

The Princes Body Vincenzo Gonzaga And Renaissance Medicine I Tatti Studies In Italian Renaissance History

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The Prince's Body: Vincenzo Gonzaga and Renaissance ... Early in the year 1612, Vincenzo Gonzaga I (1562 – 1612), fourth duke of Mantua and Monferrato (Montferrat) and munificent sponsor of art, music, and theater—a Renaissance prince in every sense of the word—realized that he had a physical problem that required some urgent addressing: he had been lying in bed for a while with an intermittent fever accompanied by excruciating pain on his side and a sense of utter fatigue.

The Prince's Body: Vincenzo Gonzaga and Renaissance ... The Prince 's Body: Vincenzo Gonzaga and Renaissance Medicine analyzes key episodes in the life of Vincenzo Gonzaga (1562 – 1612), fourth Duke of Mantua, within the framework of the history of the body, medical history, and colonial explorations in search of new drugs.

Valeria Finucci. The Prince 's Body: Vincenzo Gonzaga and... The Prince's Body: Vincenzo Gonzaga and Renaissance Medicine

(PDF) The Prince's Body: Vincenzo Gonzaga and Renaissance ... All of these qualities make The Prince 's Body an informative and enjoyable book. Finucci, Professor of Italian Studies at Duke University, explores the cutting edge of early modern medicine in Italy through the life of Duke Vincenzo Gonzaga of Mantua (1562-1612), generous patron of the arts and sciences.

The Prince 's Body: Vincenzo Gonzaga and Renaissance ... Defining the proper female body, seeking elective surgery for beauty, enjoying lavish spa treatments, and combating impotence might seem like today 's celebrity infatuations. However, these preoccupations were very much alive in the early modern period. Valeria Finucci recounts the story of a well-known patron of arts and music in Renaissance Italy, Duke Vincenzo Gonzaga of Mantua (1562 – 1612), to examine the culture, fears, and captivations of his times.

The Prince's Body — Valeria Finucci | Harvard University Press The Prince 's Body: Vincenzo Gonzaga and Renaissance Medicine. By Valeria Finucci (book author) and John Mastrogianakos (review author) Cite. BibTex; Full citation; Publisher: 'University of Toronto Libraries - UOUL' Year: 2015. DOI identifier: 10.33137/rr.v38i2.25634. OAI identifier: oai:jps.library ...

The Prince 's Body: Vincenzo Gonzaga and Renaissance ... TY - JOUR. T1 - The Prince's Body: Vincenzo Gonzaga and Renaissance Medicine (Review) AU - Broomhall, Susan. PY - 2015. Y1 - 2015. M3 - Book/Film/Article review

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The Prince's Body: Vincenzo Gonzaga and Renaissance ... Romance studies professor Finucci recounts the story of a well-known patron of arts and music in Renaissance Italy, Duke Vincenzo Gonzaga of Mantua (1562-1612), to examine the culture, fears, and captivations of his times. Using four notorious moments in Vincenzo 's life, Finucci explores changing concepts of sexuality, reproduction, beauty, and aging.

The Prince 's Body: Vincenzo Gonzaga and Renaissance ... Using four notorious moments in the life of Duke Vincenzo Gonzaga of Mantua, Valeria Finucci explores changing early modern concepts of sexuality, reproduction, beauty, and aging. She deftly marries salacious tales with historical analysis to tell a broader story of Italian Renaissance cultural adjustments and obsessions.

The Prince's Body – Vincenzo Gonzaga and Renaissance ... Stanford Libraries' official online search tool for books, media, journals, databases, government documents and more.

The prince's body - Vincenzo Gonzaga and Renaissance ... Vincenzo (7 January 1594 – 25 December 1627), ruled as Vincenzo II Gonzaga, Duke of Mantua, and Marquess of Montferrat from 1626 until his death. Eleonora (23 September 1598 – 27 June 1655), second wife of Ferdinand II, Holy Roman Emperor. He had several illegitimate children, including:

Vincenzo Gonzaga, Duke of Mantua - Wikipedia The Prince's Body: Vincenzo Gonzaga and Renaissance Medicine: 15. Finucci, Valeria: Amazon.sg: Books

The Prince's Body: Vincenzo Gonzaga and Renaissance ... Defining the proper female body, seeking elective surgery for beauty, enjoying lavish spa treatments, and combating impotence might seem like today's celebrity infatuations. However, these preoccupations were very much alive in the early modern period. Valeria Finucci recounts the story of a well-known patron of arts and music in Renaissance Italy, Duke Vincenzo Gonzaga of Mantua (1562-1612 ...

The Prince's Body: Vincenzo Gonzaga and Renaissance ... The prince's body : Vincenzo Gonzaga and Renaissance medicine. [Valeria Finucci] -- "This book is part of the current debate among historians of medicine, cultural studies theorists, gender and sexuality scholars, and literary critics regarding key interrelated preoccupations of the ...

The prince's body - Vincenzo Gonzaga and Renaissance ... Valeria Finucci, The Prince's Body: Vincenzo Gonzaga and Renaissance Medicine, Harvard University Press: Cambridge, MA, 2015, 273 pp.: 9780674725454, \$39.95 (hbk) Before the invention of antibiotics, sulfa drugs and advances in surgery, healers relied on herbal cures or esoteric recipes that called on the use of metals or precious stones.

Valeria Finucci, The Prince's Body: Vincenzo Gonzaga and... Finucci 's protagonist, Vincenzo Gonzaga (1562 – 1612), Duke of Mantua, patronized artists from Torquato Tasso to Peter Paul Rubens to Claudio Monteverdi, and Finucci contends that he turned his aesthetic sensibilities and his pursuit of refinement upon himself as well, in an effort to invigorate a body that proved to be ineluctably human.

The Prince 's Body: Vincenzo Gonzaga and Renaissance ... Review of Valeria Finucci The Prince 's Body: Vincenzo Gonzaga and Renaissance Medicine (I Tatti studies in Italian Renaissance history), (Harvard University Press, 2015)

Review of Valeria Finucci The Prince 's Body: Vincenzo ... The Prince's Body: Vincenzo Gonzaga and Renaissance Medicine. I Tatti Studies in Italian Renaissance History Series. Cambridge: Harvard University Press, 2015. 273 pp. \$39.95 (cloth). ISBN 978-0-674-72545-4

Using four notorious moments in the life of Duke Vincenzo Gonzaga of Mantua, Valeria Finucci explores changing early modern concepts of sexuality, reproduction, beauty, and aging. She deftly marries salacious tales with historical analysis to tell a broader story of Italian Renaissance cultural adjustments and obsessions. In Renaissance and early modern Europe, various constellations of phenomena—ranging from sex scandals to legal debates to flurries of satirical prints—collectively demonstrate, at different times and places, an increased concern with cuckoldry, impotence and adultery. This concern emerges in unusual events (such as scatological rituals of house-scorning), appears in neglected sources (such as drawings by Swiss mercenary soldier-artists), and engages innovative areas of inquiry (such as the intersection between medical theory and Renaissance comedy). Interdisciplinary analytical tools are here deployed to scrutinize court scandals and decipher archival documents. Household recipes, popular literary works and a variety of visual media are examined in the light of contemporary sexual culture and contextualized with reference to current social and political issues. The essays in this volume reveal the central importance of sexuality and sexual metaphor for our understanding of European history, politics and culture, and emphasize the extent to which erotic presuppositions underpinned the early modern world.

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This book uses the work of Bolognese physician and anatomist Gaspare Tagliacozzi to explore the social and cultural history of early modern surgery. It discusses how Italian and European surgeons' attitudes to health and beauty – and how patients' gender – shaped views on the public appearance of the human body. In 1597, Gaspare Tagliacozzi published a two-volume book on reconstructive surgery of the mutilated parts of the face. Studying Tagliacozzi 's surgery in context corrects widespread views about the birth of plastic surgery. Through a combination of cultural history, microhistory, historical epistemology, and gender history, this book describes the practice and practitioners considered to be at the periphery of the "Scientific Revolution." Historical themes covered include the writing of individual cases, hegemonic and subaltern forms of masculinity, concepts of the natural and the artificial, emotional communities and moral economies of pain, and the historical anthropology of the culture of beauty and the face and its disfigurements. The book is essential reading for upper-level students, postgraduates, and scholars working on the history of medicine and surgery, the history of the body, and gender and cultural history. It will also appeal to those interested in the history of beauty, urban studies and the Renaissance period more generally.

What is a face and how does it relate to personhood? Approaching Facial Difference: Past and Present offers an interdisciplinary exploration of the many ways in which faces have been represented in the past and present, focusing on the issue of facial difference and disfigurement read in the light of shifting ideas of beauty and ugliness. Faces are central to all human social interactions, yet their study has been much overlooked by disability scholars and historians of medicine alike. By examining the main linguistic, visual and material approaches to the face from antiquity to contemporary times, contributors place facial diversity at the heart of our historical and cultural narratives. This cutting-edge collection of essays will be an invaluable resource for humanities scholars working across history, literature and visual culture, as well as modern practitioners in education and psychology.

Aristocratic dynasties have long been regarded as fundamental to the development of early modern society and government. Yet recent work by political historians has increasingly questioned the dominant role of ruling families in state formation, underlining instead the continued importance and independence of individuals. In order to take a fresh look at the subject, this volume provides a broad discussion on the formation of dynastic identities in relationship to the lineage 's own history, other families within the social elite, and the ruling dynasty. Individual chapters consider the dynastic identity of a wide range of European aristocratic families including the Cro Ás, Arenbergs and Nassaus from the Netherlands; the Guises-Lorraine of France; the Sandoval-Lerma in Spain; the Farnesi in Italy, together with other lineages from Ireland, Sweden and the Austrian Habsburg monarchy. Tied in with this broad international focus, the volume addressed a variety of related themes, including the expression of ambitions and aspirations through family history; the social and cultural means employed to enhance status; the legal, religious and political attitude toward sovereigns; the role of women in the formation and reproduction of (composite) dynastic identities; and the transition of aristocratic dynasties to royal dynasties. In so doing the collection provides a platform for looking again at dynastic identity in early modern Europe, and reveals how it was a compound of political, religious, social, cultural, historical and individual attitudes.

This book introduces a new perspective on Claudio Monteverdi's Orfeo (1607), a work widely regarded as the 'first great opera', by exploring the influence of the Mantuan Accademia degli Invaghiti, the group which hosted the opera 's performance, and to which the libretto author, Alessandro Striggio the Younger, belonged. Arguing that the Invaghiti played a key role in shaping the development of Orfeo, the author explores the philosophical underpinnings of the Invaghiti and Italian academies of the era. Drawing on new primary sources, he shows how the Invaghiti 's ideas about literature, dramaturgy, music, gender, and aesthetics were engaged and contested in the creation and staging of Orfeo. Relevant to researchers of music history, performance, and Renaissance and Baroque Italy, this study sheds new light on Monteverdi 's opera as an intellectual and philosophical work.

The Renaissance was also the beginning of the Age of Empires, yet the Grand Duchy of Tuscany failed to secure overseas colonies. How did Tuscany retain its place in European affairs and intellectual life? Brian Brege explores the shrewd diplomatic moves and domestic investments that safeguarded the duchy's wealth and influence amid globalization.

The enduring "black legend" of the Italian Counter-Reformation, which has held sway in both scholarly and popular culture, maintains that the Council of Trent ushered in a cultural dark age in Italy, snuffing out the spectacular creative production of the Renaissance. As a result, the decades following Trent have been mostly overlooked in Italian literary studies, in particular. The thirteen essays of Innovation in the Italian Counter-Reformation present a radical reconsideration of literary production in post-Tridentine Italy. With particular attention to the much-maligned tradition of spiritual literature, the volume 's contributors weave literary analysis together with religion, theater, art, music, science, and gender to demonstrate that the literature of this period not only merits study but is positively innovative. Contributors include such renowned critics as Virginia Cox and Amadeo Quondam, two of the leading scholars on the Italian Counter-Reformation. Distributed by UNIVERSITY OF DELAWARE PRESS

Meredith Ray shows that women were at the vanguard of empirical culture during the Scientific Revolution. They experimented with medicine and alchemy at home and in court, debated cosmological discoveries in salons and academies, and in their writings used their knowledge of natural philosophy to argue for women 's intellectual equality to men.

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