

## Five Comedies From The Italian Renaissance

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 imitatio n at work by comparing sources and imitations – including Machiavelli’s Mandragola and Clizia, Cecchi’s Assiulo, Grotto’s 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 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.

Examines in a different light the innovative and influential scripted comedies of the Italian Renaissance.

As the long sixteenth century came to a close, new positive ideas of gusto/taste opened a rich counter vision of food and taste where material practice, sensory perceptions and imagination contended with traditional social values, morality, and dietic/medical discourse. Exploring the complex and evocative ways the early modern Italian culture of food was imagined, Food Culture and the Literary Imagination in Early Modern Italy reveals that while a moral and disciplinary vision tried to control the discourse on food and eating in medical and dietic treatises of the sixteenth century and prescriptive literature, a wide range of literary works contributed to a revolution in eating and taste. In the process long held visions of food and hierarchy, medicine, sexuality and gender, religion and morality, pleasure and the senses, were questioned, tested and overturned, and eating and its pleasures would never be the same.

In recent decades, scholars have vigorously revised Jack Burkhardt’s notion that the free, untrammelled, and essentially modern Western individual emerged in Renaissance Italy. Douglas Biow does not deny the strong cultural and historical constraints that placed limits on identity formation in the early modern period. Still, as he contends in this witty, reflective, a category of the individual was important and highly complex for a variety of men in this particular time and place, for both those who belonged to the elite and those who aspired to be part of it. Biow explores the individual in light of early modern Italy’s new patronage systems, educational programs, and work opportunities in the context of an increased investment in changing status of artisans and artists, and shifting attitudes about the ideology of work, fashion, and etiquette. He turns his attention to figures familiar (Benvenuto Cellini, Baldassare Castiglione, Niccolò Machiavelli, Jacopo Tintoretto, Giorgio Vasari) and somewhat less so (the surgeon-physician Leonardo Fioravanti, the metallurgist Vannoccio Biringuccio). One could demonstrate, by possessing an indefinable nescio quid, by acquiring, theorizing, and putting into practice a distinct body of professional knowledge, or by displaying the exclusively male adornment of impressively designed facial hair. Focusing on these and other matters, he reveals how we significantly impoverish our understanding of the past if we dismiss the not-narratives of the Italian and the broader European Renaissance.

The Comic Scenarios
Italy in the Drama of Europe
Shakespeare and the Mediterranean 1: Romeo and Juliet
Five Italian Renaissance Comedies

Shakespeare and the Comedy of Enchantment
Motherhood and Patriarchal Masculinities in Sixteenth-Century Italian Comedy

This collection of original essays honors the groundbreaking scholarship of Jean E. Howard by exploring cultural and economic constructions of affect in the early modern theater. While historicist and materialist inquiry has dominated early modern theater studies in recent years, the historically specific dimensions of affect and emotion remain underexplored. This volume brings together these lines of inquiry for the first time, exploring the critical turn to affect in literary studies from a historicist perspective to demonstrate how the early modern theater showcased the productive interconnections between historical contingencies and affective attachments. Considering well-known plays such as Shakespeare’s Antony and Cleopatra and Thomas Dekker’s The Shoemaker’s Holiday together with understudied texts such as court entertainments, and examining topics ranging from dramatic celebrity to women’s political agency to the parental emotion of grief, this volume provides a fresh and at times provocative assessment of the "historical affects"—financial, emotional, and socio-political—that transformed Renaissance theater. Instead of treating history and affect as mutually exclusive theoretical or philosophical contexts, the essays in this volume ask readers to consider how drama emplaces the most personal, unspeakable passions in matrices defined in part by financial exchange, by erotic desire, by gender, by the material body, and by theatricality itself. As it encourages this conversation to take place, the collection provides scholars and students alike with a series of new perspectives, not only on the plays, emotions, and histories discussed in its pages, but also on broader shifts and pressures animating literary studies today.

Taking as axiomatic the concept that artistic output does not simply reflect culture but also shapes it, the essays in this interdisciplinary collection take a holistic approach to the cultural fashioning of sexualities, drawing on visual art, theatre, music, and literature, in sacred and secular contexts. Although there is diversity in disciplinary approach, the interpretations and readings offered in each essay have a historical basis. Approaching the topic from the point of view of both visual and auditory media, this volume paints a comprehensive picture of artists’ challenges to erotic boundaries, and contributes to new historicizing thinking on sexualities. Collectively, the essays demonstrate the role played by artistic production-visual arts, literature, theatre and music-in fashioning, policing, and challenging early modern sexual boundaries, and thus help to identify the ways in which the arts contributed to both the disciplining and the exploration of a range of sexualities.

One of the first and most important Italian playwrights to move away from the commedia dell’arte tradition of improvisation, Carlo Goldoni (1707–1793) wrote more naturalistic “comedies of character” that featured the dialect and situations of everyday life in Venice. Five Comedies collects a selection of Goldoni’s finest plays, annotated and translated into English: The New House, The Coffee House, and “The Holiday Trilogy” (Off to the Country, Adventures in the Country, and Back from the Country). Editor Michael Hackett provides an introduction to Goldoni and his performance tradition for directors, actors, and designers, revealing the masterful construction of Goldoni’s plays, while an afterword by Cesare de Michelis carefully reconstructs the playwright’s life and times.

The Mediterranean of Shakespeare’s dramas is a vast geopolitical space. Historically, it spans from the Trojan war to Greek mythology and the ancient Roman empire; geographically, from Venice and Sicily to Cyprus and Turkey, from Greece to Egypt, the Middle East and North Africa. But it is also the Mediterranean of Renaissance Italian cities and Romeo and Juliet is a beautiful example of how exotic frontiers for an English gaze may be replaced by closer yet different cultural Mediterranean frames. The volume offers studies on the circulation of the story of Romeo and Juliet and its ancient archetypes in early modern Europe, from Greece to Italy, France and Spain, as well as on contemporary receptions and performances of Shakespeare’s play in Sicily, the Balkans, Israel and Jordan.

Textual Masculinity and The Exchange of Women in Renaissance Venice

Translated into English Prose : Containing a Summary in Prose of the Poems of Dante, Pulci, Boiardo, Ariosto, and Tasso, with Comments, Occasional Passages Versified, and Critical Notices of the Lives and Genius of the Authors

Five Comedies from the Italian Renaissance

Renaissance Comedy

The Poetics of Imitation in the Italian Theatre of the Renaissance

Scripts and Scenarios

*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.*

*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), Niccolò Machiavelli's La Mandragola (1518) and Clizia (1525), Antonio Landi's Il commodo (1539), and Giovan Maria Cecchi's La stiva (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.*

*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).*

*This interdisciplinary volume examines the role of sensation in the religious transformations of early modern Europe. Sensation was both central to the doctrinal disputes of the Reformation and critical in shaping new or reformed devotional practices.*

The Performance of Comedy in Renaissance Italy

Men, Their Professions, and Their Beards

Shakespeare and Commedia dell'Arte

Italian Literature Before 1900 in English Translation

The Renaissance in Italy

On the Importance of Being an Individual in Renaissance Italy

**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.**

**This volume of sparkling translations -- 'The Woman From Andros', Machiavelli's version of Terence's classic comedy; 'The Mandrake', the earliest and perhaps greatest Italian theatrical classic of all; and 'Clizia', a work inspired by Plautus' 'Casin' -- brings to life in English plays whose racy vernacular language, subtle characterisation, and innovative dramatic construction preceded Shakespeare's establishment of English-speaking theatrical comedy by more than a half century.**

**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.**

**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.**

**Machiavelli in Love**

**Historical Affects and the Early Modern Theater**

**A Study in Popular Entertainment**

**With a Preface, Exhibiting the Changes of the Tuscan Language, from the Barbarous Ages to the Present Time**

**Prosperity**

**Befriending the Commedia dell'Arte of Flaminio Scala**

Renaissance Drama, an annual interdisciplinary publication, is devoted to drama and performance as a central feature of Renaissance culture. The essays in each volume explore traditional canons of drama, the significance of performance (broadly construed) to early modern culture, and the impact of new forms of interpretation on the study of Renaissance plays, theater, and performance. This special issue of Renaissance Drama on "Italy in the Drama of Europe" primarily builds on the groundwork laid by Louise George Clubb, who showed that Italian drama was made in such a way as to facilitate its absorption and transformation into other traditions, even when it was not explicitly cited or referenced. "Italy in the Drama of Europe" takes up the reverberations of early modern Italian drama in the theaters of Spain, England, and France and in writings in Italian, English, Spanish, French, Hebrew, Latin, and German. Its scope is an example of the continuing force of and interest in one of the most rewarding, wide-ranging, and productive early modern aesthetic modes, and a tribute to the scholarship of Louise George Clubb, who, among others, recalled our attention to it.

Five Comedies from the Italian RenaissanceJHU Press

An interdisciplinary exploration of one of the most prolific and controversial figures of early modern Europe. This volume is comprised of seven sections, each devoted to a specific aspect Aretino's life and works.

Textual Masculinity and the Exchange of Women in Renaissance Venice is a provocative analysis of the pornographic poetry written in patrician poet Domenico Venier's social circle. While Venier and his salon were renowned for elegant love sonnets featuring unattainable female beloveds, among themselves they wrote and circulated poems in Venetian dialect in which women were prostitutes whose defiled bodies were available to all. Courtney Quaintance analyses poetry, letters, plays, and verse dialogues to show how male writers established, sustained, and publicized their relationships to one another through the exchange of fictional women. She also shows how Gaspara Stampa and Veronica Franco, two women writers with ties to the salon, appropriated and transformed tropes of female sexuality and male literary collaboration to position themselves within this homosocial literary economy. Based on archival work and Quaintance's exceptional knowledge of Venetian dialect poetry, Textual Masculinity and the Exchange of Women in Renaissance Venice is an unprecedented window into the understudied world of Venetian literature.

Imagining Gender, Sex, and Marriage in Italian Renaissance Comedy

4e partie. Oeuvre gravé de F. Hiclen Rops

Catalogue de la bibliothé que de ... E. de Salvert Bellenave

The Comedies of Machiavelli (Bilingual Edition)

Sex, Self, and Society in the Italian Renaissance

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.

This book provides the most complete and definitive study of Roman comedy. Originally published in 1952, The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905. Using a comparative, feminist approach informed by English and Italian literary and theatre studies, this book investigates connections between Shakespearean comedy and the Italian novella tradition. Shakespeare’s comedies adapted the styles of wit, character types, motifs, plots, and other narrative elements of the novella tradition for the Elizabethan and Jacobean stage, and they investigated social norms and roles through a conversation carried out in narrative and drama. Arguing that Shakespeare’s comedies register the playwright’s reading of the novella tradition within the collaborative playmaking context of the early modern theatre, this book demonstrates how the comic vision of these plays increasingly valued women’s authority and consent in the comic conclusion. The representation of female characters in novella collections is complex and paradoxical, as the stories portray women not only in the roles of witty plotters and storytellers but also through a multifaceted poetics of enclosed spaces ] including trunks, chests, cakets, graves, cups, and beds. The relatively open-ended rhetorical situation of early modern English theatre and the dialogic form and narrative material available in the novella tradition combine to help create the complex female characters in Shakespeare’s plays and a new form of English comedy.

This book offers a rich and exciting new way of thinking about the Italian Renaissance as both a historical period and a historical movement. Guido Ruggiero’s work is based on archival research and new insights of social and cultural history and literary criticism, with a special emphasis on everyday culture, gender, violence, and sexuality. The book offers a vibrant and relevant critical study of a period too long burdened by anachronistic and outdated ways of thinking about the past. Familiar, yet alien; pre-modern, but suggestively post-modern; attractive and troubling, this book returns the Italian Renaissance to center stage in our past and in our historical analysis.

The Renaissance of Taste

An Annotated Bibliography, 1929-2008

The Routledge Research Companion to Anglo-Italian Renaissance Literature and Culture

Inventing Tradition from Petrarch to Gramsci

Playing with Boundaries

The Italian Masters

**This book shows the impact of the 1428 rediscovery of Plautus’s plays on the theory and composition of comedy, and sets Plautus’s reception apart from that of the quite different dramatist Terence. The latter half takes up the Plautine traits that appear in the practice of English comic dramatists ca. 1500–1640.**

**Publisher description**

**"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 rather more generously and etymologically interpreted: 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 the most 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 entire career of writings to uncover deeper, transhistorical continuities that span 600 years. Whether reading forward to the 1930s, or backward to the 14th century, Rubini elucidates the interplay of creation and reception underlying the enactment of tradition, the practice of retrieving and conserving, and the revivification of shared themes and intentions linking these thinkers across time"--**

**A comprehensive history of abortion in Renaissance Italy. In this authoritative history, John Christopoulos provides a provocative and far-reaching account of abortion in sixteenth- and seventeenth-century Italy. Drawing on portraits of women who terminated—or were forced to terminate—pregnancies, he finds that Italians maintained a fundamental ambivalence about abortion, despite injunctions from civil and religious authorities. Italians from all levels of society sought, had, and participated in abortions. Early modern Italy was not an absolute anti-abortion culture, an exemplary Catholic society centered on the “traditional family.” Rather, Christopoulos shows, Italians held many views on abortion, and their responses to its practice varied. Bringing together medical, religious, and legal perspectives alongside a social and cultural history of sexuality, reproduction, and the family, Christopoulos offers a nuanced and convincing account of the meanings Italians ascribed to abortion and shows how prevailing ideas about the practice were spread, modified, and challenged. Christopoulos begins by introducing readers to prevailing medical ideas about abortion and women’s bodies, describing the widely available purgative medicines and surgeries that various healers and women themselves employed to terminate pregnancies. He also explores how these ideas and practices ran up against and shaped theology, medicine, and law. Catholic understanding of abortion was changing amid religious, legal, and scientific debates concerning the nature of human life, women’s bodies, and sexual politics. Christopoulos examines how ecclesiastical, secular, and medical authorities sought to regulate abortion, and how tribunals investigated and punished its procurers—or didn’t, even when they could have.**

**Lelia's Kiss**

**Nature of Roman Comedy**

**Play by Play**

**'Cuckoldry, Impotence and Adultery in Europe (15th-17th century) "**

**Five Comedies**

**The Italian Novella and Shakespeare's Comic Heroines**

*Look through the pre-bole on each page of this colorful book and watch Old Mac Donald as he goes about his chores. Can you guess what animal is to come? A delightful, engaging twist on a traditional song gives it new life for a new generation.*

*"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, [Niccolò] Machiavelli, and [Giovanni] 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."*—Pub. desc.

*Shakespeare and the Comedy of Enchantment argues that enchantment constitutes a key emotional and intellectual dimension of Shakespeare's comedies. It thus makes a new claim about the rejuvenating value of comedy for individuals and society. Shakespeare's comedies orchestrate ongoing encounters between the rational and the mysterious, between doubt and fascination, with feelings moved by elements of enchantment that also seem a little ridiculous. In such a drama, lines of causality become complex, and even satisfying endings leave certain matters incomplete and contingent—openings for scrutiny and thought. In addressing enchantment, the book takes exception to the modernist vision of a deterministic 'disenchanted' world. As Shakespeare's action advances, comic mysteries accrue—sancanny coincidences; magical sympathies; inexplicable repetitions; psychic influences; and puzzlesments about the meaning of events—all of whose numinous effects linger ambiguously after reason has apparently answered the play's questions. Separate chapters explore the devices, tropes, and motifs of enchantment: magical clowns who alter the action through stop-time interludes; structural repetitions that suggest mysteriously converging, even opaquely providential destinies; locales that oppose magical and profane forces to regulatory and quotidian values; desires, thoughts, and utterances that 'manifest' comically monstrous events; characters who return from the dead, facilitated by the desires of the living; play-endings crossed by harmony and dissonance, with moments of wonder that make possible the mysterious action of forgiveness. Wonder and wondering in Shakespeare's and other comedies, it emerges, become the conditions for new possibilities. Chapters refer extensively to early modern history, Renaissance and modern theories of comedy, treatises on magical science, and contemporaneous Italian and Tudor comedy.*

*The most important theatrical movement in sixteenth- and early seventeenth-century Europe, the commedia dell'arte has inspired playwrights, artists, and musicians including Moliere, Dario Fo, Picasso, and Stravinsky. Because of its stock characters, improvised dialogue, and extravagant theatricalism, the commedia dell'arte is often assumed to be a superficial comic style. With Befriending the Commedia dell'Arte of Flaminio Scala, Natalie Crohn Schmitt demolishes that assumption. By reconstructing the commedia dell'arte scenarios published by troupe manager Flaminio Scala (1547–1624), Schmitt demonstrates that in its Golden Age 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. In the book, Schmitt makes use of her intensive research into the social and cultural history of sixteenth-century Italy and the aesthetic principles of the period. She combines this research with her insights drawn from studying with contemporary commedia dell'arte performers and from directing a production of one of Scala's scenarios. The result is a new perspective on the commedia dell'arte that illuminates the style's full richness.*

Plautus and the English Renaissance of Comedy

Italian Poets

Abortion in Early Modern Italy

A Social and Cultural History of the Rinascimento

The Italian Library. Containing an Account of the Lives and Works of the Most Valuable Authors of Italy

Machiavelli: The Mandragola : Ariosto: Lenu : Aretino: The Stablemaster : GL'Introuiti: The Deceived : Guarini: The Faithful Shepherd

The Italian romance epic of the fifteenth and sixteenth centuries, with its multitude of characters, complex plots, and roots in medieval Carolingian epic and Arthurian chivalric romance, was a form popular with courtly and urban audiences. In the hands of writers such as Boiardo, Ariosto, and Tasso, works of remarkable sophistication that combined high seriousness and low comedy were created. Their works went on to influence Cervantes, Milton, Ronsard, Shakespeare, and Spenser. In this volume instructors will find ideas for teaching the Italian Renaissance romance epic along with its adaptations in film, theater, visual art, and music. An extensive resources section locates primary texts online and lists critical studies, anthologies, and reference works.

The Italian Masters

Renaissance Drama 36/37

Teaching the Italian Renaissance Romance Epic

Food Culture and Literary Imagination in Early Modern Italy

"Sexualities, Textualities, Art and Music in Early Modern Italy "

Religion and the Senses in Early Modern Europe