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Nota di contenuto	Front matter -- Contents -- Acknowledgments -- Introduction: Reinventing Nobility? Artifacts and the Monumental Pose from Petrarch to Platina -- 1. How to Perform Like a Statue: Ghirlandaio, Pontano, and Exemplarity -- 2. From Castrated Statues to Empty Colossi: Emasculation vs. Monumentality in Bembo, Castiglione, and the Sala Paolina -- 3. Banishing the Hollow Man: Print, Clothing, and Aretino's Emblems of Truth -- 4. Heroes with Damp Brains? Image vs. Text in Printed Portrait-Books -- 5. Silenus Strategies: The Failure of Personal Emblems -- Afterword -- Notes -- Works Cited -- Index

This book relates developments in the visual arts and printing to humanist theories of literary and bodily imitation, bringing together fifteenth- and sixteenth-century frescoes, statues, coins, letters, dialogues, epic poems, personal emblems, and printed collections of portraits. Its interdisciplinary analyses show that Renaissance theories of emulating classical heroes generated a deep skepticism about self-presentation, ultimately contributing to a new awareness of representation as representation. *Hollow Men* shows that the Renaissance questioning of “interiority” derived from a visual ideal, the monument that was the basis of teachings about imitation. In fact, the decline of exemplary pedagogy and the emergence of modern masculine subjectivity were well underway in the mid-fifteenth century, and these changes were hastened by the rapid development of the printed image.
