RECENSIONI

Niccolò Machiavelli. *Clizia*. Translation and Notes by Daniel T. Gallagher. Introduction by Robert K. Faulkner. Prospect Heights, IL: Waveland Press, Inc., 1996. Pp. xxviii, 62.

This publication makes a new translation of Machiavelli's play available in English. Unlike the earlier versions by Allan Gilbert and John Hale, which were part of larger collections, the present translation has appeared separately in a slim paperback volume. The introduction by Faulkner, subtitled "*Clizia* and the Enlightenment of Private Life" (vii-xxviii), is divided into sections which treat various aspects of the work, some of them staple topics in Machiavelli scholarship: traces in the comedy of typically Machiavellian thought, the Renaissance features of the play, its satirical aspect, its relations with the author's other play, *La mandragola*, and the relevance of the work to the modern reader. Weighing the different critical approaches that have been used for the interpretation of the overall meaning of *Clizia*—although criticism written in languages other than English (e.g. Salvatore Di Maria's article on Sofronia and fortune) does not appear to have been taken into account —, Faulkner rejects the approach which would focus on "comedy for the sake of literary play in language" (x), choosing instead to concentrate on the more serious and substantial side of the play. For him the work reflects the same cynicism as *The Prince* but it also presents a positive message: "the play *Clizia* may scoff at scruples and religious faith. This cynical flavor is its distinctively Machiavellian 'delight' and part of its benefit. But the play also shows how human beings in search of love and security may use one another to their mutual gain. This is the positive benefit. Machiavellian comedy shows how to succeed in private life" (x). This quotation sums up the overall meaning that Faulkner finds in the text. Comparing the play to its classical model, *Casina* by Plautus, he detects considerable innovation and singles out important differences between the two texts.

As Faulkner outlines his own analysis of the play he offers a number of original observations. Highlighting the satire of Greek wisdom and the references to Aristotle's *Nicomachean Ethics* that he traces in the play (xiii-xiv), he contrasts it, on the other hand, with the satire of Christian morality which underlies *La mandragola*. There would appear to be some exaggeration in his view that there are theological meanings to be found in Nicomaco's references to himself as lord of the household (p. xxviii, n. 16) but on the whole the introduction offers a good interpretation of the play as "a continual deconstruction by ridicule of the traditional master-servant relation" (xx) and more.

Faulkner focusses on the character of Sofronia, pointing out that she is the only one who uses the key word *virtù* in her utterances (Act II, Scene 3). He examines in detail her leadership qualities and her mastery of fortune as she conquers her hus-

band through a spectacular sexual humiliation. According to Faulkner, "Sofronia's art of managing fortune is a domesticated art of war" (xviii) which ends with her ultimate liberation. Applying the play's message to modern life, as have critics of *The Prince* like Antony Jay and Alan F. Bartlett, who have found relevance for the treatise not only in politics but also in management and business, and more recently Harriet Rubin, who presents a Machiavelli for women in her study entitled *The Principessa* (1997), Faulkner concludes that "*Clizia* is a comic classic of enlightened rhetoric, a classic insinuation of the critique and the planning that underlie modern free society as well as modern effective government" (xxvi-xxvii)—an interesting but perhaps again overstated interpretation.

As for the translation itself, Gallagher in the Preface (v-vi) explains the criteria that he has adopted and the goal that he has wished to achieve. He states that, in order to convey the serious and comedic aspects of the work, he has made his rendition both literally accurate and also readable. He presents his text as "a literal translation of the original text which, within the confines of readable English, grants an audience unimpeded access to what the author actually wrote, free of editorial interpretation, revision or correction" (v). He claims to have preserved the offensive and ambiguous words without distorting them, acknowledging the difficulty encountered at times in attempting to render in English the expressions and proverbs used by Machiavelli and to clarify some obscure references to the contemporary world. In fact, when in doubt, Gallagher often provides in the notes alternative translations for the problematic words. His approach would appear to resemble very much the one adopted by Harvey C. Mansfield Jr. in his literal translation of *The Prince*. While the imagery in Machiavelli's treatise that Mansfield was unwilling to sacrifice is essential to an understanding of the author's very thought, this would not appear to be the case for *Clizia*, since plays which consist of spoken dialogue are probably best rendered in natural sounding prose.

The examples listed below indicate how the attempt at a literal rendition has produced awkward phrasing and has not really added much to the text. In most instances a more idiomatic turn of phrase, as found in David Sices's translation of 1985 (*The Comedies of Machiavelli*, ed. and tr. by David Sices and James B. Atkinson. Hanover and London: Univ. Press of New England, 1985) is preferable.

	Gallagher (G)	Sices (S)
<i>la vagheggiasse</i> (Prologue)	might ogle her (4)	is sighing for her (283)
<i>lusinghe</i>	flatteries (5)	wiles (283)
<i>mezze le messe</i> (I 1)	half the masses (6)	the half of it (287)
<i>pone una vigna</i>	he's planting a vine (7)	he pay[s] no attention (289)
<i>fuggirò</i>	I'll run away from	spare me

<i>per non essere fuggito</i>	so that I wouldn't be fled from	I didn't want to be shunned
<i>conferire</i>	confer	let you in on
<i>parve</i>	appeared to him (9)	he decided (291)
<i>si chiamava</i>	was named	her name was (293)
<i>a che termine</i>	Where are you with this? (10)	What have you decided?
<i>dove è ridotta la cosa?</i>	Where does the matter lie?	how things . . . stand (295)
<i>spasima</i>	sends him into spasms(11)	has him . . . panting
<i>ogni industria</i>	with all industry	using all her wits (297)
<i>mare e vento</i>	in spite of sea and wind	by hook or by crook
<i>acquistare la loro amata</i> (I 2)	acquire their beloved (12)	to conquer their beloved lady (299)
<i>mi sono rivelato</i> (I 3)	reveal myself (13)	show my face (301)
<i>madonna</i>	the madonna	my lady
<i>ho intorno agli occhi</i> (II 1)	have around my eyes (15)	is wrong with my eyes (305)
<i>se n'è accorta</i>	is alert to it	has noticed it
<i>ghiotto</i> (II 3)	glutton (17)	good-for-nothing (309)
<i>la favola del popolo</i>	farce for the people	talk of the whole town (315)
<i>una cosa bella</i> (III 2)	a beautiful thing (28)	a creature . . . fair (329)
<i>la tua speranza</i> (III 4)	the object of your hope (30)	your sweetheart (333)
<i>Che festa è egli</i> (IV 8)	What a festival it is (49)	What a treat it is (369)
<i>giugnerti in sul furto</i>	enter into a deed	catch you in the act
<i>questa è bella</i>	this is just beautiful	what a fine thing
<i>lo impazzo per la allegrezza</i> (V 5)	I'm crazy with good cheer (V 6: 61)	I am beside myself with joy! (393)

It is surprising that Gallagher's text should bear such inaccuracies when earlier translators had already rendered the Italian correctly. They include the following: *diceràno* (= dicevamo) (V 1) ('we said' or 'we would say', as in Sices 377:), not 'they said' (G 53); the dagger that in V 2 Nicomaco believes he feels, the one that, he says, Doria had taken *per darmi con esso*, is the one not 'to give to me' (G 55), but rather 'to stab me with' (Sices 383). The reference in the same scene to Pirro who *si risentì* means that he 'woke up' (Sices 383), not 'got up' (G 55). In I 2 the verb *spuntare* describing Eustachio's action is not 'peeking out' (G 13) but rather 'coming around the corner' (S 299). Gallagher failed to capture the true meaning of a few subjectives: *E ognuno rida, e Nicomaco pianga* is poorly rendered as 'everyone laughs, and Nicomaco cries!' (G 56), whereas Sices 383 had more appropriately "let everyone laugh, and Nicomaco cry!"; "almeno sapessi" 'at least I know' (G 16) is better translated as 'if only I knew' (S 307); the word *ci* in the phrase *se Iddio non ci rimedia* is mistranslated as 'if God doesn't provide a remedy for us' (G 23) when it had already been rendered correctly 'if the good Lord doesn't do something about it' (S 319). Finally it is literally incorrect and contextually inexplicable to use the past tense

instead of the present for the whole of Sofronia's monologue (G 22-23) in which she contrasts her husband's past behaviour to his present one. Sices 317-319 has maintained the distinction between the verb tenses correctly.

There are still a few mistranslations in both English versions discussed here that need to be corrected: the adjective *rispettivo* (II 4) used by Sofronia to describe the Nicomaco of old, translated as 'respectful' (G 21) and 'considerate' (S 317), should be 'prudent'; *santarello* (II 3) applied to Fra Timoteo, and rendered as 'a little saint' in both translations (G 21, S 315), could be 'almost a saint'; Pirro who *rideva più di Siro* (V 1) was laughing more than Siro, not laughing at him (G 53, S 377) (correct in Hale's version 112); *nuovo caso* (V 3), 'new case' (G 57) or 'new events' (S 385) should be 'strange event'.

Although Gallagher's translation was not designed necessarily for the stage, as was the one by Sices (who aimed at the "speakability" of the lines and exchanges for the actors playing the work", Translator's Note 40), it would have benefited from more idiomatic phrasing. It should certainly have been based on more recent editions of the original text, which divide the scenes in the last act in a different manner.

There are also some instances of odd English in the translation: 'this latter' (G 60) for 'the latter' (V 5); 'Slow up [instead of slow down] a bit!' (G 15). A few examples of awkward phrasing, word order and syntax in Faulkner's introduction should also be noted: "recurring to" (xii); "known . . . as deep", "take seriously a comedy" (vii); "overturn" used as a noun (xx). The only typos are the accents missing on *onestà* (xviii and ?) and *disonestà* (xv; p. 4 n. 9).

Gallagher's text does, however, add useful stage directions which help the reader to visualize the action. As a textbook, this translation with the introductory essay, is still to be recommended since it is a free-standing and fairly inexpensive text. It can easily complement the translations available for other works of Machiavelli and thus serve as a useful teaching text.

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Parker, Deborah. *Bronzino. Renaissance Painter as Poet*. Cambridge: Cambridge UP, 2000. Pp. x, 233. Ill. 29.

With this volume Deborah Parker has jettisoned the traditional image of Agnolo Bronzino as a cold, technical painter of distant and aloof subjects to reveal, instead, a warm, thoughtful, considerate, multifaceted human being with a lively, witty, not