1) Background of Plays –
   • Plautus’ text dates to c. 185 BCE.
     - It is a creative reworking of Diphilus’ Κληρούμενοι.
     - The opening lines are later additions.
   • Machiavelli’s play was performed first in 1525 CE and then published in 1537 CE.
     - It is a creative reworking of Plautus’ Casina using Plautus’ introduction to copy the plot of Diphilus’ Κληρούμενοι.

2) Characters:
   **Casina – La Clizia**
   Prologue - Prologue
   Olympio - Pirro
   Chalinus - Eustachio
   Cleostrata - Sofronia
   Pardalisca - Doria
   Myrrhina - Sostrata
   Lysidamus – Nicomaco
   Alcesimus – Damone
   Cook – No one
   Casina – Clizia
   ("Unique" to Clizia)
   Cleandro – Son
   Palamede – Friend
   Ramondo – Father
   Siro – servant

3) Structure of the two plays:
   **Casina:**
   - Prologue, epilogue, 22 “Scenes,” 4 stretches of song, entirely in verse
   - Set in Athens, mentions Greek model and playwrights involved (Diphilus and Plautus)
   **Clizia:**
   - Prologue, 5 acts with 5-12 scene divisions, short song at the end of each act in rhymed couplets, everything except songs are done in prose.
   - Alludes to a Greek model and claims the very same story happened in Florence within the previous 100 years, i.e. set in Florence c. 1450s.

**Nearly Identical Scenes**
- Argument between Slaves (S1/2.7)          Father’s interaction with the neighbor (S13/4.6)
- Father sweet-talking his wife (S4/3.4)    Casting Lots (S7/3.7)
- Son/Slave Overhearing Father’s Plans       Reported “Rampage” (S14/4.7)
  (S9/4.7)                                    Sexual Encounter (21-22/5.2)
- Wife’s manipulation of Neighbor (S11/4.4)

**Mutually Exclusive Aspects:**
- Cantica/Ending Songs                      Son is Absent/Son is present
- Plot Exposition/ Cryptic Opening          Alcesimus/ Ramondo
CANZONA
Quanto sia lieto el giorno,
che le memorie antiche
fa chi or per voi sien mostre e celebraz.
vi siede, perché intorno
tutte le genti antiche
si sonno in questa parte ragionate.
Noi, che la nostra estate
ne' boschi e nelle selve consumiamo,
venuti ancor qui siamo,
io ninfa e noi pastori,
e giàm cantando in sieme e nostri amori.

Chiarì giorni e quieti!
Felice e bel passe,
dove del nostro canto el suon s'udia!
Pertanto, allegri e lieti,
a queste vostre imprese
faren col cantar nostro compagnia,
con si dolce armonia,
quale mai sentita piu non fu da voi:
e partirenci poi,
io ninfa e noi pastori,
e tornere nc a' nostri antichi amori.

PROLOGO
Se nel mondo tornassino i medesimi uomini, come nor-
nano i medesimi così, non passeggiorono mai cento anni,
che noi non ci trovassimo un'altra volta insieme a fien le
medesime cose che ora. Questo si dice, perché già in Atene,
nobile ed antichissima città in Grecia, fu un gentile uomo,
chi bile, non avendo altri figliuoli che uno moglio, capitate
si sorse una piccola fanciulla in casa, la quale da lui infino
alla età di diciassette anni fu onestissimamente allevata.
Occorse dipoi che in uno tratto egli ed il figliuolo se ne
innamorarono nella coconsortanza del quale amò assai e
con strani accidenti accadono; i quali trappolati, il figliuolo
la prese per donna, e con quella gran tempo felicissima
visse.

Direzze voi, che questo medesimo caso, pochi anni
sono, si giunto in Firenze? E, volendo questo nostro
autore l'uno dell' due rappresentarvi, ha eletto il furencino,
sudando che voi siete per pensare maggiore piacere
di quello che di quello: perché Atene è ovviamente, le vie, le
piazze, i luoghi non vi si ragionerono; dipoi, quelli circo-
dini sprecammo nello, e voi quella lingua non intende-
resti. Prendete, perciò, il caso seguito in Firenze, e non
aspetterete di riconoscere o il caso o gli uomini, perché lo
autore, per fuggire carico, ha convertiti i nomi veri in nomi
fici. Vuoil bene, avanti che la commedia cominci, voi veg-
giante le persone, accò che meglio, nel recitarsi, le cogno-
sciate.—Uscite qua fuori tutti, che il popolo vo vegga.

Eccovi. Vedete come e' ne vegono asai! Pisaretti co'nta
in fila, l'uno propr'ato all'altr'. Vedete. Quel primo è
Niconaco, un vecchio tutto pieno d'amore. Quello che è glì
e allato è Claudio, suo figliuolo e suo rivale. L'ultimo si chiama
Palamedes, amico a Claudio. Questi due che seguono,
'l'uno è Piero serve, l'altr' Eustachio fantone, de' quali cia-
scone vorrebbe essere marito della damà del suo patrono.
Quello donna, che vien poi, è Sofronia, moglie di Nic-
amico. Quella oppresso è Dora, sua servante. Di quella
ultima dama che restano, l'uno è Demone, l'altr' è Sotraga,
r'una donna. Ecco un'altra persona, la quale, per avere a ve-
nire ancora da Napoli, non vi si mostrerà. Io credo che
fari, e che voi gli abbia veduti assai. Il popolo vi lo-
ennica tornate dentro.

Questa tavola si chiama Clizia, perché cias nel nome
di fanciulla, che si combatte. Non sperem di vedervi,
che Sofronia, che l'ha allevata, non vuole per onore che
la venga fuor. Pertanto, se vi fusse alcuno che la voglies-
gliasse, assi penarono. E' mi resta a dirvi, come lo auore di

SONG
How blessed is this day
—When happy memory
Of ancient customs may be celebrated—
Shines forth in the array
Of festive pageantry
Our friends from far and wide have here created.
And we who have been fated
To spend our lives in forest and in bosky dell
For you have come to tell,
Like nymphs and swains before us,
The story of our lives in rustic chorus.

Oh! bright and tranquil morns,
Oh! gay and beauteous land
Where once the lilt of our sweet songs resounded!
Just so, our song adorns
With grace and joy your kind
Of acts, in this enterprise you've founded,
With harmony sweet-sounded.
That ne'er before was heard by mortal ear:
Departing thence from here,
Our nymphs' and shepherds' chorus
Relives the story of those loves before us.

PROLOGUE
If men reappeared in the world in the same way as do
events, not a hundred years would go by before we would
find ourselves together once again, doing the same things
as now.

I see this because in Athens, that noble and most an-
cient city of Greece, there was once a gentleman, with
no other children save one son, into whose same there
desired to arrive a young girl, whom he most honor-
ably brought up, until she was seventeen. It then hap-
pended that both he and his son fell in love with her at the
same time and in their amorous rivalry many events and
strange occurrences arose, upon whose completion the son
took her to wife, and lived with her most happily for
many a day. Would you believe that very event occurred not so many
years ago, once again, here in Florence? And since our
author wished to present one of the two of them for you, he
chose the one in Florence, believing you apt to take
greater pleasure in it than the other. For Athens is in ruins:
its streets, its squares, and its buildings can no longer be
recognized. Furthermore, its citizens spoke Greek, and you
would not understand that language. Consider, therefore,
the events which occurred in Florence, but do not expect
to recognize either the household or the people, because,
in order to avoid legal charges, the author has changed the
real names into fictitious ones.

Before the comedy begins, he is eager for you to see the
characters, in order that you may the better recognize
them as it is played. Come on our here, all of you, so the
people can take a look at you. Here they are. You see how
nicely they come forth! Line up over there, one next to the
other. You see: the first one is Niconaco, an old man all
alone with love. The one beside him is Claudio, his son
and rival. The next one is called Palamedes, Claudio's friend.
These two following are, first Piero the servant,
and next Eustachio the steward: each of them would like
to be the next husband of his master's mistress. The lady
who comes next is Sofronia, wife of Niconaco. The one
after her is Dora, her maid. Of the two remaining people,
the first is Demone, the other is his wife Sotraga. There is
another character who, since he has not yet gotten in from
Naples, will not show himself to you. I think that should
do, you have seen enough of them now.—The audience
gives you leave: go on back inside.—This story is called
Clizia, because that is the name of the girl who is being
fought over. Don't expect to see her, though, for Sofronia,
who has brought her up, does not wish her to come out,
for modesty's sake. And so, if anyone is sighting for her, he
had better resign himself.
DORIA: Piero aveva dato l'anello a Clizia, ed era poi ad accompagnare il questu in arrivo all'usico di diritto. Ben sai che Clizia, non so da che fureciosa, prese uno pugnale, e, cattura scioppiglita, tutta fiera, gridò: — Ove è Nicola- nico?! Ove è Piero? Io gli voglio stramazzare! — Clesentro, Sforzas, tutti noi la volavamo pugnalgare, e cosa povera. La si è arrestata in uno canto di camera, e gridò che vi voles- stizzizzare in oqmo, e per paura chi fugge di qua e chi di là. Piero si è fuggito in cucina, e si è nasconso diritto alla cesta de' capponi. Io son mandato qui, per avverrarsi, che voi non entraste in casa.

NICOMACO: Io son ti più mioso di tutti gli uomini! Non si può egli trarle di mano il pugnale?

DORIA: Non, poi ancora.

NICOMACO: Chi? mina e fa?

DORIA: Voi e Piero.

NICOMACO: Oh! che disgrazia è questa! Deh! figliuola mia, io ti prego che tu torni in casa, e con buone parole vegga, che se la cavi questa pazzia del capo, e che la ponga giù il pugnale; ed io ti prometto ch'io ti comprerò un passo di pannello ed un fazzoletto. Deh! ammesso mio!

DORIA: Io ve faco non venite in casa, se io non vi chiamo.

NICOMACO: O miseria! O infelicita mia! Quante cose mi si intrecceranno, per fare infelice questa nozze, ch'io aspettavo felicissima! Ha ella posta già il coltello? Vengo io?

DORIA: Non, ancora! non venite!

NICOMACO: O Idio! che sarà poi? Posso venire?

DAMONE: Anzi, che gliene offerra' ella, non volle che la venisser, e così mi fai uccellare, e poi ti duol di me. Che l'ha voluto che te, e le manco ed ognuno.

NICOMACO: Infine, vuoi tu che la venga?

DAMONE: Si, voglio, in ma' orale ella, e la fanute, e la gatta, e chiunque si! Va', se tu hai a fare silenz: io andrò tu casa, e, per l'ora, la farò venire o era.

NICOMACO: Ora, mi convi ammio! Ora, andiamo le cose bene! — Ohmme! ohmme! che tormenta è quel che è in casa?

DORIA: Piero had given the ring to Clizia, and had gone to accompany the student to the back door. Well, don't you know that Clizia got into some sort of a frenzy, and grabbed a knife, and started shouting, all wild and disheveled,—Where is Nicola? Where is Piero? I am going to murder them!—Clesentro, Sforzas, and all of us tried to grab her, but we couldn't. She has backed herself into a corner of the room, and she keeps shouting that she wants to murder you, come what may, and everyone is running around frightened out of his wits. Piero escaped into the kitchen, and is hiding behind the chicken coops. They sent me out here to warn you not to go into the house.

NICOMACO: I am the most miserable man in the world! Can't you get the knife out of her hand?

DORIA: Not so far.

NICOMACO: Who is she threatening?

DORIA: You and Piero.

NICOMACO: Oh, what a catastrophe this is! Please, my dear girl, I beg you, go back into the house and see if you can get this crazy idea out of her head with a few kind words, and get her to put down the knife. I promise I will buy you a pair of slippers and a kerchief. Please, go, my love.

DORIA: I am going; but don't come into the house unless I tell you.

NICOMACO: Oh, ho, oh, you are not! So many things are getting in my way, to turn what I thought would be my lucky night into an unlucky one! Has she put down the knife? May I come in?

DORIA: Not yet, don't come in.

NICOMACO: (Oh Lord, what can it be?) May I come in now?

DAMONE: Not at all! She offered to, but she didn't want her to come. So you get me to make a fool of myself, and then you complain. The devil take you, your wedding, and the whole business!

NICOMACO: Well, once and for all, do you want her to come?

DAMONE: Yes, I do; and she and the maid and the cat and all the rest of them be damned! Go on, if you have something else to do: I will go home and have her come over right away through the garden.

NICOMACO: Now that he is friendly again, everything will be fine. Oh, oh! What is that noise I hear in the house?

NICOMACO: There is no one else we can go to but Friar Timoteo, who is our family confessor. He is a little saint, and has already worked a few miracles.

SOFRONIA: What miracles?

NICOMACO: What do you mean, what miracles? Don't you know that through his prayers the wife of Messer Nicia, Madame Lucrezia, who was sterile, became pregnant?

SOFRONIA: Some miracle, for a friar to get a woman pregnant! It would be a miracle if it were a man that got her pregnant!

NICOMACO: Isn't there some way to keep you from always throwing these stories in my face?

SOFRONIA: I am going to go to mass, and I don't want to put my business in anyone's hands.

NICOMACO: Go ahead, I will wait for you at home. (I think I had better not go too far away, so that they don't carry Clizia off somewhere.)
Casina: Scene 14
Lines: 649-699

PA: You'll know, listen.

650 It’s bad, really bad just here inside—in our house your slave began to start up in a way which is hardly fitting for a girl trained in Athens.

Ly: What is it?
Pa: Fear hinders my tongue's words.

Ly: Can I find out what in there is troubling you?
Pa: I'll tell you: Your slave girl, whom you want to marry to your foreman, she ... inside.

Ly: What about inside? What happened?
Pa: She’s imitating the worst possible training girl, one that threatens her husband, his life.

Ly: What are you saying? Pa: Ah— Ly: What?! Pa: She says she wants to kill him ...

660 the sword—Ly: Huh?! Pa: The sword! Ly: What about the sword?
Pa: She’s got one! Ly: Woe is me! Why does she have it?
Pa: She is charging through every room in the house! She won't let anyone get near her so they’re all hiding underneath chests and beds, too afraid to speak!

665 Ly: I’m dead and buried! What terrible thing has gotten into her so suddenly?
Pa: She’s nuts! Ly: I think I’m worse off than anyone.
Pa. No, really if you knew the things she said today... Ly: I really what to know, what did she said?

670 Pa: Listen: She swore by all the gods and goddesses, she’ll kill whomever she sleeps with tonight.

Ly: She’ll kill me? Pa: Why would you have anything to do with it? Ly: Yikes!
Pa: What concern with her do you have? Ly: I messed up; I wanted to say for the foreman.

675 Pa: He’s digging himself a hole ...
Ly: She didn’t threaten me, did she?
Pa: Her anger’s directed at you alone more than anyone else. Ly: Why?! Pa: Because you could be the one marrying her to Olympio and that neither your life nor her own nor her husband’s will last until tomorrow. I was sent so that I would tell you this, so

680 that you might keep clear of her.
Ly: How miserable I am, by Hercules! I’m toast! Pa: As you deserve.
Ly: Never is or has there been old lover who is as miserable as me!

685 Pa: I’m messing with him; because everything I told him happened, Every single one of them is a complete lie: I was sent to mess with him. Ly: Hey, Paradalisca!
Pa: What is it? Ly: It’s ... Pa: What? Ly: There’s something that I want to ask you.

690 Pa: You’re the reason I’m running late! Ly: And you are making me delay even more so. But does Casina still have the sword now? Pa: She has two of them.
Ly: What do you mean two of them?! Pa: She says that today, she’ll kill you with one and the foreman with the other.

695 Ly: I’m the most dead of anyone alive! I think it’s best that I put on some armor. And my wife? Didn’t she even go up and take them away? Pa: No one dares go near her. Ly: Let her persuade her! Pa: She’s asking, but Casina says that will not put them
down in any way, shape or form, unless she knows that she won't be married off to the foreman.

Interesting Aspects of the *Clizia*:

- The Presence of Christianity: Churches, Masses, Priests/Friars.
- Background is Florence after the invasion of French on kingdom of Naples.
- Clizia is abducted at age of 5 for seemingly no reason except “to protect her from danger”
- Infidelity is morally acceptable but publicly looked down upon for old men.
- Machiavelli thought it necessary to restore the play's missing character, unlike his source text. Instead, the slave is sent abroad but returns in time to complicate the play.
- Surprise homosexual encounter problematic for Renaissance Italy?
- Romans are mentioned nowhere in the play, but Greeks are.
**Bibliography:**


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