

Teofilo Folengo I Tatti Renaissance Library

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 A Companion to Pietro Aretino
 Homer and the Question of Strife from Erasmus to Hobbes
 Essays and Dialogues
 Film and Literature
 Genealogies of Fiction

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MELENDEZ NICOLE

Baldo Harvard University Press

Anti-courtly discourse furnished a platform for discussing some of the most pressing questions of early modern Italian society. The court was the space that witnessed a new form of negotiation of identity and prestige, the definition of masculinity and of gender-specific roles, the birth of modern politics and of an ethics based on merit and on individual self-interest. The Court and Its Critics analyses anti-courtly critiques using a wide variety of sources including manuals of courtliness, dialogues, satires, and plays, from the mid-fifteenth to the early seventeenth century. The book is structured around four key figures that embody different features of anti-courtly sentiments. The figure of the courtier shows that sentiments against the court were present even among those who apparently benefitted from such a system of power. The court lady allows an investigation of the intertwining of anti-courtliness and anti-feminism. The satirist and the shepherd of pastoral dramas are investigated as attempts to fashion two different forms of a new self for the court intellectual. *Saggio di glossario dialettale diacronico (A-B) del «Baldus» di Teofilo Folengo* Encyclopaedia Universalis

A Companion to Pietro Aretino offers exhaustive yet accessible essays aimed at understanding this complex and fascinating author. Its scope extends beyond the field of Italian studies, and includes references to other European literatures, visual arts, music, performance studies, gender studies, and social and religious history. It explores multiple areas of Aretino's literary and biographical identity: in particular, his religious writings and their fortune, his relationships to visual arts and music, and his fashioning of a public persona. The essays here included support the current scholarly trend that no longer considers Aretino merely as a pornographer, but interpret his work in the light of the contemporary religious debate and cultural crisis. Contributors include Éliise Boillet, Maria Cristina Cabani, Eleonora Carinci, Philip Cottrell, Giuseppe Crimi, Cathy Ann Elias, Marco Faini, Augusto Gentili, Harald Hendrix, Paul Larivaille, Chiara Lastraioli, Paolo Marini, Ian F. Moulton, Paolo Procaccioli, Brian Richardson, Angelo Romano, Deanna Shemek, Jane Tylus, Paola Ugolini, and Raymond B. Waddington.

The Banquet Routledge

Leonardo Bruni was famous in his day as a translator, orator, and historian, and was one of the best-selling authors of the 15th century. Bruni's 'History of the Florentine People' is generally considered the first modern work of history.

Dosso's Fate transcript Verlag

A collection which highlights "the range and richness of scholarship on medieval warfare, military institutions, and cultures of conflict that characterize the field". History 95 [2010] The comprehensive breadth and scope of the Journal are to the fore in this issue, which ranges widely both geographically and chronologically. The subjects of analysis are equally diverse, with three contributions dealing with the Crusades, four with matters related to the Hundred Years War, two with high-medieval Italy, one with the Alans in the Byzantine-Catalan conflict of the early fourteenth century, and one with the wars of the Duke of Cephalonia in Western Greece and Albania at the turn of the fifteenth century. Topics include military careers, tactics and strategy, the organization of urban defenses, close analysis of chronicle sources, and cultural approaches to the acceptance of gunpowder artillery and the prevalence of military "games" in Italian cities. Contributors: T.S. Asbridge, A. Compton Reeves, Kelly DeVries, Michael Ehrlich, Scott Jessee, Donald Kagay, Savvas Kyriakidis, Randall Moffett, Aldo A. Settia, Charles D. Stanton, Georgios Theotokis, L.J. Andrew Villalon, Anatoly Isaenko.

Italian Literature Before 1900 in English Translation Harvard University Press

The Italian romance epic of the fifteenth and sixteenth centuries, with its multitude of characters, complex plots, and roots in medieval Carolingian epic and Arthurian chivalric romance, was a form popular with courtly and urban audiences. In the hands of writers such as Boiardo, Ariosto, and Tasso, works of remarkable sophistication that combined high seriousness and low comedy were created. Their works went on to influence Cervantes, Milton, Ronsard, Shakespeare, and Spenser. In this volume instructors will find ideas for teaching the Italian Renaissance romance epic along with its adaptations in film, theater, visual art, and music. An extensive resources section locates primary texts online and lists critical studies, anthologies, and reference works.

American Book Publishing Record University of Toronto Press

Sannazaro (1456-1530) is most famous for having written the first pastoral romance in European literature, the *Arcadia* (1504). But after this work, he devoted himself entirely to Latin poetry modeled on his beloved Virgil. In addition to his epic *The Virgin Birth* (1526), he also composed *Piscatory Eclogues*, an adaptation of the eclogue form.

Die Wahrnehmung des Neuen in der Literatur des 16. Jahrhunderts Fordham Univ Press

From antiquity through the Renaissance, Homer's epic poems — the *Iliad*, the *Odyssey*, and the various mock-epics incorrectly ascribed to him — served as a lens through which readers, translators, and writers interpreted contemporary conflicts. They looked to Homer for wisdom about the danger and the value of strife, embracing his works as a mythographic shorthand with which to describe and interpret the era's intellectual, political, and theological struggles. Homer and the Question of Strife from Erasmus to Hobbes elegantly exposes the ways in which writers and thinkers as varied as Erasmus, Rabelais, Spenser, Milton, and Hobbes presented Homer as a great champion of conflict or its most eloquent critic. Jessica Wolfe weaves together an exceptional range of sources, including manuscript commentaries, early modern marginalia, philosophical and political treatises, and the visual arts. Wolfe's transnational and multilingual study is a landmark work in the study of classical reception that has a great deal to offer to anyone examining the literary, political, and intellectual life of early modern Europe.

Momus Harvard University Press

The main literary dispute of the Renaissance pitted those Neo-Latin writers favoring Cicero alone as the apotheosis of Latin prose against those following an eclectic array of literary models. This Ciceronian controversy pervades the texts and letters collected for the first time in this volume.

La Secchia Rapita BRILL

As well as presenting articles on Neo-Latin topics, the annual journal *Humanistica Lovaniensia* is a major source for critical editions of Neo-Latin texts with translations and commentaries. Please visit [www.lup.be](#) for the full table of contents.

Humanistica Lovaniensia Charles Scribner's Sons

Momus is the most ambitious literary creation of Leon Battista Alberti, the humanist-scientist-artist and "universal man" of the Italian Renaissance. In this dark comedy, written around 1450, Alberti charts the fortunes of his anti-hero Momus, god of criticism. This edition offers a new Latin text and the first full translation into English.

The Court and Its Critics de Gruyter

Cristoforo Landino (1424-1498), one of the great scholar-poets of the Renaissance, is best known today for his Platonizing commentaries on Dante and Vergil. His most substantial work of poetry was his *Three Books on Xandra*, written while still a young man. They consist primarily of love poetry in Latin directed to his lady-love Alessandra, but they also chronicle his life, friendships, literary studies, and the patronage of his work by Piero de' Medici. Inspired equally by the ancient Roman love-elegy and by Petrarch's *Canzoniere*, the poems illustrate the mingling of classical and vernacular traditions characteristic of the age of Lorenzo de' Medici. Also included in this volume is the *Carmina Varia*, a collection whose centerpiece is a group of elegies directed to the Venetian

humanist Bernardo Bembo. These bring to life the Platonic passion Bembo conceived for Ginevra de'Benci, later the subject of a famous painting by Leonardo da Vinci. This edition contains the first translation of both works into English.

Teaching the Italian Renaissance Romance Epic Walter de Gruyter GmbH & Co KG

This volume collects works from throughout Scala's career showing his acquaintance with recently discovered ancient writers and the influence of fellow humanists such as Marsilio Ficino. Also included is the 'Defense against the Detractors of Florence', a key document in the development of modern republicanism.

I Tatti Studies University of Toronto Press

Composé de textes empruntés à l'Encyclopaedia Universalis, ce Dictionnaire de la Renaissance réunit près de six cents articles qui dessinent l'arrière-plan intellectuel de ce grand moment de l'histoire européenne (philosophie, religion, sciences) et analysent les différents aspects du développement artistique qu'il a produit (peinture, sculpture, architecture, urbanisme, littérature, musique). Les auteurs, de Daniel ARASSE à Piero ZAMPETTI, sont les plus stimulants des guides pour parcourir ce foisonnant terrain de découvertes. Une somme indispensable à l'étudiant comme à l'amateur exigeant.

Translation Review Harvard University Press

Folengo (1491-1544) was a native of Mantua and a member of the Benedictine order, later to become a runaway monk and satirist. Blending Latin and various Italian dialects in a deliberately droll manner, Baldo follows a sort of French royal juvenile delinquent through imprisonment, fantastical adventures, and a journey to the underworld.

Latin Poetry Leuven University Press

During the later 15th and in the 16th centuries pictures began to be made without action, without place for heroism, pictures more rueful than celebratory. In part, Renaissance art adjusted to the social and economic pressures with an art we may be hard pressed to recognize under that same rubric-an art not so much of perfected nature as simply artless. Granted, the heroic and epic mode of the Renaissance was that practiced most self-consciously and proudly. Yet it is one of the accomplishments of Renaissance art that heroic and epic subjects and style occasionally made way for less affirmative subjects and compositional norms, for improvisation away from the Vitruvian ideal. The limits of idealizing art, during the very period denominated as High Renaissance, is a topic that involves us in the history of class prejudice, of gender stereotypes, of the conceptualization of the present, of attitudes toward the ordinary, and of scruples about the power of sight Exploring the low style leads us particularly to works of art intended for display in private settings as personally owned objects, potentially as signs of quite personal emotions rather than as subscriptions to publicly vaunted ideologies. Not all of them show shepherds or peasants; none of them-not even Giorgione's *La tempesta* -is a classic pastoral idyll. The rosso stile is to be understood as more comprehensive than that. The issue is not only who is represented, but whether the work can or cannot be fit into the mold of a basically affirmative art.

Low and High Style in Italian Renaissance Art University of Illinois Press

Despite the fact that Gaspara Stampa (1523?-1554) has been recognized as one of the greatest and most creative poets and musicians of the Italian Renaissance, scholarship on her work has been surprisingly scarce and uncoordinated. In recent years, critical attention towards her work has increased, but until now there have been no anthologies dedicated solely to Stampa. Rethinking Gaspara Stampa in the Canon of Renaissance Poetry aims to set a foundation for further Stampa studies by accounting for her contributions to literature, music history, gender studies, the history of ideas, philosophy, and other areas of critical thought. This volume brings together an international group of interdisciplinary scholars who employ varied methodologies to explore multiple aspects of

Stampa's work in dialogue with the most recent scholarship in the field. The chapters emphasize the many ways in which Stampa's poetry engages with multiple cultural movements of early modern Italy and Europe, including: Ficinian and Renaissance Neoplatonism, male-authored writing about women, Longinus's theory of the sublime, the formation of writing communities, the rediscovery of Aristotle's writings, and the reimagined relation between human and natural worlds. Taken as a whole, this volume presents a rich introduction to, and interdisciplinary investigation of, Gaspara Stampa's impact on Renaissance culture.

Rethinking Gaspara Stampa in the Canon of Renaissance Poetry Edizioni Plus

Review: "Conceived and produced in association with the Renaissance society of America, this work presents a panoramic view of the cultural movement and the period of history beginning in Italy from approximately 1350, broadening geographically to include the rest of Europe by the middle-to-late-15th century, and ending in the early 17th century. Each of the nearly 1,200 entries provides a learned and succinct account suitable for inquiring readers at several levels. These readable essays covering the arts and letters, in addition to everyday life, will be appreciated by general readers and high-school students. The thoughtful analyses will enlighten college students and delight scholars. A selective bibliography of primary and secondary sources for further study follows each article."-- "Outstanding reference sources 2000", American Libraries, May 2000. Comp. by the Reference Sources Committee, RUSA, ALA.

Cristoforo Landino Poems Centre for Reformation and Renaissance Studies

Bembo (1470-1547), a Venetian nobleman, later a Roman Catholic cardinal, was the most celebrated Latin stylist of his day and was widely admired for his writings in Italian. The *History of Venice* was published posthumously, in Latin and in his own Italian version. This edition makes it available for the first time in English translation.

The Renaissance in the Streets, Schools, and Studies Modern Language Association

Genealogies of Fiction is a study of gender, dynastic politics, and intertextuality in medieval and renaissance chivalric epic, focused on Ludovico Ariosto's *Orlando furioso*. Relying on the direct study of manuscripts and incunabula, this project challenges the fixed distinction between medieval and early modern texts and reclaims medieval popular epic as a key source for the *Furioso*. Tracing the formation of the character of the warrior woman, from the Amazon to Bradamante, the book analyzes the process of gender construction in early modern Italy. By reading the tension between the representations of women as fighters, lovers, and mothers, this study shows how the warrior woman is a symbolic center for the construction of legitimacy in the complex web of fears and expectations of the Northern Italian Renaissance court.

History of the Florentine People: Books 9-12 ; Memoirs Harvard University Press

"Italian Literature before 1900 in English Translation provides the most complete record possible of texts from the early periods that have been translated into English, and published between 1929 and 2008. It lists works from all genres and subjects, and includes translations wherever they have appeared across the globe. In this annotated bibliography, Robin Healey covers over 5,200 distinct editions of pre-1900 Italian writings. Most entries are accompanied by useful notes providing information on authors, works, translators, and how the translations were received. Among the works by over 1,500 authors represented in this volume are hundreds of editions by Italy's most translated authors - Dante Alighieri, [Niccoláo] Machiavelli, and [Giovanni] Boccaccio - and other hundreds which represent the author's only English translation. A significant number of entries describe works originally published in Latin. Together with Healey's *Twentieth-Century Italian Literature in English Translation*, this volume makes comprehensive information on translations accessible for schools, libraries, and those interested in comparative literature."--Pub. desc.

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