



Gli Duoi
Fratelli Rivali

The Two
Rival Brothers

Giam Battista Della Porta

EDITED AND TRANSLATED
BY Louise George Clubb

Gli Duoi Fratelli Rivali The Two Rival Brothers

Robin Healey



Gli Duoi Fratelli Rivali The Two Rival Brothers:

Gli Duoi Fratelli Rivali Giambattista della Porta, Giovanni Battista Della Porta, 1980 **Rethinking Shakespeare**

Source Study Dennis Austin Britton, Melissa Walter, 2018-03-28 This book asks new questions about how and why Shakespeare engages with source material and about what should be counted as sources in Shakespeare studies The essays demonstrate that source study remains an indispensable mode of inquiry for understanding Shakespeare his authorship and audiences and early modern gender racial and class relations as well as for considering how new technologies have and will continue to redefine our understanding of the materials Shakespeare used to compose his plays Although source study has been used in the past to construct a conservative view of Shakespeare and his genius the volume argues that a rethought Shakespearean source study provides opportunities to examine models and practices of cultural exchange and memory and to value specific cultures and difference Informed by contemporary approaches to literature and culture the essays revise conceptions of sources and intertextuality to include terms like haunting sustainability microscopic sources contamination fragmentary circulation and cultural conservation They maintain an awareness of the heterogeneity of cultures along lines of class religious affiliation and race seeking to enhance the opportunity to register diverse ideas and frameworks imported from foreign material and distant sources The volume not only examines print culture but also material culture theatrical paradigms generic assumptions and oral narratives It considers how digital technologies alter how we find sources and see connections among texts This book asserts that how critics assess and acknowledge Shakespeare's sources remains interpretively and politically significant source study and its legacy continues to shape the image of Shakespeare and his authorship The collection will be valuable to those interested in the relationships between Shakespeare's work and other texts those seeking to understand how the legacy of source study has shaped Shakespeare as a cultural phenomenon and those studying source study early modern authorship implications of digital tools in early modern studies and early modern literary culture

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 Di Maria 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* s Emilia and *Dolce* s Marianna and highlighting source elements that these playwrights chose to adopt modify or omit entirely Di Maria 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 **Journal of Early Modern**

Studies - Volume 3, Issue 1 (Spring D:2014-01-01) Jalobeanu, Dana, Pastorino, Cesare, 2014-01-01 **Pollastra and the Origins of Twelfth Night** Louise George Clubb, 2010 Louise George Clubb presents here the first English translation of Pollastra's long lost Italian Renaissance comedy *Parthenio* to which Shakespeare's *Twelfth Night* is ultimately traced Also included are Clubb's theater history chapters from the 1993 publication *Romance and Aretine Humanism in Sienese Comedy* augmented with new findings The supplementary scholarship provided here addresses the relationship of Shakespeare's plays to Italian culture and the technology of modern theater invented in Renaissance Italy **Italian Literature Before 1900 in English Translation** Robin Healey, 2011-01-01 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* Kent Cartwright, 2021 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 uncanny coincidences magical sympathies inexplicable repetitions psychic influences and puzzlements 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 protean 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 Adventures of Pinocchio (Le Avventure Di Pinocchio) Carlo Collodi, 2005-08-31. Carved from a piece of pine by a woodcarver named Geppetto in a small Italian village, Pinocchio was created as a wooden puppet but dreamt of becoming a real boy.

Drama of a Nation Walter Cohen, 2019-06-30. During the sixteenth and seventeenth centuries, in the midst of an international florescence of drama, the English and Spanish theaters displayed striking and unique similarities. Although these two national theaters developed in relative isolation from each other in both countries, the plays synthesized native popular traditions and neoclassical learned conventions, a synthesis found neither in the more elite Italian and French drama of the time nor in any other European drama before or since. In *Drama of a Nation*, Walter Cohen illuminates the causes of this significant parallel development. Working from a Marxist perspective, Cohen seeks to establish correlations among individual plays, dramatic genres, theatrical institutions, cultural milieus, and political and economic systems. He argues that the drama owed its distinctiveness to the public theaters, especially of London and Madrid, which opened in the 1570s and closed under government order seventy years later. Both drama and theater in turn depended on a relative cultural homogeneity perpetuated by a state that primarily served the aristocracy. Absolutism, he maintains, first fostered and then undermined the public theater.

Brill's Companion to the Reception of Euripides, 2015-09-01. Brill's Companion to the Reception of Euripides provides a comprehensive account of the influence and appropriation of all extant Euripidean plays since their inception from antiquity to modernity across cultures and civilizations from multiple perspectives and within a broad range of human experience and cultural trends, namely literature, intellectual history, visual arts, music, opera, and dance, stage and cinematography. A concerted work by an international team of specialists in the field, the volume is addressed to a wide and multidisciplinary readership of classical reception studies, from experts to non-experts. Contributors engage in a vividly and lively interactive dialogue with the Ancient and the Modern, which, while illuminating aspects of ancient drama and highlighting their ever-lasting relevance, offers a thoughtful and layered guide of the human condition.

Sacred and Secular Transactions in the Age of Shakespeare Katherine Steele Brokaw, Jason Zysk, 2019-08-15. The term secular inspires thinking about disenchantment, periodization, modernity, and subjectivity. The essays in *Sacred and Secular Transactions in the Age of Shakespeare* argue that Shakespeare's plays present secularization not only as a historical narrative of progress but also as a hermeneutic process that unleashes complex and often problematic transactions between sacred and secular. These transactions shape ideas about everything from pastoral government and performative language to wonder and the spatial imagination. Thinking about Shakespeare and secularization also involves thinking about how to interpret history and temporality in the contexts of Shakespeare's medieval past, the religious reformations of the sixteenth century, and the critical dispositions that define Shakespeare studies today. These essays reject a necessary opposition

between sacred and secular and instead analyze how such categories intersect In fresh analyses of plays ranging from Hamlet and The Tempest to All's Well that Ends Well and All Is True secularization emerges as an interpretive act that explores the cultural protocols of representation within both Shakespeare's plays and the critical domains in which they are studied and taught The volume's diverse disciplinary perspectives and theoretical approaches shift our focus from literal religion and doctrinal issues to such aspects of early modern culture as theatrical performance geography race architecture music and the visual arts

Renaissance Drama 36/37 Albert Russell Ascoli, William N. West, 2010-01-19 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

Revisiting Shakespeare's Italian Resources Silvia Bigliazzi, 2024-07-31 Revisiting Shakespeare's Italian Resources is about the complex dynamics of transmission and transformation of the Italian sources of twelve Shakespearean plays from The Two Gentlemen of Verona to Cymbeline It focuses on the works of Sir Giovanni Fiorentino Da Porto Bandello Ariosto Dolce Pasqualigo and Groto as well as on commedia dell'arte practices This book discusses hitherto unexamined materials and revises received interpretations disclosing the relevance of memorial processes within the broad field of intertextuality vis vis conscious reuses and intentional practices

Nature and the Arts in Early Modern Naples Frank Fehrenbach, Joris van Gastel, 2020-09-21 The literary artistic and scientific culture of early modern Naples is closely linked to the natural topography of the city stretching from Iacopo Sannazaro's poetic evocation of the Campania landscape to Giambattista Vico's approach in which he anchors human civilization to the existential confrontation with natural forces With the open sea the rocky coastline and the menacing presence of Vesuvius the image of Naples more than any other city in early modern times is associated in the collective imagination with the forces of nature Even the populace was interpreted as a force of nature In this volume art literature and science historians investigate the convergence of culture and nature in a unique geographic context

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

A History of European Literature Walter Cohen, 2017 Walter Cohen argues that the history of European literature and each of its standard periods can be illuminated by comparative consideration of the different literary languages within Europe and by the ties of European literature to world literature World literature is marked by recurrent systematic features outcomes of the way that language and literature are at once the products of major change and its agents Cohen tracks these features from ancient times to the present distinguishing five main overlapping stages Within that framework he shows that European literature's ongoing internal and external relationships are most visible at the level of form rather than of thematic statement or mimetic representation European literature emerges from world literature before the birth of Europe during antiquity whose Classical languages are the heirs to the complex heritage of Afro Eurasia This legacy is later transmitted by Latin to the various vernaculars The uniqueness of the process lies in the gradual displacement of the learned language by the vernacular long dominated by Romance literatures That development subsequently informs the second crucial differentiating dimension of European literature the multicontinental expansion of its languages and characteristic genres especially the novel beginning in the Renaissance This expansion ultimately results in the reintegration of European literature into world literature and thus in the creation of today's global literary system The distinctiveness of European literature is to be found in these interrelated trajectories

Galileo's Reading Crystal Hall, 2013-12-12 This book argues the importance of Galileo's reading and engagement with a range of writers to the shaping of early modern philosophy

Cinque Canti / Five Cantos Ludovico Ariosto, 1996-03 The Cinque Canti represent an extremely critical period of Italian and European history This translation is an outstanding achievement It aims for close fidelity to the original Italian and is highly readable even elegant Albert R Ascoli author of Ariosto's Bitter Harmony

Renaissance and Reformation, 1500-1620 Jo Carney, 2000-10-30 Covering the period comprising the Renaissance and Reformation this volume introduces a unique set of interdisciplinary biographical

dictionaries providing basic information on the people who have contributed significantly to the culture of Western civilization Unlike general dictionaries which focus on political and military figures this book covers such figures as the religious leaders who contributed to the Reformation scientists who paved the way for a new view of the universe and Renaissance painters sculptors and architects as well as writers musicians and scholars While the great personalities are included Michelangelo Shakespeare Galileo the volume covers lesser known figures as well the Muslim scholar Leo Africanus the Flemish geographer astronomer Gemma Frisius the English travel writer Thomas Coryate Although many of the subjects also had political influence the entries are written to highlight their individual cultural achievement An exciting tumultuous and chaotic age the years from 1500 to 1620 saw increasing discontent with Catholicism and the beginning of Protestantism with Luther's 95 theses great strides in the development of the printing press and a resulting increase in literacy the humanist movement with its emphasis on the arts of antiquity a proliferation of literature and art inspired by but moving beyond classical forms and conflict between the triumph of Renaissance culture and the theologians of the Protestant Reformation The resulting cultural production was astounding This volume covers those who contributed to the fields of art and architecture music philosophy religion political and social thought science mathematics literature history and education With over 350 entries written by 72 scholars the book provides a good basic resource on an exciting age

Euripides: Phoenician Women Thalia Papadopolou, 2014-02-25 *Phoenician Women* one of Euripides' later tragedies is an intriguing play that arguably displays some of his finest dramatic technique Rich in cast and varied in incident it is an example of Euripides' experimentation with structure It dramatises the most fertile mythical tradition of the city of Thebes and its doomed royal family focusing in particular on the conflict between Eteocles and Polyneices as a result of their father Oedipus' curse which eventually leads to mutual fratricide The play was very popular throughout antiquity and became part of the so-called Byzantine Triad along with *Hecuba* and *Orestes* of plays studied in the school curriculum Thalia Papadopolou here offers a thorough survey of the play in its historical context against the background of Athenian tragedy and Euripidean dramaturgy Employing various critical approaches she investigates the literary tradition and the dynamics of intertextuality Euripidean dramatic technique the use of rhetoric characterisation gender the function of the Chorus aspects of performance and the reception of the play from antiquity to modern times

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