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FIVE ITALIAN RENAISSANCE COMEDIES



Five Comedies From The Italian Renaissance

J.R. Mulryne, Margaret Shrewring



Five Comedies From The Italian Renaissance:

Five Comedies from the Italian Renaissance Laura Giannetti, Guido Ruggiero, 2003-07-03 Humor sex and satirized or upturned gender roles and social stereotypes characterize the Latin comedies updated and translated into Italian that became popular in Italy at the turn of the 16th century The translations are by and for scholars of literature and history rather than for production or performance There are explanatory notes but no bibliography or index Annotation c 2003 Book News Inc Portland OR booknews com

Five Italian Renaissance Comedies Machiavelli Penman, Ludovico Ariosto, Aretino, **Lelia's Kiss** Laura Giannetti, 2009-01-01 In *Lelia's Kiss* Laura Giannetti offers a new perspective on the way gender and marriage were portrayed imagined and critiqued on stage during the Italian Renaissance Going beyond the traditional canon Giannetti focuses her study on the social and cultural scripts found in a wide array of comedies of the period to reveal the relativity of sex and gender roles and their cultural construction in Renaissance society Giannetti argues that the comedic dialogue and cross dressing characters so prevalent in Italian Renaissance comedies played with the presuppositions of the day and engaged with contemporary social norms expectations and desires Cross dressing female characters reveal the relativity of sex and gender roles and also present a vision of female empowerment At the same time cross dressing male characters suggest a unique perception of the male life cycle that was more uncertain and contested than often assumed and show more broadly how masculinity was also socially and culturally constructed In discussing marriage sexuality and gender roles the comedies deploy a social scripting that not only reflects and comments on the everyday life of the time but also interacts with it with playful humor and revealing insight

Five Italian Renaissance Comedies Bruce Penman, 1978

Renaissance Comedy Donald Beecher, 2008-01-01 A rich and multi faceted aspect of the Italian Renaissance the comedy has been largely overlooked as a cultural force during the period In *Renaissance Comedy* editor Donald Beecher corrects this oversight with a collection of eleven comedies representative of the principal styles of writing that define the genre Proceeding from early erudite imitations of Plautus and Terence to satires sentimental plays of the middle years and later more experimental works the development of Italian Renaissance comedy is here dissected in a fascinating and vivid light This first of two volumes boasts five of the best known plays of the period each with its own historical and critical introduction Also included is a general introduction by the editor which discusses the features of Italian Renaissance comedy as well as examines the stage histories of the plays and what little is known in many cases of the circumstances surrounding their original performances The introduction raises questions concerning the nature of audiences the festival occasions during which the plays were performed and the academies which sponsored many of their creations As a much needed reappraisal of these comedic plays *Renaissance Comedy* is an invaluable look at the performance history of the Renaissance and Italian culture in general

The Poetics of Imitation in the Italian Theatre of the Renaissance Salvatore Di Maria, 2013-10-28 The theatre of the Italian Renaissance was directly inspired by the classical stage of Greece

and Rome and many have argued that the former imitated the latter without developing a new theatre tradition. In this book Salvatore DiMaria investigates aspects of innovation that made Italian Renaissance stage a modern original theatre in its own right. He provides important evidence for creative imitation at work by comparing sources and imitations including Machiavelli's *Mandragola* and Clizia Cecchi's *Assiuolo Groto* of Emilia and Dolce's *Marianna* and highlighting source elements that these playwrights chose to adopt, modify or omit entirely. DiMaria delves into how playwrights not only brought inventive new dramaturgical methods to the genre but also incorporated significant aspects of the morals and aesthetic preferences familiar to contemporary spectators into their works. By proposing the theatre of the Italian Renaissance as a poetic window into the living realities of sixteenth-century Italy, he provides a fresh approach to reading the works of this period.

Redreaming the Renaissance Mary Lindemann, Deanna Shemek, 2024-05-17 *Redreaming the Renaissance* seeks to remedy the dearth of conversations between scholars of history and literary studies by building on the pathbreaking work of Guido Ruggiero to explore the cross-fertilization between these two disciplines using the textual world of the Italian Renaissance as proving ground. In this volume, these disciplines blur as they did for early moderns who did not always distinguish between the historical and literary significance of the texts they read and produced. Literature here is broadly conceived to include not only belles lettres but also other forms of artful writing that flourished in the period, including philosophical writings on dreams and prophecy, life writing, religious debates, menu descriptions and other food writing, diaries, news reports, ballads and protest songs, and scientific discussions. The twelve essays in this collection examine the role that the volume's dedicatee has played in bringing the disciplines of history and literary studies into provocative conversation as well as the methodology needed to sustain and enrich this conversation.

The Routledge Research Companion to Anglo-Italian Renaissance Literature and Culture Michele Marrapodi, 2019-03-05 The aim of this Companion volume is to provide scholars and advanced graduate students with a comprehensive and authoritative state-of-the-art review of current research work on Anglo-Italian Renaissance studies. Written by a team of international scholars and experts in the field, the chapters are grouped into two large areas of influence and intertextuality corresponding to the dual way in which early modern England looked upon the Italian world from the English perspective. Part 1: Italian literature and culture and Part 2: Appropriations and ideologies. In the first part, prominent Italian authors, artists and thinkers are examined as a direct source of inspiration, imitation and divergence. The variegated English response to the cultural, ideological and political implications of pervasive Italian intertextuality in interrelated aspects of artistic and generic production is dealt with in the second part. Constructed on the basis of a largely interdisciplinary approach, the volume offers an in-depth and wide-ranging treatment of the multifaceted ways in which Italy's material world and its iconologies are represented, appropriated and exploited in the literary and cultural domain of early modern England. For this reason, contributors were asked to write essays that not only reflect current thinking but also point to directions for future research and scholarship while a purposefully conceived

bibliography of primary and secondary sources and a detailed index round off the volume **The Italian Novella and Shakespeare's Comic Heroines** Melissa Emerson Walter, 2019-08-21 This is the first book to provide a full treatment of Shakespeare's literary and theatrical engagement with the Italian novella and female agency "Cuckoldry, Impotence and Adultery in Europe (15th-17th century)" Sara F. Matthews-Grieco, 2017-07-05 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 *Theatre of the English and Italian Renaissance* J.R. Mulryne, Margaret Shrewring, 1991-11-25 Theatre of the English and Italian Renaissance studies interrelationships between English and Italian Theatre of the Renaissance period including texts performance and performance spaces and cultural parallels and contrasts Connections are traced between Italian writers including Aretino Castiglione and Lorenzo Valla and such English playwrights as Shakespeare Lyly and Ben Jonson The impact of Italian popular tradition on Shakespeare's comedies is analysed together with Jonson's theatrical recreation of Venice and Italian sources for the court masques of Jonson Daniel and Campion **Machiavelli** Christopher S. Celenza, 2015-02-24 Explores why The Prince continues to enthrall readers and can help enrich the way we understand the statesman A compelling portrait Kirkus Reviews The man whose name is shorthand for all that is ugly in politics was more nuanced than his reputation suggests Christopher Celenza's portrait of Machiavelli removes the varnish to reveal not just the hardnosed philosopher but the skilled diplomat learned commentator on ancient history comic playwright tireless letter writer and thwarted lover Machiavellian The very word calls up images of plots daggers and devious minds Christopher Celenza separates the man from the melodrama Sydney Morning Herald Both readable and trustworthy Steve Donoghue Open Letters Monthly Demonstrates how Machiavelli's thoughts on conflict and leadership are relevant to today's political world Choice By setting the author of The Prince in his historical context Christopher Celenza captures the brilliance risk taking danger and sheer exuberant delight of the Italian Renaissance Celenza enables us to seize upon what continues to be relevant in Machiavelli's work to our own time and place Stephen Greenblatt Pulitzer Prize winning author of The Swerve How the World Became Modern Celenza's Machiavelli is a man passionately engaged in history a scholar of the past whose

interests run from the remote annals of ancient Rome to the tormented chronicles of early modern Italy and an unflinchingly committed participant in the events of his own time The result is a singularly humane portrait of a wise man making his way through what was often a cruel chaotic world Ingrid Rowland University of Notre Dame

Ottomiller's Index to Plays in Collections Denise L. Montgomery, 2011-08-11 The standard location tool for full length plays published in collections and anthologies in England and the United States since the beginning of the 20th century Ottomiller's Index to Plays in Collections has undergone seven previous editions the latest in 1988 covering 1900 through 1985 In this new edition Denise Montgomery has expanded the volume to include collections published in the entire English speaking world through 2000 and beyond This new volume lists more than 3 500 new plays and 2 000 new authors as well as birth and or death information for hundreds of authors Representing the largest expansion between editions this updated volume is a valuable resource for libraries worldwide

The Rise of the Diva on the Sixteenth-Century Commedia dell'Arte Stage Rosalind Kerr, 2015-01-01 The Rise of the Diva on the Sixteenth Century Commedia dell Arte Stage examines the emergence of the professional actress from the 1560s onwards in Italy Tracing the historical progress of actresses from their earliest appearances as sideshow attractions to revered divas Rosalind Kerr explores the ways in which actresses commodified their sexual and cultural appeal Newly translated archival material iconographic evidence literary texts and theatrical scripts provide a rich repertoire through which Kerr demonstrates how actresses skillfully improvised roles such as the maidservant the prima donna and the transvestite heroine Following the careers of early stars such as Flaminia of Rome Vincenza Armani Vittoria Piissimi and Isabella Andreini Kerr shows how their fame arose from the combination of dazzling technical mastery and eloquent powers of persuasion Seamlessly integrating the Italian and English scholarly literature on the subject The Rise of the Diva is an insightful analysis of one of the modern world's first celebrity cultures

Italian Literature before 1900 in English Translation Robin Healey, 2011-12-15 Italian Literature before 1900 in English Translation provides the most complete record possible of texts from the early periods that have been translated into English and published between 1929 and 2008 It lists works from all genres and subjects and includes translations wherever they have appeared across the globe In this annotated bibliography Robin Healey covers over 5 200 distinct editions of pre 1900 Italian writings Most entries are accompanied by useful notes providing information on authors works translators and how the translations were received Among the works by over 1 500 authors represented in this volume are hundreds of editions by Italy's most translated authors Dante Alighieri Machiavelli and Boccaccio and other hundreds which represent the author's only English translation A significant number of entries describe works originally published in Latin Together with Healey's Twentieth Century Italian Literature in English Translation this volume makes comprehensive information on translations accessible for schools libraries and those interested in comparative literature

Transnational Exchange in Early Modern Theater Eric Nicholson, 2016-09-17 Emphasizing a performative and stage centered approach this book considers early modern European

theater as an international phenomenon Early modern theater was remarkable both in the ways that it represented material and symbolic exchanges across political linguistic and cultural borders both national and regional but also in the ways that it enacted them Contributors study various modalities of exchange including the material and causal influence of one theater upon another as in the case of actors traveling beyond their own regional boundaries generalized and systemic influence such as the diffused effect of Italian comedy on English drama the transmission of theoretical and ethical ideas about the theater by humanist vehicles the implicit dialogue and exchange generated by actors playing foreign roles and polyglot linguistic resonances that evoke circum Mediterranean cultural geographies In analyzing theater as a medium of dialogic communication the volume emphasizes cultural relationships of exchange and reciprocity more than unilateral encounters of hegemony and domination

The Gastronomical Arts in Spain Frederick A. de Armas, James Mandrell, 2022-03-01 The Gastronomical Arts in Spain includes essays that span from the medieval to the contemporary world providing a taste of the many ways in which the art of gastronomy developed in Spain over time This collection encompasses a series of cultural objects and a number of interests ranging from medicine to science from meals to banquets and from specific recipes to cookbooks The contributors consider Spanish cuisine as presented in a variety of texts including literature medical and dietary prescriptions historical documents cookbooks and periodicals They draw on literary texts in their socio historical context in order to explore concerns related to the production and consumption of food for reasons of hunger sustenance health and even gluttony Structured into three distinct courses that focus on the history of foodstuffs food etiquette and culinary fashion The Gastronomical Arts in Spain brings together the many sights and sounds of the Spanish kitchen throughout the centuries

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's 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 *Motherhood and Patriarchal*

Masculinities in Sixteenth-Century Italian Comedy Yael Manes, 2016-04-15 Exploring individual and collective formation of gender identities this book contributes to current scholarly discourses by examining plays in the genre of erudite comedy *commedia erudita* which was extremely popular among sixteenth century Italians from the elite classes Author Yael Manes investigates five erudite comedies Ludovico Ariosto's *I suppositi* 1509 Niccol Machiavelli's *La Mandragola* 1518 and *Clizia* 1525 Antonio Landi's *Il commodo* 1539 and Giovan Maria Cecchi's *La stinca* 1546 to consider how erudite comedies functioned as ideological battlefields where the gender system of patriarchy was examined negotiated and critiqued These plays reflect the patriarchal order of their elite social milieu but they also offer a unique critical vantage point on the paradoxical formation of patriarchal masculinity On the one hand patriarchal ideology rejects the mother and forbids her as an object of desire on the other hand patriarchal male identity revolves around representations of motherhood Ultimately the comedies reflect the desire of the Italian Renaissance male elite for women who will provide children to their husbands but not actively assume the role of a mother In sum Manes reveals a wide cultural understanding that motherhood as an activity that women undertake not simply a relational position they occupy challenges patriarchy because it bestows women with agency power and authority Manes here recovers the complexity of Renaissance Italian discourse on gender and identity formation by approaching erudite comedies not only as mirrors of their audiences but also as vehicles for contemporary audiences ideological psychological and emotional expressions **Shakespeare and Commedia dell'Arte** Artemis

Preeshl, 2017-07-14 *Shakespeare and Commedia dell'Arte* examines the ongoing influence of *commedia dell'arte* on Shakespeare's plays Exploring the influence of *commedia dell'arte* improvisation sight gags and wordplay on the development of Shakespeare's plays Artemis Preeshl blends historical research with extensive practical experience to demonstrate how these techniques might be applied when producing some of Shakespeare's best known works today Each chapter focuses on a specific play from *A Midsummer Night's Dream* to *The Winter's Tale* drawing out elements of *commedia dell'arte* style in the playscripts and in contemporary performance Including contemporary directors notes and interviews with actors and audience members alongside Elizabethan reviews criticism and commentary *Shakespeare and Commedia dell'Arte* presents an invaluable resource for scholars and students of Renaissance theatre

Reviewing **Five Comedies From The Italian Renaissance**: Unlocking the Spellbinding Force of Linguistics

In a fast-paced world fueled by information and interconnectivity, the spellbinding force of linguistics has acquired newfound prominence. Its capacity to evoke emotions, stimulate contemplation, and stimulate metamorphosis is truly astonishing. Within the pages of "**Five Comedies From The Italian Renaissance**," an enthralling opus penned by a very acclaimed wordsmith, readers attempt an immersive expedition to unravel the intricate significance of language and its indelible imprint on our lives. Throughout this assessment, we shall delve to the book is central motifs, appraise its distinctive narrative style, and gauge its overarching influence on the minds of its readers.

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Five Comedies From The Italian Renaissance Introduction

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