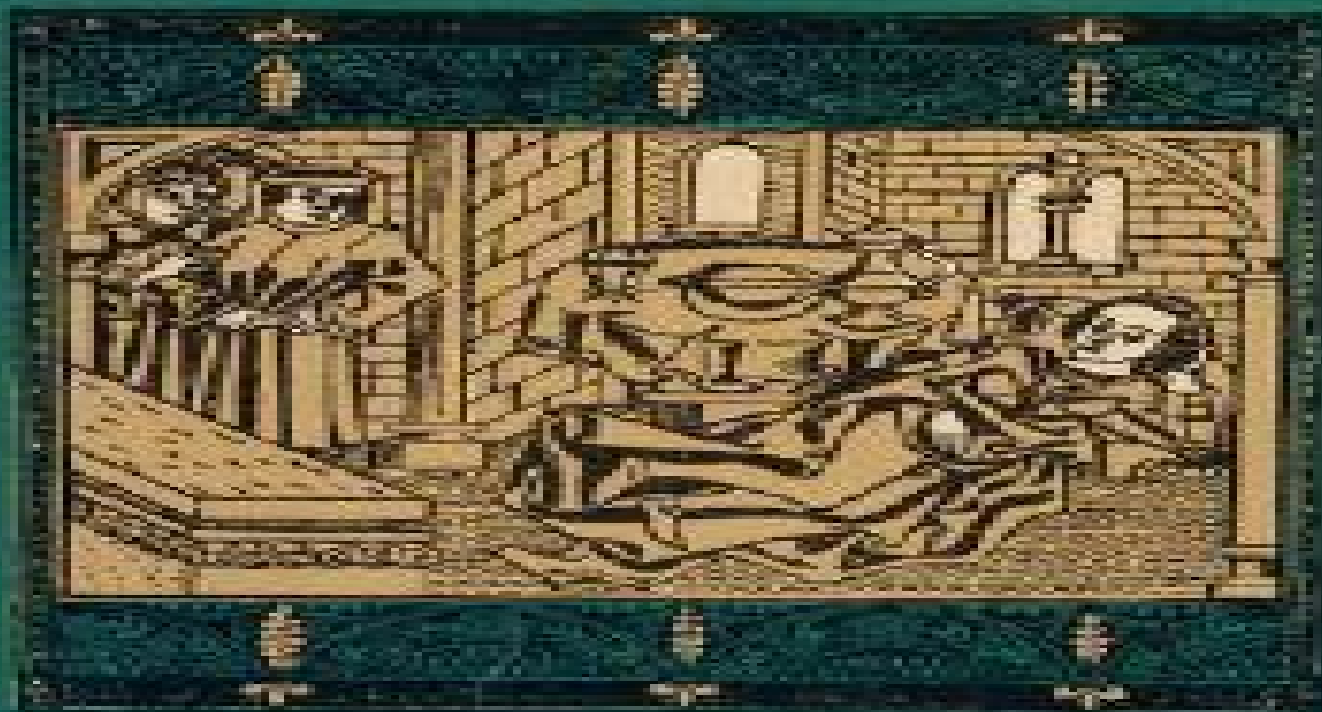


# SECRET SHARERS IN ITALIAN COMEDY

FROM MACHIAVELLI TO GOLDONI



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# Secret Sharers In Italian Comedy From Machiavelli To Goldoni

**Peter Jordan**



## **Secret Sharers In Italian Comedy From Machiavelli To Goldoni:**

*Secret Sharers in Italian Comedy* Jackson I. Cope, 1996 Modern vernacular comedy took shape in early sixteenth century Italy with the many plays adapted from and modeled on Plautine New Comedy As Jackson I Cope demonstrates in this study some Italian dramatists reacted to the widespread success of this genre with a counterparadigm a comedy that exploits secrecy as form In both historically and critically engaging fashion Cope identifies and examines this major development in Italian theater Though outwardly similar to New Comedy with its characteristically harmonious closure this essentially anti Plautine form employs a secret known by the audience but unequally shared among the players to introduce a radical discrepancy between simultaneous stories unfolding in a single action doubly understood The result is a plot that is misleading at the surface contingent and unfinished at its end The audience in a position of enforced collusion with regard to the secret becomes a formal ingredient in the production The play more cynical than carnivalesque opens onto vistas of disruption and deception rather than closing on a note of renewed social harmony Cope s close and original readings of both classic and lesser known plays by Machiavelli Ruzante Cecchi Grazzini Fagiuoli Maggi and others follow this peculiarly Italian anti Plautine paradigm through variations across three centuries to its masterful and complex culmination in Carlo Goldoni s villeggiatura trilogy Establishing a new comedic canon that demands a revision of Italian dramatic history and the history of European dramatic theory *Secret Sharers in Italian Comedy* makes an important contribution to Italian studies and will also attract readers among theater scholars in English comparative literature and drama     Posterity Rocco

Rubini, 2022-01-18 Reading a range of Italian works Rubini considers the active transmittal of traditions through generations of writers and thinkers Rocco Rubini studies the motives and literary forms in the making of a tradition not understood narrowly as the conservative stubborn preservation of received conventions values and institutions but instead as the deliberate effort on the part of writers to transmit a reformulated past across generations Leveraging Italian thinkers from Petrarch to Gramsci with stops at prominent humanists in between including Giambattista Vico Carlo Goldoni Francesco De Sanctis and Benedetto Croce Rubini gives us an innovative lens through which to view an Italian intellectual tradition that is at once premodern and modern a legacy that does not depend on a date or a single masterpiece but instead requires the reader to parse an expanse of writings to uncover deeper transhistorical continuities that span six hundred years Whether reading work from the fourteenth century or from the 1930s Rubini elucidates the interplay of creation and the reception underlying the enactment of tradition the practice of retrieving and conserving and the revivification of shared themes and intentions that connect thinkers across time Building on his award winning book *The Other Renaissance* this will prove a valuable contribution for intellectual historians literary scholars and those invested in the continuing humanist legacy

*Giorgio Strehler Directs Carlo Goldoni* Scott Malia, 2013-12-11 Giorgio Strehler Directs Carlo Goldoni uses Giorgio Strehler s Goldoni productions and *Arlecchino servitore di due padroni* in particular as a means to defining his directorial

aesthetic The book provides a framework for examining the director's career that is expansive rather than restrictive using Goldoni and *Arlecchino servitore di due padroni* as a through line for Strehler's fifty year career at the Piccolo Teatro di Milano This research defines Strehler's multifaceted style and brings to light interrelationships among his various works creating a base from which a variety of subsequent critical inquiries can be made It also establishes Strehler's identity within the larger scope of the Italian theatre as a whole Finally it creates the critical challenge of finding more expansive notions of directorial style and concept that unite diverse ideologies without delimiting our understanding of the director Crucial to understanding Strehler's work with *Arlecchino servitore di due padroni* is his consistent reinterpretation of the play which received no less than five distinct productions during Strehler's lengthy career His repeated reworking of existing productions provides a baseline for examining what elements were maintained and what elements changed or evolved The four key influences that defined Strehler's aesthetic in his work with *Arlecchino* were commedia dell'Arte Bertolt Brecht refractive theatricality and Jacques Copeau Through these productions Strehler created a dialogue with his audience and helped change the reputation of Carlo Goldoni both in his own country and abroad

**The Cambridge Companion to Machiavelli** John M. Najemy, 2010-06-24 A vivid portrait of this extraordinary thinker assessing his place in Western thought since the Renaissance

**Renaissance? Perceptions of Continuity and Discontinuity in Europe, c.1300- c.1550**, 2010-09-24 At least since the publication of Burckhardt's seminal study the Renaissance has commonly been understood in terms of discontinuities Seen as a radical departure from the intellectual and cultural norms of the Middle Ages it has often been associated with the revival of classical Antiquity and the transformation of the arts and has been viewed primarily as an Italian phenomenon In keeping with recent revisionist trends however the essays in this volume explore moments of profound intellectual artistic and geographical continuity which challenge preconceptions of the Renaissance Examining themes such as Shakespearian tragedy Michelangelo's mythologies Johannes Tinctoris view of music the advent of printing Burgundian book collections and Bohemian *renovatio* this volume casts a revealing new light on the Renaissance Contributors include Klara Benešová Robert Black Stephen Bowd Matteo Burioni Ingrid Ciuliov Johannes Grave Luke Houghton Robin Kirkpatrick Alexander Lee Diotima Liantini Andrew Pettegree Rhys W Roark Maria Ruvoldt Jeffrey Chipps Smith Robin Sowerby George Steiris Rob C Wegman and Hanno Wijsman

*Rape of Lucretia and the Founding of Republics* Melissa M. Matthes, 2010-11-01 Matthes U of Maryland stages a conversation between feminism and republicanism to analyze the linkage between founding stories of republics sexual violence and gender hierarchy While pointing out the differences in the retellings of Lucretia's rape by Livy Machiavelli and Rousseau she argues that their commonality is in appropriating the classical tale to support the view that the alternative to violence is citizenship and politics infused with common good notions of agency action and community Annotation copyrighted by Book News Inc Portland OR

**The Venetian Origins of the Commedia dell'Arte** Peter Jordan, 2013-12-13 The Venetian Origins of the Commedia dell'Arte is a striking new enquiry into

the late Renaissance stirrings of professional secular comedy in Venice and their connection to the development of what came to be known as the *Commedia dell'Arte*. The book contends that through a symbiotic collaboration between patrician amateurs and plebeian professionals innovative forms of comedy developed in the Venice region fusing high and low culture in a provocative mix that had a truly mass appeal. Rich with anecdotes, diary entries and literary often ribald comic passages Peter Jordan's central argument has important implications for the study of Venetian art, popular theatre and European cultural history.

**Thicker Than Water** Lauren Weindling, 2023-04-17 The proverb goes that blood is thicker than water. But do common bloodlines in fact demand special duties or prescribe affections? Does this maxim presume that we can or should only love others biologically similar to ourselves? Are we nobler if we do or somehow defective if we don't? *Thicker than Water* examines the roots of this belief by studying the omnipresent discourse of bloodlines and kindred relations in the literature of early modern Europe, specifically its role in the creation and maintenance of oppressive social structures. Lauren Weindling examines how drama from England, France and Italy tests these assumptions about blood and love, exposing their underlying political function. Among the key texts that Weindling studies are Shakespeare's *Romeo and Juliet*, *Othello* and *The Merchant of Venice*; Pierre Corneille's *Le Cid*; Giambattista della Porta's *La Sorella* and its English analog Thomas Middleton's *No Wit Help Like a Woman*; John Ford's *'Tis Pity She's a Whore* and Machiavelli's *La Mandragola*. Each of these plays in some way offers an extreme limit case for these beliefs in plots of love, courtship and marriage, e.g. blood feuds or incest. They also illustrate that blood functions not as a biological basis for affinities but discursively. Moreover, they feature the voices of marginalized groups, unprivileged by this ideology, which present significant counterpoints to this bloody worldview. Those outsiders reveal that finding alternative vocabularies to the bloody discourse of elite groups is both extremely difficult and often ineffectual, further evidenced by their persistence today. Much critical work on blood has examined this discourse as it manifests onstage as evidence of guilt, the product of violence or in bleeding figures. This book instead examines the work that blood does unseen in its connection to discourses of love and kinship, arbitrating social and emotional connections between persons and thus underwriting our deepest forms of social organization.

**Befriending the Commedia dell'Arte of Flaminio Scala** Natalie Crohn Schmitt, 2014-01-01 Schmitt demonstrates that the *commedia dell'arte* relied as much on craftsmanship as on improvisation and that Scala's scenarios are a treasure trove of social commentary on early modern daily life in Italy.

*The Routledge Research Companion to Shakespeare and Classical Literature* Sean Keilen, Nick Moschovakis, 2017-03-31 In this wide-ranging and ambitiously conceived *Research Companion*, contributors explore Shakespeare's relationship to the classic in two broad senses. The essays analyze Shakespeare's specific debts to classical works and weigh his classicism's likeness and unlikeness to that of others in his time; they also evaluate the effects of that classical influence to assess the extent to which it is connected with whatever qualities still make Shakespeare himself a classic, arguably the classic of modern world literature and drama. The first sense of the classic, which the volume addresses, is

the classical culture of Latin and Greek reading translation and imitation Education in the canon of pagan classics bound Shakespeare together with other writers in what was the dominant tradition of English and European poetry and drama up through the nineteenth and even well into the twentieth century Second and no less central is the idea of classics as such that of books whose perceived value exceeding that of most in their era justifies their protection against historical and cultural change The volume s organizing insight is that as Shakespeare was made a classic in this second antiquarian sense his work s reception has more and more come to resemble that of classics in the first sense of ancient texts subject to labored critical study by masses of professional interpreters who are needed to mediate their meaning simply because of the texts growing remoteness from ordinary life language and consciousness The volume presents overviews and argumentative essays about the presence of Latin and Greek literature in Shakespeare s writing They coexist in the volume with thought pieces on the uses of the classical as a historical and pedagogical category and with practical essays on the place of ancient classics in today s Shakespearean classrooms

**Self-Translation** Anthony Cordingley, 2013-01-17 Self Translation Brokering originality in hybrid culture provides critical historical and interdisciplinary analyses of self translators and their works It investigates the challenges which the bilingual oeuvre and the experience of the self translator pose to conventional definitions of translation and the problematic dichotomies of original and translation author and translator Canonical self translators such Samuel Beckett Vladimir Nabokov and Rabindranath Tagore are here discussed in the context of previously overlooked self translators from Japan to South Africa from the Basque Country to Scotland This book seeks therefore to offer a portrait of the diverse artistic and political objectives and priorities of self translators by investigating different cosmopolitan post colonial and indigenous practices Numerous contributions to this volume extend the scope of self translation to include the composition of a work out of a multilingual consciousness or society They demonstrate how production within hybrid contexts requires the negotiation of different languages within the self generating powerful experiences from crisis to liberation and texts that offer key insights into our increasingly globalized culture

*Visual Cultures of Secrecy in Early Modern Europe* Timothy McCall, Sean Roberts, 2013-04-01 Secrets in all their variety permeated early modern Europe from the whispers of ambassadors at court to the emphatically publicized books of home remedies that flew from presses and booksellers shops This interdisciplinary volume draws on approaches from art history and cultural studies to investigate the manifestations of secrecy in printed books and drawings staircases and narrative paintings ecclesiastical furnishings and engravers tools Topics include how patrons of art and architecture deployed secrets to construct meanings and distinguish audiences and how artists and patrons manipulated the content and display of the subject matter of artworks to create an aura of exclusive access and privilege Essays examine the ways in which popes and princes skillfully deployed secrets in works of art to maximize social control and how artists printers and folk healers promoted their wares through the impression of valuable mysterious knowledge The authors contributing to the volume

represent both established authorities in their field as well as emerging voices This volume will have wide appeal for historians art historians and literary scholars introducing readers to a fascinating and often unexplored component of early modern culture

**Aretino's Satyr** Raymond B. Waddington, 2004-01-01 Pietro Aretino's literary influence was felt throughout most of Europe during the sixteenth century yet English language 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 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

*Pietro Aretino: Subverting the System in Renaissance Italy* Raymond B. Waddington, 2024-10-28 The essays gathered together in this volume follow the career of the sixteenth century courtier poet Pietro Aretino Part One introduces the author during the 1520s in Rome with his remarkable first comedy *La Cortigiana* With Aretino's move to Venice 1527 he found a congenial life long home in which he could flourish Yet the transition from courtier poet to *poligrafo* vernacular writer for the popular press was slow and difficult before he adopted a new career model derived from Erasmus even then he contemplated abandoning Italy for the Ottoman Empire Part Two examines his work as a satirist in the mid thirties with the *Ragionamenti* the dialogues that branded him a pornographer when the satiric targets lost their immediacy He augmented the satiric writings by creating the visual persona of a satirist in various media woodcut author portraits in books engravings and particularly portrait medals The complementary verbal visual relationship is the subject of this pairing Aretino's religious writings have not been taken seriously until quite recently The two essays presented here trace Aretino's associations with Erasmians spirituali heretics and apostates arguing that his own convictions were sincere suggesting that he became a Nicodemite during the gathering Counter Reformation repression of the 1540s The concluding essays consider two examples of Aretino's continuing influence in different media visual arts and literature on the brilliant eccentric artist Giuseppe Arcimboldo and on a great English comedy Ben Jonson's *Volpone*

*Rhetoric and Contingency* DS Mayfield, 2020-10-26 Human life is susceptible of changing suddenly of shifting inadvertently of appearing differently of varying unpredictably of being altered deliberately of advancing fortuitously of commencing or ending accidentally of a certain malleability In theory any human being is potentially

capacitated to conceive of and convey the chance view or fact that matters may be otherwise or not at all with respect to other lifeforms this might be said animal's distinctive characteristic This state of play is both an everyday phenomenon and an indispensable prerequisite for exceptional innovations in culture and science contingency is the condition of possibility for any of the arts be they dominantly concerned with thinking crafting or enacting While their scope and method may differ the fact of reckoning with and taking advantage of contingency renders rhetoricians and philosophers associates after all In this regard Aristotle and Blumenberg will be exemplary hence provide the framework Between these diachronic bridgeheads close readings applying the nexus of rhetoric and contingency to a selection of Early Modern texts and authors are intercalated among them La Celestina Machiavelli Shakespeare Wilde Fontane      **Why Machiavelli Matters** John Bernard, 2009 Besides offering a detailed sketch of Machiavelli as a chancellor in the Italian Soderini Republic 1498-1512 this book examines the man's political philosophy particularly his complex view of republics and principalities in The Prince the Discourses and the Florentine Histories It also establishes the importance of Machiavelli's writing as it evolved during his exile The book concludes with the potential uses of Machiavellism in 21st century mass democracies as well as presenting ways in which his legacy lives on in our own activities as citizens in a democracy BOOK JACKET      **Italo Calvino, lightness and multiplicity**, 1998      **Seventeenth-century Italian Poets and Dramatists** Albert N. Mancini, Glenn Palen Pierce, 2008 Essays on poets and dramatists of the sixteenth to the seventeenth century period of Italian literature and art Examines the challenge that the Baroque movement posed to the neo-Aristotelian aesthetics of the Renaissance and to the notions of decorum and morality in art      **Gender and the Comic in the Works of Alessandro Piccolomini** Lizbeth Langston, 1998      **American Book Publishing Record**, 1996-05



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