

1. Record Nr.	UNINA9910780560003321
Autore	Bettella Patrizia
Titolo	The ugly woman : transgressive aesthetic models in Italian poetry from the Middle Ages to the Baroque // Patrizia Bettella
Pubbl/distr/stampa	Toronto, [Ontario] ; ; Buffalo, [New York] ; ; London, [England] : , : University of Toronto Press, , 2005 ©2005
ISBN	1-4426-5868-1 1-282-02913-4 9786612029134 1-4426-8248-5
Edizione	[2nd ed.]
Descrizione fisica	1 online resource (268 p.)
Collana	Toronto Italian Studies
Disciplina	851.0093522
Soggetti	Italian poetry - History and criticism Women in literature Ugliness in literature Misogyny in literature
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Frontmatter -- Contents -- Acknowledgments -- Introduction -- 1. Female Ugliness in the Middle Ages: The Old Hag -- 2. Transgression in the Trecento and Quattrocento: Guardian, Witch, Prostitute -- 3. The Portrait of the Ugly Woman in the Renaissance: The Peasant, the Anti-Laura -- 4. New Perspectives in Baroque Poetry: Unconventional Beauty -- Conclusion -- Appendix -- Notes -- Bibliography -- Index
Sommario/riassunto	The ugly woman is a surprisingly common figure in Italian poetry, one that has been frequently appropriated by male poetic imagination to depict moral, aesthetic, social, and racial boundaries. Mostly used between the thirteenth and seventeenth centuries - from the invectives of Rustico Filippi, Franco Sacchetti, and Burchiello, to the paradoxical praises of Francesco Berni, Niccolò Campani and Pietro Aretino, and further to the conceited encomia of Giambattista Marino and Marinisti - the portrayal of female unattractiveness was, argues Patrizia Bettella in <i>The Ugly Woman</i> , one way of figuring woman as 'other.' Bettella shows

how medieval female ugliness included transgressive types ranging from the lustful old hag, to the slanderer, the wild woman, the heretic/witch, and the prostitute, whereas Early Modern unattractiveness targeted peasants, mountain dwellers, and black slaves: marginal women whose bodies and manners subvert aesthetic precepts of culturally normative beauty and propriety. Taking a philological and feminist approach, and drawing on the Bakhtinian concept of the grotesque body and on the poetics of transgression, *The Ugly Woman* is a unique look at the essential counterdiscourse of the celebrated Italian poetic canon and a valuable contribution to the study of women in literature.
