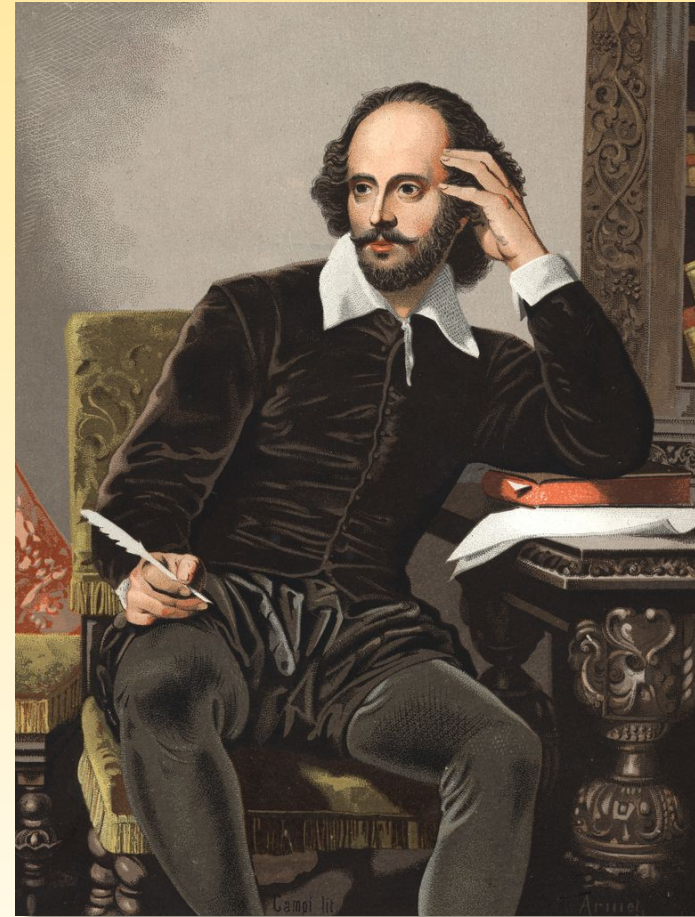


# Reimagining Shakespeare

**“The Deceived Ones” Comes Full Circle**

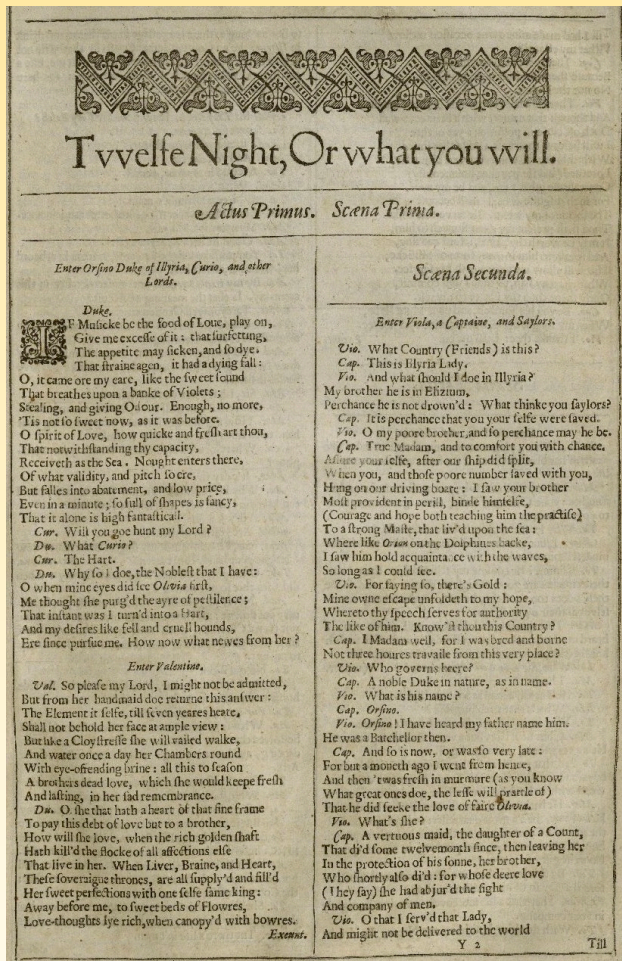
# William Shakespeare, a singular genius

- 1564 – 1616
- almost 40 plays
- just under 115 sonnets
- character actor
- contemporary of Christopher Marlow | Thomas Kyd | Ben Jonson | John Webster



Portrait of William Shakespeare, engraving by European School Copyright Bridgeman Images

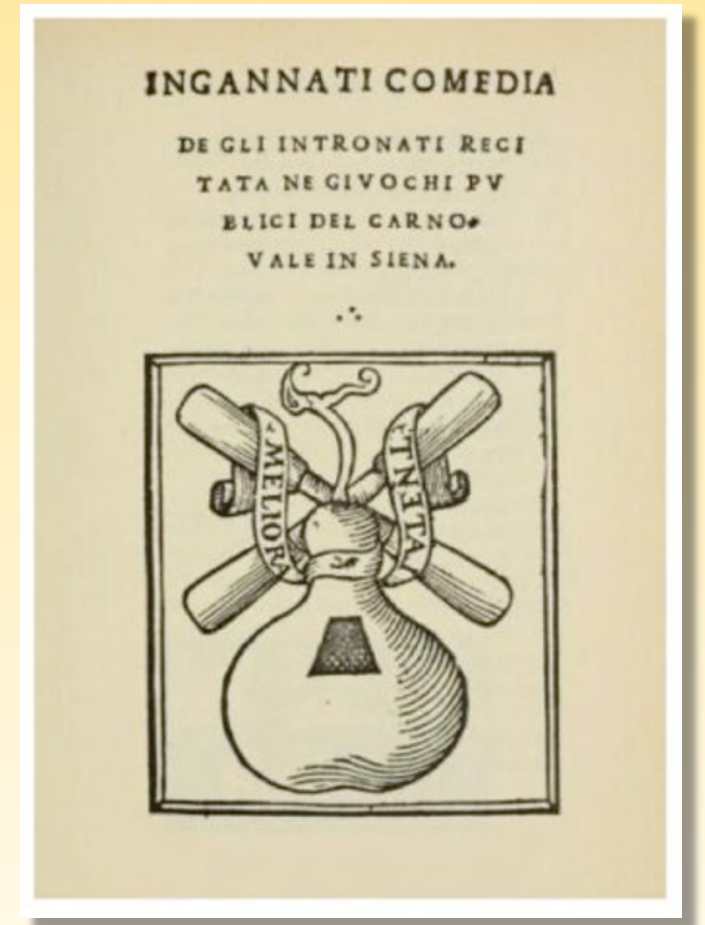
# Twelfth Night, Or what you will



- written around 1601–1602 as a Twelfth Night entertainment for the close of the Christmas season
- published in the 1623 First Folio
- romantic comedy
- themes of cross-dressing, gender identity, sexual attraction, androgyny, and sexual ambiguity

# Shakespeare's sources (1)

- an Italian production written collaboratively by the *Accademia degli Intronati* (the Academy of the Enthroned) in Siena
- the comic play, *Gl'ingannati*, or *The Deceived Ones*, was produced on February 12, 1532
- inspired by *commedia dell'arte*, a young girl foils her father's plans to marry her off to an old man by disguising herself as a young boy and becoming a servant for the man she's in love with





# Shakespeare's sources (2)

## *The Eight-and-Twentieth Story.*

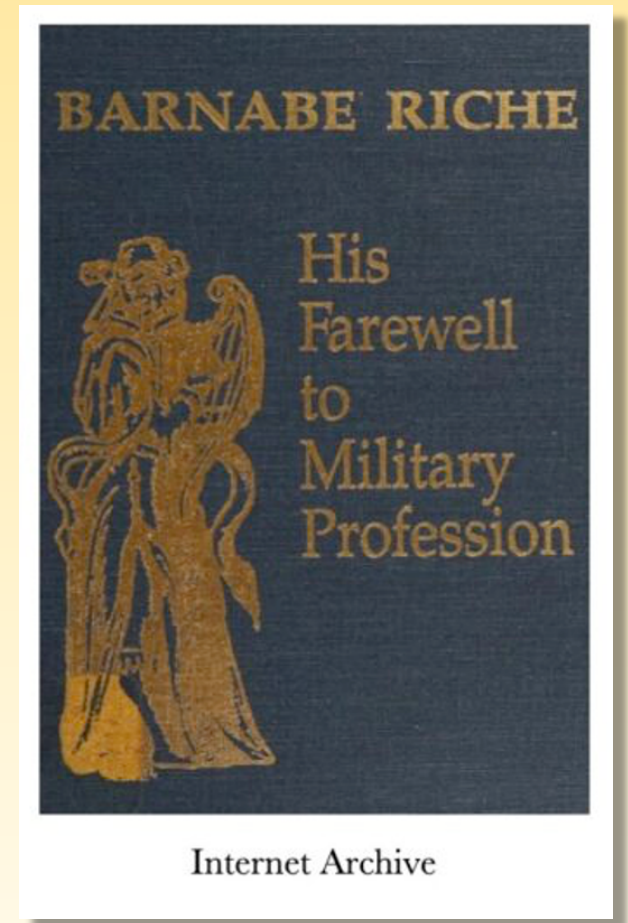
NICUOLA, BEING ENAMOURED OF LATTANZIO,  
GOETH TO SERVE HIM, CLAD AS A PAGE,  
AND AFTER MANY ADVENTURES, MAR-  
RIETH HIM; WITH THAT WHICH BEFELL  
A BROTHER OF HERS.

I cannot deny that which Lodovico did, in that, being noble and rich, he went to serve another, to have been an act worthy of wonderment; but when we hear that he was in love, wonderment straightway ceaseth, for that same passion of love is exceeding great of puissance and causeth us do things far more wonderful and extravagant than this. Nor must you think that the ancient Greeks feigned the Gods, when in love, to have done so many blameworthy follies as are read of them, with other intent than to give us to understand that, when a man subjecteth himself to love and suffereth the amorous poison penetrate to his heart

- Italian writer, **Matteo Bandello** (c. 1485 – c. 1561) wrote 214 novellas
- four of Shakespeare's plays—*Romeo and Juliet*, *Cymbeline*, *Much Ado about Nothing*, and *Twelfth Night*—drew from these
- *Twelfth Night* is from **Part II, Story 28**
- 'Nicuola, being enamoured of Lattanzio, goeth to serve him, clad as a page, and after many adventures, marrieth him; with that which befell a brother of hers.'

# Shakespeare's sources (3)

- **Barnabe Riche** (1540 – 1617) English soldier, author, and exact contemporary of Shakespeare
- his best-known work is a collection of eight stories, *Barnabie Riche his Farewell to Militarie Profession conteining verie pleasaunt discourses fit for a peaceable tyme* (1581)
- *Apolonius and Silla* hues very closely to Bandello's story



*Gl'ingannati* (The Deceived Ones)  
by the Accademia degli Intronati (1531)



*Novellas Part II, Story 28* by Matteo Bandello  
(c. 1560)



*Of Apollonius and Silla* by Barnabe Riche (1581)



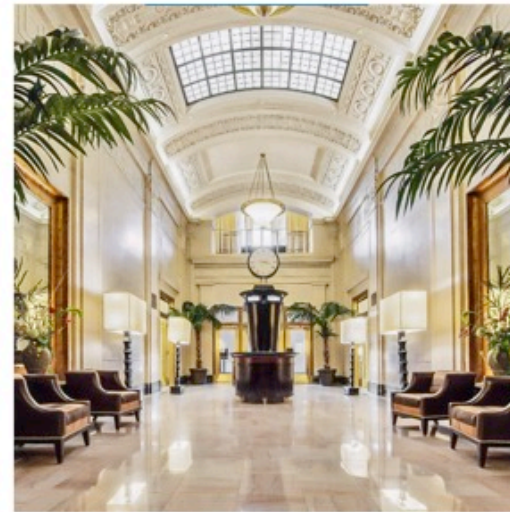
*Twelfth Night, or What You Will*  
by William Shakespeare (1601—02)



*The Deceived Ones* by Judith Krummeck (2024)

# Setting

- Illyria = Dubrovnik, Croatia
- Ukraine → Baltimore
- Ukrainian community around Patterson Park
- Peabody Institute
- Standard Oil Building on St. Paul Street
- Evergreen Museum & Library





# A nod to Shakespeare's era

- a comic opera commissioned for the (fictional) Twelfth Night Festival
- viola da gamba



Twelfth Night	Gl'Ingannati	Novellas Part II, Story 28	Apolonius and Silla	The Deceived Ones
<b>Viola/Cesario</b>	Lelia <b>Bellenzini</b> /Fabio degl' Alberini	Nicuola/Romolo	Silla/Silvio	Vira/Sevastyan Blyzinskaya
<b>Olivia</b>	<b>Isabella Foiani</b>	Catella	[Julina]	Isabella Foiani
<b>Maria</b>	Pasquella	Pippa di Giacomaccio		<b>Mía García Moreno</b>
<b>Sir Toby Belch</b>	Stragualcia			Tobia Rutto [belch]
<b>Sir Andrew Aguecheek</b>	<b>Giglio</b>			Drew Lilley
<b>Malvolio</b>	Messer Piero (Pietro de' Pagliaricci)			<b>Malvon Steward</b>
<b>Feste</b>				<b>Fausto Giullare</b>
<b>Fabian</b>				<b>Fariba Mehta</b>
<b>Count Orsino</b>	Flaminio de' <b>Carandini</b>	Lattanzio Puccini	Apolonius	<b>Orson Carradine</b>
<b>Curio</b>	<b>Crivello</b>			<b>Curtis Crivello</b>
<b>Sebastian</b>	Fabrizio Bellenzini	Paolo	Silvio she called herself by the name of her own brother	Sevastyan Blyzinskyj
<b>Antonio</b>				<b>Antoño Bordones</b>
<b>Captain</b>			Pedro	Peta Masters

**VIOLA** Good madam, let me see your face.

**OLIVIA** Have you any commission from your lord to negotiate with my face? You are now out of your text. But we will draw the curtain and show you the picture. Look you, sir, such a one I was this present. Is 't not well done?

*OLIVIA removes her veil.*

**VIOLA** Excellently done, if God did all.

**OLIVIA** 'Tis in grain, sir. 'Twill endure wind and weather.

**VIOLA** 'Tis beauty truly blent, whose red and white  
Nature's own sweet and cunning hand laid on.  
Lady, you are the cruel'st she alive  
If you will lead these graces to the grave  
And leave the world no copy.

**OLIVIA** O, sir, I will not be so hard-hearted. I will give out divers schedules of my beauty. It shall be inventoried, and every particle and utensil labeled to my will: as, item, two lips indifferent red; item, two grey eyes, with lids to them; item, one neck, one chin, and so forth. Were you sent hither to praise me?

**VIOLA** I see you what you are, you are too proud.  
But, if you were the devil, you are fair.  
My lord and master loves you. Oh, such love  
Could be but recompensed though you were crowned  
The nonpareil of beauty.

**OLIVIA** Your lord does know my mind. I cannot love him.  
He might have took his answer long ago.

**VIOLA** If I did love you in my master's flame,  
With such a suffering, such a deadly life,  
In your denial I would find no sense;  
I would not understand it.

**OLIVIA** Why, what would you?

**VIOLA** Make me a willow cabin at your gate  
And call upon my soul within the house.  
Write loyal cantons of contemned love  
And sing them loud even in the dead of night.  
Halloo your name to the reverberate hills  
And make the babbling gossip of the air  
Cry out "Olivia!" Oh, you should not rest  
Between the elements of air and earth,  
But you should pity me.

**OLIVIA** You might do much.



# THE DECEIVED ONES

JUDITH KRUMMECK