

Warwick Goble, 'The Prince and Zoza, with the Story-Tellers' from 'How The Stories Came To Be Told', Giambattista Basile, *Stories from the Pentamerone*, ed. by E.F. Strange (London: Macmillan & Co. 1911).



The Narrative Frame of *Lo Cunto de li cunti*: Structure, Collections, and Paradoxes

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After Morlini's *Novellae* (1520) and Straparola's *Piacevoli Notti* (1551-53), *Lo cunto de li cunti overo lo trattenemiento de' peccerille* (1634-6)¹ written by Giovan Battista Basile is considered one of the first European collections of fairy tales, even though it has a lot of commonalities with the tradition of the novella. Like his predecessors, Basile follows the example of Boccaccio's *Decameron* for the structure of the *Cunto*: a frame tale that contains 49 other tales. However, compared to the preceding collections, the *Cunto*'s frame tale has some peculiarities.

For instance, the temporal and spatial settings of the '*Ntroduzione* diverge significantly from those of its reference models, such as Boccaccio's *Decameron* and Straparola's *Piacevoli Notti*, which are firmly situated in historical and realistic contexts: the former during the plague epidemic of 1348 in the Florentine countryside and the latter around 1536 on the island of Murano. In contrast, the story of Zoza takes place in an indefinite time and in places of pure invention: it begins with 'Dice ch'era na vota'² and it is located in cities of pure invention, i.e. Vallepelosa and Camporetunno. Considering just these two aspects alone, it is clear that the nature of the *Cunto*'s framework is typologically different from its reference models: the narrative frames of the *Decameron* and the *Piacevoli notti* both simulate a realistic situation in which the other tales are told, while Zoza's story is instead like the other 49 tales told in the *Cunto* and therefore not a realistic one.

Turning to the narrative frame tale's structure, it opens with a popular saying and a popular anecdote, 'the monkey tale', that gives the readers moral keys to interpret Zoza's story:

Fu proverbeio de chille strascionate, de la maglia antica, che chi
cerca chello che non deve trova chello che non vole; e chiara cosa
è che la scigna pe cauzare stivale restaie 'ncappata pe lo pede, come
soccesse a na schiava pezzente che, non avenno portato maie scarpe

a li pede, voze portare corona 'n capo. Ma perché tutto lo stuorto ne porta la mola, e una vene che sconta tutte, all'utemo, avvennose pe mala strata osorpatato che che toccava ad autro, 'ncappaie a la rota de li cauce, e quanto se n'era chiù sagliuta 'mperecuocolo, tanto fu maggiore la vrociliata, de la manera sècota.³

This structure is repeated in almost every other tale of the book (the only exceptions are 'Petrosinella', 'Li tre ri animale' and 'Sole, Luna e Talia'): they open with a popular saying recited by the woman that tells the tale. Below is an example from the fifth tale of the third day, 'Lo scarrafone, lo sorece e lo grillo':

La fortuna è femmena pontegliosa e fuie de li sapute, perché fanno chiù cunto da le votate de carte che de le girate de na rota; e perzò prattica volentiere co 'gnorante e da poco e non se ne cura, ped avere onore prebeo, de spartire li bene suoie a vozzacchie, de lo munno che ve farraggio sentire ne lo cunto che secoteia.⁴

As with the frame, these expressions and proverbs offer readers a sort of 'moral compass' (sometimes humorous) with which the tales can be read and this moral is also repeated at the end of each tale with a closing proverb. Michele Rak identifies, among the various narrative sources of the *Cunto*, the late medieval *exempla* tradition:⁵ every tale is an *exemplum* of good and bad behaviours, including the frame tale, which is essentially a tale demonstrating the perils of deception.

Another key to interpreting the frame is presented at the beginning of the fifth day. All the female storytellers, including Zoza, began to play a game called 'Lo iuoco de li iuoché' (the game of games) with the steward Cola Iacovo. This game mirrors the entire book – even its name reflects the title of the book – and it especially mirrors the fifth day. Just as on the first day, Tadeo after a preliminary speech tells the court how the following days are going to be, the game begins with a speech by Cola Iacovo that can be seen to summarise the entire *Cunto*, before going on to explain the rules of the game:

ordinaie lo prencepe che se facesse quarche iuoco pe trattenemiento de la mogliere; e dato penziero a Cola Iacovo, lo scarco, ommo de granne 'ncegno, isso, sì comme avesse 'n saccocciola le <m>menziune, subeto la trovaie decenno: «Fu sempre 'nsipeto, signure mieie, chillo gusto che non ha quarche rammo de iovamiento; però non foro trovate li

trattenemiente e le veglie pe no piacere dessutele, ma pe no guadagno gostuso perzì; pocca non sulo se vene a passare lo tiempo co sta manera de iuoche, ma se scetano e fanno prunte li 'nciegne a saperese resorvere e a responnere a chello che se demanna, comm'a punto soccede a lo iuoco de li iuoche c'aggio pensato de fare, lo quale sarrà de chesta manera: io proponerraggio a quarche femmena de chesse na sorte de iuoco, la quale senza penzarence m'ha da dicere subeto ca no le piace, e la causa perché no le dace a l'omere, e chi tardarrà a responnere o responnerrà fore de preposito, aggia da pagare la pena, che sarrà fare chella penentenza che commannarrà la signora prencepessa.⁶

The game is played under Tadeo's supervision, just like the storytelling during the five days, in fact he checks every woman's response to Cola lacovo. The quotation below shows the game turns of Zeza, Cecca, Meneca, and Tolla:

E, pe dare prenzipio a lo iuoco, io me vorria ioquare colla signora Zeza na meza patacca a trionfiello». E Zeza subeto respose:

«Non ce voglio ioquare, per chè no so' mariola!». «Bravo – disse Tadeo – ca chi arrobbia ed assassina, chillo trionfa!».

«S'è cossi – leprecaie Cola lacovo –, me trovo no quatto e mezo pe ioquaremillo co la signora Cecca a banco falluto». «No me nge catacuoglie – respose Cecca –, ca non so' mercante!». «Ha ragione – disse Tadeo –, ca pe l'oro è fatto sto iuoco».

«A lo manco, signora Meneca – secotaie Cola lacovo –, passammo no paro d'ore a lo male contento». «Perdonateme, ca chisso è fuoco de cortesciane», respose Meneca. «Nge ha dato a lo chiuovo – disse Tadeo –, ca sta razza de gente maie stette de bona voglia».

«Io saccio – repigliaie Cola lacovo – ca la signora Tolla se ioquarrà co mico na seina de pubreche a quatto mentune». «Lo cielo me ne scanze – respose Tolla –, ca chisto è iuoco de marite c'hanno mala mogliere!». «Non potive responnere meglio – respose Tadeo –, ca sto iuoco è fatto pe l'oro, che spisso spisso fanno a tozzamartino».⁷

The first eight women play the 'game of games' and each one wins. When it is Ciommetella's turn, Cola lacovo thinks that she hasn't answered correctly, so he says that

she must pay the penalty, but Tadeo convinces him otherwise. This part anticipates the end of the fifth day because the tale that Ciommetella will tell on that last day will be too 'near to the truth' and therefore not like the other tales of the day:

«Senz»altro – repigliaie Cola Iacovo – la signora Ciommetella se contentarrà de iquare co mico a carrettuso». «Merregnao! – response Ciommetella – Bello iuoco de masto de scola m'avive trovato!». «Chessa deve pagare la pena – disse Cola Iacovo –, che non ha che fare la proposta co la risposta». «Va' fatte tornare li denare dallo masto – response lo prencepe –, ca la risposta 'ncascia de Seviglia, perché li pedante iquano cossi bravo a carrettuso che, si be perdeno cinco, sengano la partita».⁸

Finally, when it is Zoza's turn, she loses at the 'game of games' just like she will lose at the 'game of tales' because she won't be able to tell an invented tale like the other female storytellers did.

Ma Cola Iacovo votatose all'utema delle femmene le disse:
«Non me pozzo dare a credere che la signora Zoza voglia refutare comme l'autre no 'nvito; perrò me farrà piacere ioquarese co mico no cianfrone a sbracare». «Guarda la gamma – response Zoza –, ca chisso è iuoco de peccerelle!». «Ora chessa sí deve fare la penitenzia – concruse Tadeo –, perché a sto iuoco nge iquano pe ffi' a li vecchie, e perzò, signora Lucia, tocca a buie de darele la pena».⁹

These elements highlight the perfect architecture of the frame tale and, therefore, of the *Cunto* itself.

Another feature of the frame tale concerns some elements that can be linked to a typical tendency of Baroque culture, that of collecting. In the late 16th and early 17th centuries, wealthy men began to set up collections of *mirabilia* to create what are now called *Wunderkammer*. These chambers of curiosities were created primarily to arouse wonder in the people who visited them, but they also reflected a way of approaching knowledge and bringing order to a reality that they perceived as confused and disorganised. Reading the *Cunto* from this perspective reveals that this book is indeed a literary collection in which many elements of Basile's contemporaneity are incorporated, including words, expressions and proverbs that are all collected by the complex syntax.¹⁰ Of course, this kind of observation can be applied to the whole *Cunto*, especially the *egloghe* (epilogues) that end each day.

On the first day, there is also a collection linked to the 17th century's taste for teratology: the female storytellers are all described by their deformities, creating a small collection of human physical defects:

Tadeo [...] ne scegliette solamente dece, le meglio de la cetate,
che le parzero chiù provécete e parlettere, che foro Zeza scioffata,
Cecca storta, Meneca vozzolosa, Tolla nasuta, Popa scartellata,
Antonella vavosa, Ciulla mussuta, Paola sgargiata, Ciommetella
zellosa e Iacova squacquarata.¹¹

A little bit further on in Tadeo's preliminary discourse is a little collection of professions – 'artisciane', 'mercante', 'dotture', 'potecare' (artisans, merchants, lawyers, shopkeepers) – and another collection of folk literature genres like 'nove fauze, avise <m>mentate e gazzette 'n aiero' ('false news, invented broadsides, and airy gazettes'):¹²

Non è chiù cosa goliosa a lo munno, magne femmene meie, quanto
lo sentire li fatti d'autro, né senza ragione veduto chillo gran
felosofo mese l'utema felicità dell'ommo in sentire cunte piacevole,
pocca ausolianno cose de gusto se spapurano l'affanne, se da sfratto
a li penziere fastidiuse e s'allonga la vita; pe lo quale desederio vide
l'artisciane lassare le funnache, li mercante li trafiche, li dotture le
cause, li potecare le facenne, e vanno canne aperte pe le varvarie e
pe li rotielle de li chiacchiarune, sentenno nove fauze, avise
<m>mentate e gazzette 'n aiero. Per la quale cosa devo scusare
moglierema se l'è schiaffato 'n capo sto omore malancontento de
sentire cunte.¹³

Also, the introductions to the second, third and fourth days, all taken together, appear as a collection of court and folk entertainments. A collection of court and children's games can be found in the second day:

commenzaro mille iuoches pe gabbare lo tiempo fi all'ora de lo
mazzecare, no lassannoce né Anca Nicola, né Rota de li cauce, né
Guarda mogliere, né Covalera, né Compagno mio feruto so', né
Banno e commannamento, né Ben venga lo mastro, né Rentinola
mia rentinola, né Scarreca la votta, né Sautaparmo, né Preta 'nzino,
né Pesce marino 'ncagnalo, né Anola tranola pizza fon-tanola, né Re

mazziero, né Gatta cecata, né La lampa a la lampa, né Stienne mia
Cortina, né Tafaro e tamburro, né Travo luongo, né Le gallinelle,
né Lo vecchio no è venuto, né Scarreca varrile, né Mammara
e nocella, né Sagliepengola, né Li forasciute, né Scarriglia
mastrodatto, né Vienela vienela, né Che tiene 'n mano? L'aco
e lo filo, né Auciello auciello maneca de fierro, né Grieco o acito,
né Aprite le porte a povero farcone.¹⁴

As in the third, there is a collection of court and folk dances:

e, pe passare allegramente chell'ore che s'erano poste <m>miezo
fra la matina e l'ora de mangiare, fecero venire li vottafuoche
e commenzaro co gusto granne ad abballare, facenno Roggiero,
Villanella, lo Cunto de l'uerco, Sfessania, lo Villano vattuto, Tutto
lo iuorno co chella palommella, Stordiglione, Vascio de le ninfe,
la Zingara, la Crapicciosa, la Mia chiara stella, lo Mio doce amoroso
fuoco, Chella che vao cercanno, la Cianciosa e cianciosella,
l'Accordamessere, Vascia ed auta, la Chiaranzana co lo Spontapede,
Guarda de chi me iette a 'nammorare, Rape ca t'è utile, Le nuvole
che pe l'aria vanno, lo Diavolo 'n cammisa, Campare de speranza,
Cagn[i]a mano, Cascarda, Spagn[i]oletta, chiodenno li balli co Lucia
canazza, pe dare gusto a la schiava.¹⁵

On the fourth day there is another games collection, and then a collection of musical instruments and songs:

Le quale [...] pe dare gusto a Tadeo ed a Lucia commenzaro
a decorrere si devevano ioquare a secamautone, a capo o croce,
a cucco o viento, a mazz'e piuzo, a la morra, a paro o sparo, a la
campana, a le norchie, a le castellucce, ad accostapalla, a chioppa
o sèpara, a lo tocco, a la palla o a li sbriglie. Ma lo prencepe, ch'era
sfastediato de tante iuoches, ordenaie che venesse quarche
strommimento e se cantasse fra tanto; e subeto na mano de serveture
che se delettavano vennero leste co colasciune, tammorrielle,
cetole, arpe, chiùchiere, vottafuoche, crò-crò, cacapenziere e zuche
zuche, e, fatto na bella sofronia e sonato lo Tenore de l'Abbate,

Zefero, Cuccara Giammartino e lo Ballo de Shioienza, se cantattero na maniata de canzune de chillo tiempo buono, che se pò chiù priesto trivoliare che trovare.¹⁶

Reading again the 'game of games' at the beginning of the fifth day, it is possible to trace two other collections. During the game, in fact, ten card games are quoted that were very popular in the 17th century (trionfiello; banco falluto; lo male contento; quatto mentune; a binte fegure; gabella; chiammare; picchetto; carrettuso; sbracare)¹⁷ and ten types of people (mariola; mercante; cortesciane; marite c'hanno mala mogliere; adulature; femmena mercenaria; sbirro; mormoratore de corte; masto de scola; peccerelle).¹⁸ Therefore, in the frame story alone there are many collections and many others can be traced throughout the book.

Zoza's story reflects the other 49 tales told in the book. It has indeed all the characteristics of the others: indefinite time and space and the presence of supernatural elements. It is a '*cunto piacevole*', a '*nova fauza*', what now is called a fairy tale. However, Zoza's speech in the *Scompetura* – the end of the fifth day and, thereby, of the book – tells otherwise:

Ma Tadeo, che era trasuto 'n grazia sto passatiemo, azzennaie a Zoza che decesse lo suio; la quale fatto la crianza soia, desette: «La verità, signore prencepe, fu sempre mamma dell'odio, e però non vorria che l'obedire a li commanne vostre offenesse quarcuno de chiste che stanno 'ntuorno, perché non essenno usata a fegnere <m>menziune ed a tessere favole so' costretta e pe natura e pe accedente a dire lo vero; e si be' dice lo proverbio: "pscia chiaro e fa' lo fico a lo miedeco", tuttavota sapenno ca la verità non è ricevuta a la presenzia de li princepe, io tremmo de dire cosa che ve faccia fuorze 'nfomare».

«Di' chello che vuoi - response Tadeo ... Ma Zoza fra sto tiempo commenzaie a 'ncantare li circostante co la docezza de le parole, contanno da lo prenzipio a lo fine tutte l'affanne suoie ... Tadeo, che da la lagreme de Zoza e da lo selenzio de la schia va, ch'era ammotuta, comprese e pescaie la verità de lo fatto ...¹⁹

From Zoza's point of view and, of course, from all the other characters' point of view, her story may coincide with the truth, but the reader can see that her story is like all the others told during the five days. So, by the end of the book, the paradoxical nature of

the frame story is revealed as true and false at the same time: true in the narrative context of the *Cunto*, but false and unrealistic to the reader. This aspect can possibly be related to the literary tastes of the Oziosi academics of Naples: during their gatherings, they used to engage in philosophical-literary exercises, the *paradoxa*, in which a paradoxical theme was discussed in dialogical form.²⁰ Perhaps Basile, who was one of the founding members of the Oziosi Academy, had this kind of literary exercise in mind while writing the *Cunto* and therefore he designed his book in such manner as to create a game with the reader: it is up to the reader to understand the paradoxical nature of the narrative frame and ultimately of the entire book.

Ultimately Basile can indeed be defined as 'The Other Fairy Godfather' and *Lo cunto de li cunti* can undoubtedly be identify as one of the earliest fairy-tale collections of Western Europe, but this book should be read first and foremost as a fine work of Baroque literature.

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Notes

1. All quotes from the *Cunto* are taken from the Neapolitan version of the text, Giovan Battista Basile, *Lo cunto de li cunti overo lo tretteneamiento de' peccerille* (Roma: Salerno, 2013). The endnotes include English translations of the quotes from Giambattista Basile, *The Tale of Tales*, translated by Nancy L. Canepa (New York: Penguin Books, 2007).
2. Basile, *Lo cunto de li cunti*, 2. Trans.: 'It is said that there once was', in Basile, *Tale of Tales*, Introduction.
3. Basile, *Lo cunto de li cunti*, 2. Trans.: 'A seasoned proverb of ancient coinage says that those who look for what they should not find what they would not, and it's clear that when the monkey tried putting on boots it got its foot stuck, just like what happened to a ragged slave girl who although she had never worn shoes on her feet wanted to wear a crown on her head. But since the millstone grinds out the chaff and sooner or later everything is paid for, she who deceitfully took from others what was theirs ended up caught in the circle of heels, and however steep her climb up was, her tumble down was even greater. It happened in the manner that follows.' In Basile, *Tale of Tales*, Introduction.
4. Basile, *Lo cunto de li cunti*, 534. Trans.: 'Fortune is a stubborn woman who avoids the faces of learned men because they pay more attention to the turning of pages than to the rotation of a wheel. For this reason she more willingly associates with ignorant and paltry people and – in order to receive plebeian glory – does not worry about dividing her goods among the big birds, as I will tell you about in the tale that follows.' In Basile, *Tale of Tales*, III, 5, 'The cockroach, the mouse and the cricket.'
5. Michele Rak, 'Il sistema dei racconti nel *Cunto de li cunti* di Basile', in *Giovan Battista Basile e l'invenzione della fiaba*, ed. Michelangelo Picone and Alfred Messerli (Ravenna: Longo, 2004), 13-40.
6. Basile, *Lo cunto de li cunti*, 856-8. Trans.: 'the prince ordered that some games be played as entertainment for his wife. He gave the task to Cola Iacovo, the steward, a man of great ingenuity, and as if his pockets were full of invention he found one right away, saying, "Those tastes that are without some element of advantage, my ladies, have always been insipid. For this reason entertainments and evening gatherings were not devised for worthless pleasure but also for tasty profit, for such manner of games serve not only to pass the time but also awaken and quicken the wits for making decisions and answering what is asked of one, precisely as happens in the game of games that I thought we would play, which goes like this: I'll propose to one of these women here a sort of game, and she, without thinking about it, will immediately have to tell me that she does not like it and the reason why it is not to her liking; and whoever takes too long to answer or does not answer to the point must pay a penalty, which will be whatever penance our lady the princess commands." In Basile, *Tale of Tales*, V.

7. Basile, *Lo cunto de li cunti*, 858. Trans.: "And so, to begin the game, I would like to play trionfiello with madam Zeza, for half a penny!" And Zeza immediately answered, "I don't want to play, because I'm not a thief!" "Well done!" said Tadeo, "for those who rob and kill are the ones who triumph!" "If that's how it is," replied Cola Iacovo, "I've got a coin worth four and a half that I'd like to use to play break-the-bank with madam Cecca." "You're not getting me," answered Cecca, "for I'm no merchant!" "She's right," said Tadeo, "because this game is made for them." "At least, madam Meneca," continued Cola Iacovo, "let's spend a couple of hours playing malcontent." "I'm sorry, but that's a game for courtiers!" answered Meneca. "She hit the nail on the head," said Tadeo. "That breed of people never does anything with good humor!" "I know," Cola Iacovo resumed, "that madam Tolla will play four corners with me for six old coins." "Heaven save me!" answered Tolla, "that's a game for husbands who have bad wives." "You couldn't have answered better," answered Tadeo. "This game is made for them, since so very often they butt horns like billy goats." In Basile, *Tale of Tales*, V.
8. Basile, *Lo cunto de li cunti*, 860. Trans.: "Without a doubt," resumed Cola Iacovo, "madam Ciommetella will be content to play pushcart with me." "Fiddledeedee!" answered Ciommetella. "A fine schoolmaster's game you've found for me!" "This one has to pay the penalty," said Cola Iacovo, "since the proposal has nothing to do with the answer." "Go get your money back from the master!" answered the prince. "The answer is a marvelous fit, since pedants play so well at pushcart that even if they lose five points, they put it down as a game won." In Basile, *Tale of Tales*, V.
9. Basile, *Lo cunto de li cunti*, 860-2. Trans.: "But Cola Iacovo, turning to the last of the women, said, 'I can't believe that madam Zoza would refuse an invitation as the others have done, and so she will give me the pleasure of playing take-off-your-pants with me for a silver coin.'" "Watch out for your legs," answered Zoza, "that's a child's game." "Now this one does have to do the penance," concluded Tadeo, "because even old people play this game, and so, madam Lucia, it's up to you to give her the penalty." In Basile, *Tale of Tales*, V.
10. André Jolles, 'La fiaba nella letteratura occidentale moderna', in *I travestimenti della letteratura. Saggi critici e teorici (1897-1932)*, ed. Silvia Contarini (Milano: Bruno Mondadori, 2003), 133: 'Basile è un collezionista. Non solo un collezionista colto che vuole mettere insieme un vocabolario, ma un rigattiere del XVI secolo come lo sono stati Rabelais o Pieter Brueghel, che in un'unica immagine riunisce tutti i giochi infantili e i proverbi conosciuti. Quando gli capita di evocare un gioco, o una canzone, ne nomina subito altri venti per il gusto della collezione: ('Basile is a collector: Not just a learned collector who wants to compile a vocabulary, but a rag-picker of the 16th century like Rabelais or Pieter Brueghel, who in a single image gathers all the children's games and known proverbs. When he happens to evoke a game or a song, he immediately names another twenty for the pleasure of collecting.)
11. Basile, *Lo cunto de li cunti*, 22. Trans.: 'Tadeo ... chose just ten women, the best of the city, the ones who appeared to be the most expert and quick-tongued. They were lame Zeza, twisted Cecca, goitered Meneca, big-nosed Tolla, hunchback Popa, drooling Antonella, snout-faced Ciulla, cross-eyed Paola, mangy Ciommetella, and shitty Iacova.' In Basile, *Tale of Tales*, I.
12. In this regard is useful to mention that the genre here called 'avise <m>mentate', inspired also the Boccalini's *Ragguagli di Parnaso* published between 1612 and 1613. In Boccalini's work (which was originally intended to be titled 'Avvisi dei menanti di Parnaso'), a news letters writer (who likely conceals the author himself) records events at the court of Apollo in Parnassus. He employs the genre of the 'avviso', an ancestor of gazettes and modern newsletters, often attached to diplomatic dispatches in the 16th and 17th centuries.
13. Basile, *Lo cunto de li cunti*, 22-4. Trans.: 'There is nothing in the world more delicious, my illustrious women, than to hear about the doings of others, nor without obvious reason did that great philosopher set the supreme happiness of man in hearing pleasant tales; since when you lend an ear to tasty items, cares evaporate, irksome thoughts are dispelled, and life is prolonged. And it is because of this desire that you see artisans leave their workshops, merchants their commerce, lawyers their cases, and shopkeepers their businesses, and go open-mouthed to barbershops and gossip circles to hear false news, invented broadsides, and airy gazettes. For this I must apologize on behalf of my wife, who has gotten the melancholic urge to hear tales stuck in her head.' In Basile, *Tale of Tales*, I.
14. Basile, *Lo cunto de li cunti*, 286-90. Trans.: 'a thousand games commenced so that the time left before eating might be deceived. And they overlooked neither Anca Nicola; nor the Wheel of Kicks: nor

Watch Your Wife; nor Covalera; nor Buddy of Mine, I'm Wounded; nor Proclamation and Command; nor the Master Is Welcome; nor Little Swallow, My Little Swallow; nor Empty the Cask; nor Jump a Palm's Length; nor Stone in Your Lap; nor Fish in the Sea, Go After Hum; nor Anola Tranola, Pizza Fontanola; nor King Macebearer; nor Blinded Cat; nor Lamp to Lamp; nor Hang My Curtain; nor Butt and Drum; nor Long Beam; nor the Little Hens; nor the Old Man Hasn't Come; nor Empty the Barrel, nor Mammara and Hazelnut, nor Seesaw; nor the Outlaws; nor Argue the Case, Court Clerk; nor Come Out, Come Out; nor What's in Your Hand, the Needle and Thread; nor Bird, Bird, Sleeve of Iron; nor Greco Wine or Vinegar; nor Open the Door for the Poor Falcon.' In Basile, *Tale of Tales*, II.

15. Basile, *Lo cunto de li cunti*, 460-2. Trans.: 'And in order to pass in merry fashion the hours that had placed themselves between morning and the time to eat, they had musicians brought in and they began to dance with great pleasure. They did the Ruggiero, the Villanella, the Tale of the Ogre, the Sfessania, the Beaten Peasant, All Day Long with That Little Dove, the Stupefaction, the Nymph's Basso, the Gypsy, the Capricious, My Clear Star, My Sweet Fire of Love, What I'm Looking For, the Charmer and Little Charmer, the Go-Between, Short Lady, Tall Lady, the Chiarantana, Stick Your Foot Out, Look Who I've Gone and Fallen in Love With, Open Up 'Cuz It's a Good Idea, Clouds Floating Up in the Air, the Devil in a Shirt, Living on Hope, Change Hands, the Cascarda, and the Little Spanish Girl, and they closed the dancing with the Lucia Canazza, to please the slave.' In Basile, *Tale of Tales*, III.
16. Basile, *Lo cunto de li cunti*, 650-2. Trans.: 'to please Tadeo and Lucia they began to discuss if they should play Saw the Brick Head or Tails, Full or Just Wind, Bat and Stick, Morra, Odds or Evens, Bell Norchie, Little Castles, Get Near the Ball, Put Them Together or Divide Them Up, Touch, ball, or skittles. But the prince, annoyed by so many games, ordered that some instruments be brought in and that in the meantime there be singing. And right away a group of servants who knew how to play rushed out with lutes, tambourines, cithers, harps, pipes, fire throwers, cros-cros, Jew's harps, and zuche-zuche, and after they performed a nice symphony and played "The Tenor of the Abbot", "Zephyr", "Cuccara Giammartino", and "The Dance of Florence", they sang a handful of songs from the good old times that are easier to pine for than to find today.' In Basile, *Tale of Tales*, IV.
17. Trionfiello; break-the-bank; malcontent; four corners; twenty figures; taxes; summons; picket; pushcart; take-off-your-pants. In Basile, *Tale of Tales*, V.
18. Thief; merchant; courtiers; husbands who have bad wives; flatterers; mercenary woman; cop; court gossip; schoolmaster; child. In Basile, *Tale of Tales*, V.
19. Basile, *Lo cunto de li cunti*, 978-80. Trans.: 'But Tadeo, whom this pastime had begun to please, indicated to Zoza that she should tell her tale, and she, after paying her compliments, said "Truth, lord prince, has always been the mother of hatred, and therefore I would not like my obedience to your commands to offend anyone who is here, since, not being accustomed to fabricating inventions and weaving fables, I am constrained by nature and by accident to tell the truth. And although the proverb says, 'Piss clear and make a fig at the doctor', knowing that truth is not always received in the presence of princes I tremble to say something that might make you fume with anger."
 "Say what you will," answered Tadeo ... In the meantime Zoza began to enchant those present with the sweetness of her words, and told from beginning to end of all her woes. ... From Zoza's tears and the silence of the slave, who had become mute, Tadeo understood and fished out the truth about the matter.' In Basile, *Tale of Tales*, V.
20. Pietro Giulio Riga, *Giovan Battista Manso e la cultura letteraria a Napoli nel primo Seicento. Tasso, Marino, gli Oziosi* (Bologna: I libri di Emil, 2015).

Editor For Hire



Gary Dalkin is an editor and writer with 30 years publishing experience, and a former judge of the Arthur C. Clarke Award. He recently interviewed Brian Sibley at the Bournemouth Writing Festival on adapting *The Lord of the Rings* and the Narnia and Gormenghast books for Radio Four. Fantasy titles he has edited include *The Winterman*, *Improbable Botany*, *Smailholm*, and *Seek The Throat From Which We Sing*. He contributed chapters to *Literary Wonderlands*.

Gary Dalkin is a thoughtful and highly professional editor whose keen eye for detail is underpinned by many years' experience. It's been a great pleasure to work with him and I recommend Gary to anyone...

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