, 2016-03-09 *Eroticism in Early Modern Music* contributes to a small but significant literature on music sexuality and sex in sixteenth and seventeenth century Europe Its chapters have grown from a long dialogue between a group of scholars who employ a variety of different approaches to the repertoire musical and visual analysis archival and cultural history gender studies philology and performance By confronting musical literary and visual sources with historically situated analyses the book shows how erotic life and sensibilities were encoded in musical works *Eroticism in Early Modern Music* will be of value to scholars and students of early modern European history and culture and more widely to a readership interested in the history of eroticism and sexuality     Kissing the Wild Woman Christopher Nissen, 2011 Giulia Bigolina's ca 1516 ca 1569 *Urania* ca 1552 is the oldest known prose romance to have been written by an Italian woman In *Kissing the Wild Woman*

Christopher Nissen explores the unique aesthetic vision and innovative narrative features of Bigolina's greatest surviving work in which she fashioned a new type of narrative that combined elements of the romance and the novella and included a polemical treatise on the moral implications of portraiture and the role of women in the arts. Demonstrating that Bigolina challenged cultural authority by rejecting the prevailing views of both painting and literature, Nissen discusses Bigolina's suggestion that painting constituted an ineffectual even immoral mode of self-promotion for women in relation to the views of the contemporary writer Pietro Aretino and the painter Titian. *Kissing the Wild Woman's* analysis of this little-known work adds a new dimension to the study of Renaissance aesthetics in relation to art history, Renaissance thought, women's studies, and Italian literature. *Lucrezia Marinella and the "querelle Des Femmes" in Seventeenth-century Italy* Paola Malpezzi Price, Christine Ristaino, 2008. Examines the place that Lucrezia Marinella holds within the dominant literary tradition of seventeenth-century Italy as a writer as well as a woman who lived within a predominantly patriarchal culture. Reading Women's Worlds from Christine de Pizan to Doris Lessing S. Jansen, 2011-04-25. In this work, Jansen explores a recurring theme in writing by women: the dream of finding or creating a private and secluded retreat from the world of men. These imagined women's worlds may be very small—a single room, for example—but many women writers are much more ambitious, fantasizing about cities, even entire countries, created for and inhabited exclusively by women. *The Custom of the Castle* Charles Stanley Ross, 1997-01-01. Custom, according to Ross, may be examined as the reflection of knotty moral situations and problems and contradictions, the occasion for pondering the ways in which arbitrary rules and virtuous behavior collide and interfere with each other. The thesis is a new one, and Ross's readings are fresh and provocative. Robert L. Montgomery, University of California, Irvine. Custom, according to Ross, may be examined as the reflection of knotty moral situations and problems and contradictions, the occasion for pondering the ways in which arbitrary rules and virtuous behavior collide and interfere with each other. The thesis is a new one, and Ross's readings are fresh and provocative. Robert L. Montgomery, University of California, Irvine.



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## **Table of Contents The Lady Vanishes Subjectivity And Representation In Castiglione And Ariosto**

1. Understanding the eBook The Lady Vanishes Subjectivity And Representation In Castiglione And Ariosto
  - The Rise of Digital Reading The Lady Vanishes Subjectivity And Representation In Castiglione And Ariosto
  - Advantages of eBooks Over Traditional Books
2. Identifying The Lady Vanishes Subjectivity And Representation In Castiglione And Ariosto
  - Exploring Different Genres
  - Considering Fiction vs. Non-Fiction
  - Determining Your Reading Goals
3. Choosing the Right eBook Platform
  - Popular eBook Platforms
  - Features to Look for in an The Lady Vanishes Subjectivity And Representation In Castiglione And Ariosto
  - User-Friendly Interface
4. Exploring eBook Recommendations from The Lady Vanishes Subjectivity And Representation In Castiglione And Ariosto
  - Personalized Recommendations
  - The Lady Vanishes Subjectivity And Representation In Castiglione And Ariosto User Reviews and Ratings
  - The Lady Vanishes Subjectivity And Representation In Castiglione And Ariosto and Bestseller Lists
5. Accessing The Lady Vanishes Subjectivity And Representation In Castiglione And Ariosto Free and Paid eBooks
  - The Lady Vanishes Subjectivity And Representation In Castiglione And Ariosto Public Domain eBooks
  - The Lady Vanishes Subjectivity And Representation In Castiglione And Ariosto eBook Subscription Services
  - The Lady Vanishes Subjectivity And Representation In Castiglione And Ariosto Budget-Friendly Options

6. Navigating The Lady Vanishes Subjectivity And Representation In Castiglione And Ariosto eBook Formats
  - ePub, PDF, MOBI, and More
  - The Lady Vanishes Subjectivity And Representation In Castiglione And Ariosto Compatibility with Devices
  - The Lady Vanishes Subjectivity And Representation In Castiglione And Ariosto Enhanced eBook Features
7. Enhancing Your Reading Experience
  - Adjustable Fonts and Text Sizes of The Lady Vanishes Subjectivity And Representation In Castiglione And Ariosto
  - Highlighting and Note-Taking The Lady Vanishes Subjectivity And Representation In Castiglione And Ariosto
  - Interactive Elements The Lady Vanishes Subjectivity And Representation In Castiglione And Ariosto
8. Staying Engaged with The Lady Vanishes Subjectivity And Representation In Castiglione And Ariosto
  - Joining Online Reading Communities
  - Participating in Virtual Book Clubs
  - Following Authors and Publishers The Lady Vanishes Subjectivity And Representation In Castiglione And Ariosto
9. Balancing eBooks and Physical Books The Lady Vanishes Subjectivity And Representation In Castiglione And Ariosto
  - Benefits of a Digital Library
  - Creating a Diverse Reading Collection The Lady Vanishes Subjectivity And Representation In Castiglione And Ariosto
10. Overcoming Reading Challenges
  - Dealing with Digital Eye Strain
  - Minimizing Distractions
  - Managing Screen Time
11. Cultivating a Reading Routine The Lady Vanishes Subjectivity And Representation In Castiglione And Ariosto
  - Setting Reading Goals The Lady Vanishes Subjectivity And Representation In Castiglione And Ariosto
  - Carving Out Dedicated Reading Time
12. Sourcing Reliable Information of The Lady Vanishes Subjectivity And Representation In Castiglione And Ariosto
  - Fact-Checking eBook Content of The Lady Vanishes Subjectivity And Representation In Castiglione And Ariosto
  - Distinguishing Credible Sources
13. Promoting Lifelong Learning
  - Utilizing eBooks for Skill Development
  - Exploring Educational eBooks
14. Embracing eBook Trends

- Integration of Multimedia Elements
- Interactive and Gamified eBooks

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