

Chapter 1 : Jackson Irving Cope - Wikipedia

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.

King of Fools - Translated by W. Le smanie della villeggiatura, Le avventure della villeggiatura, and Il ritorno dalla villeggiatura - Translated by Robert Cornthwaite. Translated by John Black, edited by William A. A Biography by H. Chatfield-Taylor Goldoni As Librettist: From Machiavelli to Goldoni by Jackson I. The Man of the World. Gozzi criticises Goldoni for having disposed with poetry and imagination in drama. For his service Goldoni receives a pension. Biography It was reserved for Carlo Goldoni to effect the dramatic revolution so frequently attempted by men whose talents were unequal to the task. Goldoni, a native of Venice, was born in , and almost lived out the century, for he died in Paris in In his memoirs, written by himself, is depicted with the utmost liveliness the born comedian, careless, light-hearted and with a happy temperament, proof against all strokes of fate, yet thoroughly respectable and honourable. Such characters were common enough in Italy, and it is somewhat remarkable that he should have been the only one of his many talented countrymen to win a European reputation as a comic writer. In tragedy other names have appeared since the death of Alfieri, but Goldoni still stands alone. This may be partly explained by the absence in comedy of a literary style which at the same time was national. Goldoni gave to his country a classical form, which, though it has since been cultivated, has never been cultivated by a master. The son of a physician, Goldoni inherited his dramatic tastes from his grandfather, and all attempts to direct his activity into other channels were of no avail. Educated as a lawyer, and holding lucrative positions as secretary and councillor, he seemed, indeed, at one time to have settled down to the practice of law, but an unexpected summons to Venice, after an absence of several years, changed his career, and thenceforth he devoted himself to writing plays and managing theatres. It was his principal aim to supersede the comedy of masks and the comedy of intrigue by representations of actual life and manners, and in this he was entirely successful, though not until after powerful opposition from Carlo Gozzi, who accused him of having deprived the Italian theatre of the charms of poetry and imagination. Gozzi had obtained a wide reputation by his fairy dramas, and this so irritated Goldoni that he removed to Paris, where, receiving a position at court, he passed the latter part of his life in composing plays and writing his memoirs in French. Notwithstanding that his works became extremely popular in Italy, he could never be induced to revisit his native land. In his last years he was afflicted with blindness, and died in extreme poverty, a pension granted by Louis XVI being withdrawn by the National Convention. Submitting it to Count Prata, director of the opera, he was told that his piece "was composed with due regard to the rules of Aristotle and Horace, but not according to those laid down for the Italian drama. Everything must be done according to a certain form which I will explain to you. He then called for a good supper, which he consumed with relish, after which he went to bed and slept tranquilly throughout the night. While holding a position as chamberlain in the household of the Venetian ambassador at Milan he made the acquaintance of a quack doctor who went by the name of Antonimo, and was the very prince of charlatans. Among other devices to attract customers the latter carried with him a company of actors, who, after assisting in selling his wares, gave a performance in his small theatre in a public square. Un Curioso Accidente, Il Vero Amico, La Bottega del Caffè, La Locandiera and many other comedies that might be named, while depicting manners of a past age, retain all their freshness in our own. Italian audiences even yet take delight in his pictures of their ancestors. His house is pointed out by gondoliers to tourists. His statue stands within sight of the Rialto. His comedies are repeatedly given by companies of celebrated actors. The first was the result of careful study and strict observance of Aristotelian rules, but possessing none of the qualities sought for by the public. Some of them were pedantic copies of the ancients; others were imitations of these copies, and still others were borrowed from the French. To suppress the last of these forms the great comedian devoted his utmost efforts, but though he succeeded partially, and for a time, the task was beyond him; for in the comedy of masks was the real dramatic life of the nation, and though, except in the hands of Gozzi, it never assumed

the form of dramatic literature, it was transplanted into several European nations in the costume of Harlequin, Columbine and Pantaloon. Goldoni is considered by the Italians as the author who carried dramatic art in Italy to its highest point of perfection, and he possessed no common powers. He had a fertility of invention which readily supplied him with new subjects for his comic muse, and such facility of composition that he infrequently produced a comedy of five acts in verse within less than as many days, a rapidity which prevented him from bestowing sufficient pains upon the correctness of his work. His dialogue was extremely animated, earnest and full of meaning; and with a very exact knowledge of the national manners he combined the rare faculty of giving a lively picture of them on the stage. This above biography is from *The Drama: Its History, Literature and Influence on Civilization* ed. Historical Publishing Company, As an incredibly prolific playwright, he wrote over plays.

Chapter 2 : Project MUSE - Books Recently Received

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Work[edit] Machiavelli, having lost the one vocation he understood, turned to writing, the closest thing to being in office he could now experience. It outlined how one could discourage political activism and keep the leader in power. He encouraged his readers to respect private property and traditions and to use violence prudently. He did not censor his occasional inhumane methods and was entirely honest in his political advice, earning him a villainous reputation. Thus the successful prince must be dishonest and immoral when it suits him. In the end, they won out over those who tried to act honestly. Machiavelli emphasizes the point that the ends justify the means when the stability and prosperity of the state are in question. He states that a prince should be able to obtain peace and order no matter the cost because a stable and prosperous country will always benefit the majority. Agathocles had the entire senate of Syracuse killed in order to seize control of the government. Machiavelli admits that this is a way to gain power, but whether this cruelty was justified depends upon what Agathocles did with it. If he used his new power to bring wealth and success to Syracuse then he would have done well, but if Syracuse suffered under his rule, his murders would not have been justified. The Medicis , however, did not accept Machiavelli into their favor. Adams, "â€he was an instinctive dramatist, and one of the dramatic effects he most enjoyed producing was shock and outrage. Taking this in stride, he turned to drama in order to convey his messages. From The Prince to Mandragola[edit] Machiavelli wrote Mandragola after The Prince to rehash his political commentary for the upperclass. Theatre is a cautious means of exposing truths because the audience connects with the action, but is removed enough from the stage that there is no looming fear. Like in The Prince, Machiavelli argues that uniting opportunistic fortune and skillful strength allows for competence and accord. The protagonist Callimaco is the virtuous prince that Machiavelli alludes to in The Prince; he has the fervent aspiration, but also the willingness to endanger his life that make him deserving of his love Lucrezia and worthy of authority. Opposedly, the antagonist Nicia who already holds power, like an inherited prince, owes himself to Fortuna and loses her because of his passiveness. Therefore, each character is representative of a political figurehead, again reiterating ideas from The Prince with the help of masks and stock figures. In Mandragola there is the classic old husband, youthful wife, competent charlatan and foraging assistant. Machiavelli establishes persuasion as the center of almost every scene by embedding rhetoric into the character dialogue. Rhetoric is implemented in the interactions of the theatrical characters from the start to the finish of the play: In each of these examples, the characters use elaborate and insincere language in order to persuade one another. Dramatist Machiavelli incorporates the traditional functions of classical rhetoric-reason logos , character ethos and emotion pathos - into the play to collectively build a vivid, as well as subtlety instructive experience for his audience. Though every character in the play participates in some form of a manipulative act, Ligurio stands out because of his impressive adaptability to tribulations. This comprehension of character is the type of awareness that is necessary for successful acts of manipulation. Though most readers expect the friar to be the most honest character, he ironically turns out to be just as devious [13] as tricksters Ligurio and Callimaco. As an untrustworthy member of the Christian Church, Friar Timoteo takes advantage of his powers in order to exploit innocent women. In this way, Friar Timoteo is being self-deceptive. He swears by his innocence, with the rationale that sin is contingent on the presence of bad intentions in committing an act. In Mandragola, Callimaco, a young Florentine, desires Lucrezia, the wife in a childless marriage to Nicia. Callimaco impersonates a doctor who possesses a fabricated drug capable of killing the man with whom Lucrezia sleeps with and bringing her a child. Lucrezia attains happiness and order for she is pregnant. Some argue against this theory, revealing that seduction is not simply a symbol for conspiracy, but that "seduction is seduction to Machiavelli" who believes the two are "virtually interchangeable phenomena". As a virtuous woman, Lucrezia surrenders her virtue not to the charming Callimaco but to the treachery of Timoteo, the corrupt friar, and the stupidity of her husband.

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