

## Mandragola

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Library of Liberal Arts title.

By 1520, Niccolò Machiavelli's life in Florence was steadily improving: he had achieved a degree of literary fame, and, following his removal from the Florentine Chancery by the Medici family, he had managed to gain their respect and patronage. But there is one figure whose substantial contributions to Machiavelli's restoration has been hitherto neglected – Lorenzo di Filippo Strozzi (1482–1549), a younger and fabulously wealthy Florentine nobleman. As manuscript evidence suggests, Strozzi brought Machiavelli into his patronage network and aided many of his post-1520 achievements. This book is the first English biography of Strozzi, as well as the first examination of the patron-client relationship that developed between the two men. William J. Landon reveals Strozzi's influence on Machiavelli through wide-ranging textual investigations, and especially through Strozzi's *Pistola fatta per la peste* – a work that survives as a Machiavelli autograph, and for which Landon has provided the first ever complete English translation and critical edition.

"Hanna Pitkin's study of Machiavelli was the first to place gender systematically at the center of its exploration of his political thought. Rife with contradictions, Machiavelli's writings have led commentators to characterize him as everything from a civic republican to a proto-fascist. Acknowledging these contradictions, Pitkin shows that they reflect three distinct ways of thinking about politics, each of which is tied to a different understanding of "manhood." In a new Afterword, Pitkin discusses the book's critical reception and situates its arguments in the context of recent interpretations of Machiavelli's thought."--Jacket.

La Mandragola è presentata qui in un nuovo testo critico e con un commento per la prima volta esauriente.

Machiavelli's 16th-century comedic classic. Callimaco wishes to bed Lucrezia, though she is the wife of the aging Nicia. Consequently trickery and deceit are in order if Callimaco is to obtain his desire. A plan is hatched involving a plant, the "mandragola," with supposedly magical powers. Nicia is fooled, but will Lucrezia prove as gullible? "So you don't think Machiavelli had a sense of humor? Then go see the rollicking production of his comedy MANDRAGOLA at the Shakespeare Theater ... MANDRAGOLA, adapted by Peter Maloney, is filled not only with Machiavelli's rather questionable wisdom, but with a surprising amount of wit ... If comedy seems an unlikely metier for Machiavelli, the action of MANDRAGOLA is of the any-means-to-an-end variety ... These days, when Machiavellian strategy is being taken all too seriously, it's refreshing to laugh at the old boy." -J. Wynn Rousuck, *The Sun*, Washington, DC "A naughty comedy by that great Italian Renaissance guy, Machiavelli ... performed with great flair and precision ... a very funny, bawdy play ... a farce about lust, both physical and financial ... A hilarious and lively visit to the streets and gutters of 16th century Florence." -Jane Horwitz, WTTG TV, Washington, DC "Machiavelli's realistic and unflattering opinion of human nature, expressed most notably in his classic *The Prince*, is given full voice here, but to obvious farcical effect." -*American Theater* "In this Renaissance sex-comedy human greed is the motor which drives the characters to chase each other around and around during a day and a night in old Florence." -Play Source, Theatre Communications Group"

Machiavelli is history's most startling political commentator. Recent interpreters have minimized his originality, but this book restores his radicalism. Robert Black shows a clear development in Machiavelli's thought. In his most subversive works *The Prince*, the *Discourses on Livy*, *The Ass* and *Mandragola* he rejected the moral and political values inherited by the Renaissance from antiquity and the middle ages. These outrageous compositions were all written in mid-life, when Machiavelli was a political outcast in his native Florence. Later he was reconciled with the Florentine establishment, and as a result his final compositions including his famous *Florentine Histories* represent a return to more conventional norms. This lucid work is perfect for students of Medieval and Early Modern History, Renaissance Studies and Italian Literature, or anyone keen to learn more about one of history's most potent, influential and arresting writers.

This is a reproduction of a book published before 1923. This book may have occasional imperfections such as missing or blurred pages, poor pictures, errant marks, etc. that were either part of the original artifact, or were introduced by the scanning process. We believe this work is culturally important, and despite the imperfections, have elected to bring it back into print as part of our continuing commitment to the preservation of printed works worldwide. We appreciate your understanding of the imperfections in the preservation process, and hope you enjoy this valuable book.

A superior treatment of Machiavelli's minor masterpiece! Flaumenhaft's beautifully crafted, literal translation aims to capture the original intent of the playwright. Machiavelli himself distinguished carefully between translations and revisions; thus, Flaumenhaft finds a faithful translation essential to conveying Machiavelli's thought and to allowing direct access to the work. The Prologue explores the relationship between Machiavelli's stage comedies--part of the *Comedia Erudita* of the Italian Renaissance--and his political books. *Mandragola* focuses on the interplay between personal and political ethics, a major theme throughout his works. The translation includes helpful notes that clarify

allusions, language, and context. Names of characters and places, titles and forms of address, and some familiar Italian words and phrases remain in Italian. Passages in Latin, as well as idioms, are reproduced in the notes.

Essay from the year 2017 in the subject American Studies - Comparative Literature, Humboldt-University of Berlin, language: English, abstract: The Mandragola and Lysistrata are two plays whose stylistic devices revolve around ridicule and encompass tragedy, satire, and comedy that relate to social and political aspects of the society at the time. The character build and diction of the plays is more or less the same with insolence. However, there are a few instances of contrast, especially with how extreme Aristophanes would be as compared to Niccolo Machiavelli. Regardless of the differences, ridicule is applied in both plays in a pronounced manner about the character roles for Lucrezia, Nicia, Lysistrata, and Calonice.

This collection of essays sheds light on the writings of leading figures in the history of political philosophy by exploring a nexus of questions concerning mastery and slavery in the human soul. To this end, Masters and Slaves elucidates archetypal human alternatives in their import for political life: the philosopher and king; the lover of wisdom and the lover of glory; the king and the tyrant; and finally, the master and the slave.

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"La mandragola - La Clizia - Belfagor" di Niccolò Machiavelli. Pubblicato da Good Press. Good Press pubblica un grande numero di titoli, di ogni tipo e genere letterario. Dai classici della letteratura, alla saggistica, fino a libri più di nicchia o capolavori dimenticati (o ancora da scoprire) della letteratura mondiale. Vi proponiamo libri per tutti e per tutti i gusti. Ogni edizione di Good Press è adattata e formattata per migliorarne la fruibilità, facilitando la leggibilità su ogni tipo di dispositivo. Il nostro obiettivo è produrre eBook che siano facili da usare e accessibili a tutti in un formato digitale di alta qualità.

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 book examines just how relevant Machiavelli's insights are to the country's current debate on the appropriate relations between religion and politics, church and state.

Niccolò Machiavelli (1469–1527) is the most famous and controversial figure in the history of political thought and one of the iconic names of the Renaissance. The Cambridge Companion to Machiavelli brings together sixteen original essays by leading experts, covering his life, his career in Florentine government, his reaction to the dramatic changes that affected Florence and Italy in his lifetime, and the most prominent themes of his thought, including the founding, evolution, and corruption of republics and principalities, class conflict, liberty, arms, religion, ethics, rhetoric, gender, and the Renaissance dialogue with antiquity. In his own time Machiavelli was recognized as an original thinker who provocatively challenged conventional wisdom. With penetrating analyses of *The Prince*, *Discourses on Livy*, *Art of War*, *Florentine Histories*, and his plays and poetry, this book offers a vivid portrait of this extraordinary thinker as well as assessments of his place in Western thought since the Renaissance.

A play about marriage, lust, adultery, corruption and deceit - all aided by the Mandrake Infusion. It is Machiavelli's greatest sex farce, and a landmark of the Italian Renaissance. This adaptation opened at the Jack Studio Theatre in London on 28 May 2013. "I'm not sure what liberties were applied in bringing a hit from the 1520s to the 21st century stage, but Mandrake had a timeless yet timely vibe about it - like a smart Shakespearean production. It was fresh and contemporary brimming with universal and relevant themes and a humour that's stood the test of time." Chris Osburn Tikichris.com. "Howard Colyer's latest twist on a classic is a wonderfully watchable romp that packs a political punch to go with its comic cuts." Gary Naylor Broadwayworld.com

This collection of original and insightful essays was written by teachers seeking to restore literature as a powerful teaching tool in the undergraduate classroom. This book rejects postmodern theorizing, opting instead to assert that great poets, playwrights, and novelists self-consciously intended to impart compelling moral and political lessons. The essays focus on fundamental questions such as: What is justice? What does it mean to be a good human being? What are the strengths and weaknesses of a particular form of government? and, How are we to understand and resolve the tensions between private affections and public responsibilities? This is important reading for anyone concerned about the impact of postmodern literary analysis. This volume is a multidisciplinary approach to Machiavelli's writings on government, his creative works and his legacy. It is meant for generalists seeking an introduction to Machiavelli and for specialists who are interested in a wide range of disciplinary views.

Mandrake Amorofo, inspired by Niccolò Machiavelli's *La Mandragola*, is the most recent and the most unusual version of that famous (some say infamous) Italian Renaissance comedy. Amorofo in the title differentiates it from all other adaptations while emphasizing that Machiavelli's story is, after all, about a love potion. Niccolò's play uses one setting, whereas Mandrake Amorofo scatters the action all over Florence, even with an opening scene in Paris. However, this does not mean productions need expend money on elaborate sets. The entire play can be performed on a bare stage, with doors and furniture brought on and removed by crew wearing either black or period costumes. Essential production notes are found at the end of the playscript. Perhaps the most singular difference between Niccolò's 1520 original and Mandrake Amorofo is the character of Lucrezia. Over five centuries, she has developed far more wit and intelligence than she possessed in the time of Machiavelli. Like Machiavelli's 1520 original, Mandrake Amorofo by H.D. Greaves in our twenty-first century is bawdy, irreverent and profane. Above all, it is, as it has always been, outrageously funny.

Mandragola - Introduzione di Nino Borsellino Clizia • Andria - A cura di Alessandro Capata Gli intrecci e gli intrighi, l'ingegno del popolo, la furbizia e i piccoli colpi di scena sono gli ingredienti principali del teatro di Machiavelli. Le astute scappatoie dei protagonisti, sempre in nome di un amore sfortunato, vivacizzano le scene e i dialoghi di queste tre commedie. Mandragola, celebre e divertentissima storia di

un vecchio testardo e credulone che viene ingannato al punto da prendersi in casa come compare l'amante della moglie; Clizia, palesemente autobiografica sull'amore di Nicomaco per la sua giovane schiava; e infine Andria, dall'omonima commedia latina di Terenzio, che narra i mille impedimenti al coronamento dell'amore tra i due protagonisti, risolti infine dal trionfo della verità sulla menzogna. Le commedie di Machiavelli rappresentano un prezioso contributo per il teatro del Cinquecento: la colta volgarizzazione del testo dell'Andria, ad esempio, dona ai dialoghi una rinnovata e inedita forza espressiva, mentre la varietà delle voci e la caratterizzazione dei personaggi fanno della Mandragola e della Clizia due letture ancora oggi godibilissime, raffinate e divertenti. «Voi avete ad intender questo, che non è cosa più certa ad ingravidare una donna che dargli bere una pozione fatta di mandragola.» Niccolò Machiavelli (Firenze 1469-1527) è considerato, con Leonardo da Vinci, il tipico esempio di uomo rinascimentale: innovatore ma studioso del passato da cui sa trarre validi insegnamenti, libero nel pensiero che spazia oltre i confini del suo tempo e abbraccia la storia con una visione non particolaristica. Fu Segretario della Repubblica fiorentina dal 1498 al 1512, fino alla restaurazione della Signoria dei Medici. Dopo l'esonero dagli incarichi di Stato, scrisse le sue opere maggiori, politiche e letterarie. Di Machiavelli la Newton Compton ha pubblicato Mandragola - Clizia - Andria, Il Principe – Dell'arte della guerra e il volume unico Tutte le opere storiche, politiche e letterarie.

Controversa è la data di questa commedia in cinque atti, risalente, probabilmente, ai primi mesi del 1518. Controversa è anche la data della sua prima rappresentazione, forse da collocarsi durante il carnevale dello stesso anno. L'azione della Mandragola si svolge a Firenze nei primi anni del Cinquecento e descrive le vicende di un giovane innamorato alle prese con gli ostacoli che lo allontanano dalla donna amata. Nonostante la ricchezza di topoi di ascendenza classica, provenzale e in generale appartenenti alla commedia tradizionale, la Mandragola deve la sua originalità alla strabiliante fisionomia dei personaggi. Nota: gli e-book editi da E-text in collaborazione con Liber Liber sono tutti privi di DRM; si possono quindi leggere su qualsiasi lettore di e-book, si possono copiare su più dispositivi e, volendo, si possono anche modificare. Questo e-book aiuta il sito di Liber Liber, una mediateca che rende disponibili gratuitamente migliaia di capolavori della letteratura e della musica.

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