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Letters 1-19 of Pietro Aretino, The Letters of Pietro Aretino from Volume 2 of The Works of Aretino, Translated into English from the original Italian, with a critical and biographical essay by Samuel Putnam, Illustrations by The Marquis de Bayros in Two Volumes, on elfinspell.com

~~Putnam, Samuel: The Letters of Pietro Aretino, Letters 1...~~

The Works of Aretino: Letters and Sonnets. Pietro Aretino, Samuel Putnam, Marquis de Bayros. Published by Wildside Press 2012-01-13 (2012) ISBN 10: 1434431126 ISBN 13: 9781434431127. Softcover. New. Quantity Available: 20. From: Chiron Media (Wallingford, United

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~~Letters by Aretino - AbeBooks~~

In November 1545 (Gaye, 1840), Pietro Aretino wrote a letter to Michelangelo on the subject of the Last Judgement at the Sistine Chapel. The letter was first published in *Carteggio inedito d'artisti* (1840) and later published in English in *The Life of Michelangelo Buonarroti* (1892) by John Addington Symonds. Symonds notes that the "reference to the Duke of Florence seems to indicate that he wished to arouse suspicions among great and influential persons regarding the religious and moral ...

~~Letter of Aretino to Michelangelo on the Last Judgement ...~~

In November 1545 (Gaye, 1840), Pietro Aretino wrote a letter to Michelangelo on

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the subject of the Last Judgement at the Sistine Chapel. The letter was first published in *Carteggio inedito d'artisti* (1840) and later published in English in *The Life of Michelangelo Buonarroti* (1892) by John Addington Symonds .

~~The Letters Of Pietro Aretino~~

Letters LX-LXXIX of Pietro Aretino, The Letters of Pietro Aretino from Volume 2 of The Works of Aretino, Translated into English from the original Italian, with a critical and biographical essay by Samuel Putnam, Illustrations by The Marquis de Bayros in Two Volumes.

~~Putnam, Samuel: The Letters of Pietro Aretino, Letters 60 ...~~

Aretino (Pietro), 1492-1556. De le Lettere di M. Pietro Aretino. Libro primo. Venice, Francesco Marcolini, 1538 (January) The first printed collection of letters by a living

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person in the volgare, a major event in the history of the Italian language. It inspired a flood of lettere volgare, both the collected letters of individuals and anthologies, perhaps the most distinctive product of Italian literary life in the mid-Cinquecento.

~~Aretino (Pietro), 1492-1556—De le Lettere di M. Pietro ...~~

Pietro Aretino by Titian c1545. Wikimedia Commons. Aretino's Sonnets. Pietro Aretino was a satirical poet and writer who had the favor of Pope Clement VII. During the former Giulio de Medici's candidacy for the papal crown, the man who was known as "The Scourge of Princes" had lent his pen to the Medici cause. When Medici became pope in 1523, Aretino found himself in high favor.

~~Aretino's Sonnets—~~

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Pietro Aretino, (born April 20, 1492, Arezzo, Republic of Florence [Italy]—died October 21, 1556, Venice), Italian poet, prose writer, and dramatist celebrated throughout Europe in his time for his bold and insolent literary attacks on the powerful. His fiery letters and dialogues are of great biographical and topical interest.

~~Pietro Aretino | Italian author | Britannica~~

Pietro Aretino (US: / ˈ p j ˌ r ɛ t i ˈ n oʊ , ˈ æ r - /, Italian: [ˈpjɛˈtro areˈtiːno]; 19 or 20

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April 1492 – 21 October 1556) was an Italian author, playwright, poet, satirist and blackmailer, who wielded influence on contemporary art and politics. He was one of the most influential writers of his time and an outspoken critic of the powerful.

~~Pietro Aretino~~ — Wikipedia

I'll admit it -- I'm a fan of Renaissance bad-boy poet Pietro Aretino, whose writings often necessitated his fleeing angry cardinals and creditors, yet whose letters to and from powerful men could have prompted their blackmail, earned him the title "Scourge of Princes." He occupied this place between wealth and privilege and hand to mouth poverty, between high brow literary works and a robust low brow venacular which flourished in the Venetian literary salons in the 16th century.

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~~In the Labyrinth: Pietro Aretino and The Sixteen Pleasures~~

Aretino, Pietro, 1492-1556. Letters of Pietro Aretino. [Hamden, Conn.] Archon Books, 1967 (OCoLC)584042008: Named Person: Pietro Aretino; Pietro Aretino; Pietro 1492-1556 Aretino: Material Type: Biography: Document Type: Book: All Authors / Contributors: Pietro Aretino

~~The letters of Pietro Aretino (Book, 1967)~~ ~~[WorldCat.org]~~

Born in 1492 during the Golden Age of Florentine humanism, Pietro Aretino, who died from a stroke in 1556, is most recognized for the more than three thousand letters he published. These letters illuminate all facets of Italian life during the first half of the sixteenth century, from aesthetics to warfare, from sport to complicated religious dogma, from the

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eating of mushrooms to observations on how drunks stumble after a night spent imbibing.

~~Pietro Aretino | Encyclopedia.com~~

A Brief Biography Pietro Aretino was born in Arezzo in 1492. After training in letters and painting in Perugia and Siena, he joined merchant and banker Agostino Chigi's entourage to worm his way into Roman society under the Medici Pope Leo X.

~~Pietro Aretino and the Art of the Renaissance | Uffizi ...~~

The Works of Aretino: Letters and Sonnets [Aretino, Pietro, Putnam, Samuel, de Bayros, Marquis] on Amazon.com.

FREE shipping on qualifying offers.

The Works of Aretino: Letters and Sonnets

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~~The Works of Aretino: Letters and Sonnets: Aretino, Pietro ...~~

Aretino composed an ornate, venomous open letter to Michelangelo - "one of the nastiest letters ever written" was how the art historian Linda Murray once described it - in which he reproved him for...

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

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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

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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.

Pietro Aretino's literary influence was felt throughout most of Europe during the sixteenth-century, yet English-language

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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

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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.

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