



The Triumph of Pierrot: The Commedia Dellarte and the Modern Imagination

By MARTIN GREEN

Penn State University Press. Paperback. Book Condition: New. Paperback. 336 pages. Dimensions: 8.8in. x 6.0in. x 1.0in. What do Stravinsky, Degas, Chaplin, Isak Dinesen, Meyerhold, Monty Python, and T. S. Eliot have in common? What do such disparate work as Picassos Family of Saltimbanques, Bergmans Sawdust and Tinsel, Waugh's Put Out More Flags, and Pirandello's Six Characters in Search of an Author share? As Green and Swan persuasively argue in their new book, all have been influenced by the Italian commedia dell'arte. . . . Exaggeration, artifice, and a self-conscious theatricality are commedias hallmarks; impertinence, mockery, and irony its weapons against the serious threats of the real world. No wonder, then, that commedia (along with the archetypes it supplies) exerted a fierce hold on the modernist imagination, and according to the authors left its imprint on virtually every area of Western culture from 1890 to 1930. -Michiko Kakutani in The New York Times Green and Swan have given us an extraordinary interdisciplinary work. Using Diaghilev's Ballets Russes, the saltimbanque paintings of Picasso and Schoenberg's musical experiments as the starting point, they examine the modernist consciousness, which evolved from the 16th-century concept of the commedia dell'arte character of Pierrot, the original free-spirited revolutionary...



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