

Contents

<i>List of Illustrations</i>	ix
<i>Notes on Contributors</i>	xi
<i>Acknowledgements</i>	xv
Introduction	
Appropriating Italy: Towards a New Approach to Renaissance Drama <i>Michele Marrapodi</i>	1
PART I: REWRITING ITALIAN PROSE AND DRAMA	13
1 Pastoral Jazz from the Writ to the Liberty <i>Louise George Clubb</i>	15
2 Harlequin/Harlotry in <i>Henry IV, Part One</i> <i>Frances K. Barasch</i>	27
3 The Mirror of all Christian Courtiers: Castiglione's <i>Cortegiano</i> as a Source for <i>Henry V</i> <i>Adam Max Cohen</i>	39
4 Shakespeare's Romantic Italy: Novelistic, Theatrical, and Cultural Transactions in the Comedies <i>Michele Marrapodi</i>	51
5 Virtuosity and Mimesis in the <i>Commedia dell'arte</i> and <i>Hamlet</i> <i>Robert Henke</i>	69
6 Gascoigne's <i>Supposes</i> : Englishing Italian 'Error' and Adversarial Reading Practices <i>Jill Phillips Ingram</i>	83
PART II: REMAKING ITALIAN MYTHS AND CULTURE	97
7 'At the cubiculo': Shakespeare's Problems with Italian Language and Culture <i>Keir Elam</i>	99
8 Between Myth and Fact: <i>The Merchant of Venice</i> as Docu-Drama <i>J. R. Mulryne</i>	111

9	Harington, <i>Troilus and Cressida</i> , and the Poets' War <i>Lisa Hopkins</i>	127
10	Shakespeare's Dreams, Sprites, and the Recognition Game <i>Nina daVinci Nichols</i>	141
11	Re-make/re-model: Marston's <i>The Malcontent</i> and Guarinian Tragicomedy <i>Jason Lawrence</i>	155
PART III: REFASHIONING IDEOLOGY		167
12	Shakespeare and Venice <i>John Drakakis</i>	169
13	'As if a man were author of himself': the (Re-)Fashioning of the Oedipal Hero from Plutarch's Martius to Shakespeare's Coriolanus <i>Claudia Corti</i>	187
14	'The strongest oaths are straw': Ritual Inversion in Shakespeare's <i>The Tempest</i> <i>Victoria Scala Wood</i>	197
15	Learning to Spy: <i>The Tempest</i> as Italianate Disguised-Duke Play <i>Michael J. Redmond</i>	207
16	The Courtesan Revisited: Thomas Middleton, Pietro Aretino, and Sex-phobic Criticism <i>Celia R. Daileader</i>	223
PART IV: CODA		239
17	The Music of Words. From Madrigal to Drama and Beyond: Shakespeare Foreshadowing an Operatic Technique <i>Giorgio Melchiori</i>	241
<i>Select Bibliography</i>		251
<i>Index</i>		273

List of Illustrations

2.1	Masque d'Arlequin (by courtesy of Musée de l'Opéra, Bibliothèque de France).	31
7.1	Engraving of John Florio by the sculptor William Hole from Florio's <i>Queen Anna's New World of Words</i> (1611).	101
7.2	Frontispiece to John Florio's <i>A World of Words</i> , 1598.	106
7.3	Selected entries from John Florio's <i>A World of Words</i> , 1598.	108