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Book on Music

Building the Canon through the Classics
Lyric Poetry

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COHEN HAROLD

Ciceronian Controversies Oxford Handbooks

Building the Canon through the Classics. Imitation and Variation in Renaissance Italy (1350-1580) provides a comprehensive reappraisal of the construction of a literary canon in Renaissance Italy by exploring the multiple reuses of classical authorities. The volume reshapes current debate on the notion of canon by intertwining two perspectives: analyzing when and in what form a canon emerged, and determining the ways in which an ancient literary canon interacts with the urge to bestow a similar authority on some later and contemporaneous authors. Each chapter makes an original contribution to its selected topic, but the collective strength of the volume relies on its simultaneous appeal to readers in Italian Studies, intellectual history, comparative studies and classical reception studies.

The Reinvention of Theatre in Sixteenth-century Europe Harvard University Press

This book contains a representative sampling of Latin drama written during the Tre- and Quattrocento. The five tragedies included in this volume were nourished by a potent amalgam of classical, medieval, and pre-humanist sources.

Between Utopia and Dystopia Harvard University Press

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.

Plautus and the English Renaissance of Comedy Harvard University Press

Ada Palmer explores how Renaissance poets and philologists, not scientists, rescued Lucretius and his atomism theory. This heterodoxy circulated in the premodern world, not on the conspicuous stage of heresy trials and public debates but in the classrooms, libraries, studies, and bookshops where quiet scholars met transformative ideas.

Letters Harvard University Press

This wide-ranging collection, consisting of 50 essays by leading international scholars in a variety of fields, provides an overview of the reception history of a major literary genre from Greco-Roman antiquity to the present day. Section I considers how the 5th- and 4th-century Athenian comic poets defined themselves and their plays, especially in relation to other major literary forms. It then moves on to the Roman world and to the reception of Greek comedy there in art and literature. Section II deals with the European reception of Greek and Roman comedy in the Medieval, Renaissance, and Early Modern periods, and with the European stage tradition of comic theater more generally. Section III treats the handling of Greco-Roman comedy in the modern world, with attention not just to literary translations and stage-productions, but to more modern media such as radio and film. The collection will be of interest to students of ancient comedy as well as to all those concerned with how literary and theatrical traditions are passed on from one time and place to another, and

adapted to meet local conditions and concerns.

Humanist Comedies Cambridge University Press

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 Harvard University Press

Dosso Dossi has long been considered one of Renaissance Italy's most intriguing artists. Although a wealth of documents chronicles his life, he remains, in many ways, an enigma, and his art continues to be as elusive as it is compelling. In *Dosso's Fate*, leading scholars from a wide range of disciplines examine the social, intellectual, and historical contexts of his art, focusing on the development of new genres of painting, questions of style and chronology, the influence of courtly culture, and the work of his collaborators, as well as his visual and literary sources and his painting technique. The result is an important and original contribution not only to literature on Dosso Dossi but also to the study of cultural history in early modern Italy.

Recreation in the Renaissance Harvard University Press

From the dawn of the early modern period around 1400 until the eighteenth century, Latin was still the European language and its influence extended as far as Asia and the Americas. At the same time, the production of Latin writing exploded thanks to book printing and new literary and cultural dynamics. Latin also entered into a complex interplay with the rising vernacular languages. This Handbook gives an accessible survey of the main genres, contexts, and regions of Neo-Latin, as we have come to call Latin writing composed in the wake of Petrarch (1304-74). Its emphasis is on the period of Neo-Latin's greatest cultural relevance, from the fifteenth to the eighteenth centuries. Its chapters, written by specialists in the field, present individual methodologies and focuses while retaining an introductory character. The Handbook will be valuable to all readers wanting to orientate themselves in the immense ocean of Neo-Latin literature and culture. It will be particularly helpful for those working on early modern languages and literatures as well as to classicists working on the culture of ancient Rome, its early modern reception and the shifting characteristics of post-classical Latin language and literature. Political, social, cultural and intellectual historians will find much relevant material in the Handbook, and it will provide a rich range of material to scholars researching the history of their respective geographical areas of interest.

Anachronic Renaissance Leuven University Press

The five comedies included in this volume present a characteristic sampling of comic form as it was interpreted by some of the most important Latin humanists of the Quattrocento.

Rereading the Renaissance BRILL

The fifteenth-century discovery of Plautus's lost comedies brought him, for the first time since antiquity, the status of a major author both on stage and page. It also led to a reinvention of comedy and to new thinking about its art and potential. This book aims to define the unique contribution of

Plautus, detached from his fellow Roman dramatist Terence, and seen in the context of that European revival, first as it took shape on the Continent. The heart of the book, with special focus on English comedy ca. 1560 to 1640, analyzes elements of Plautine technique during the period, as differentiated from native and Terentian, considering such points of comparison as dialogue, asides, metadrama, observation scenes, characterization, and atmosphere. This is the first book to cover this ground, raising such questions as: How did comedy rather suddenly progress from the interludes and brief plays of the early sixteenth century to longer, more complex plays? What did "Plautus" mean to playwrights and readers of the time? Plays by Shakespeare, Jonson, and Middleton are foregrounded, but many other comedies provide illustration and support.

Worlds Made by Words Harvard University Press

Since its founding in 1943, *Medievalia et Humanistica* has won worldwide recognition as the first scholarly publication in America to devote itself entirely to medieval and Renaissance studies. Since 1970, a new series, sponsored by the Modern Language Association of America and edited by an international board of distinguished scholars and critics, has published interdisciplinary articles. In yearly hardcover volumes, the new series publishes significant scholarship, criticism, and reviews treating all facets of medieval and Renaissance culture: history, art, literature, music, science, law, economics, and philosophy. Volume 47 showcases a variety of transnational and translingual perspectives, analyzing the works of humanist authors from across Europe, and how language can affect the interpretation of the literature. It expands beyond the Eurocentric appraisal of medieval works and takes into consideration a broader response.

The Lyon Terence BRILL

An international quarterly devoted to intellectual history.

Ancient Comedy and Reception Harvard University Press

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.

Self-Commentary in Early Modern European Literature, 1400-1700 BRILL

Pontano was the most innovative, versatile Latin poet of Quattrocento Italy. His *Two Books of Hendecasyllables*, subtitled *Baiae*, are the elegant offspring of Pontano's leisure, written to celebrate love, good wine, friendship, nature, and all the pleasures of life to be found at the seaside resort of Baiae on the Bay of Naples.

The Oxford Handbook of Neo-Latin Harvard University Press

Through an interdisciplinary examination of sixteenth-century theatre, *Visual Experiences in Cinquecento Theatrical Spaces* studies the performative aspects of the early modern stage, paying special attention to the overlooked complexities of audience experience. Examining the period's philosophical and aesthetic ideas about space, place, and setting, the book shows how artists consciously moved away from traditional representations of real spaces on stage, instead providing their audiences with more imaginative and collaborative engagements that were untethered by strict definitions of naturalism. In this way, the book breaks with traditional interpretations of early modern staging techniques, arguing that the goal of artists in this period was not to cater to a single

privileged viewer through the creation of a naturalistically unified stage but instead to offer up a complex multimedia experience that would captivate a diverse assembly of theatre-goers.

Neo-Latin Drama in Early Modern Europe Harvard University Press

The sixteenth century was an exciting period in the history of European theatre. In the Iberian Peninsula, Italy, France, Germany and England, writers and actors experimented with new dramatic techniques and found new publics. They prepared the way for the better-known dramatists of the next century but produced much work which is valuable in its own right, in Latin and in their own vernaculars. The popular theatre of the Middle Ages gave endless material for reinvention by playwrights, and the legacy of the ancient world became a spur to creativity, in tragedy and comedy. As soon as readers and audiences had taken in the new plays, they were changed again, taking new forms as the first experiments were themselves modified and reinvented. Writers constantly adapted the texts of plays to meet new requirements. These and other issues are explored by a group of international experts from a comparative perspective, giving particular emphasis to one of the great European comic dramatists, the Portuguese Gil Vicente. Tom Earle is King John II Professor of Portuguese at Oxford. Catarina Fouto is a Lecturer in Portuguese at King's College London.

Journal of the History of Ideas University of Michigan Press

Pietro Bembo (1470-1547), scholar and critic, was one of the most admired Latinists of his day. The poems in this volume come from all periods of his life and reflect both his erudition and his wide-ranging friendships. This volume also includes the prose dialogue *Etna*, an account of Bembo's ascent of Mt. Etna in Sicily during his student days.

A Guide to Neo-Latin Literature BRILL

This collection of essays situates George Gascoigne in context as the pre-eminent writer of the early part of Queen Elizabeth's reign. His ceaseless experimentation was hugely influential on those later Elizabethans - including Spenser, Sidney and Shakespeare - who represent the great flowering of the English literary renaissance. Gascoigne rarely returned to a genre, writing prose fiction, blank verse, plays, sonnets, narrative verse, courtly entertainments, satire and many other literary forms, and the later Elizabethans were fully aware of his significance. These essays are organised into three main sections: influences upon Gascoigne, such as Skelton; Gascoigne's influence on others, including Spenser; and finally a reassessment of his critical neglect and the story behind his marginalised status in the English literary canon. As only the second multi-authored essay collection on Gascoigne, this book makes a valuable contribution to our understanding of this important and often misunderstood writer.

Baldo Harvard University Press

Folengo (1491-1544) was born in Mantua and joined the Benedictine order, but became a runaway monk and satirist of monasticism. In 1517 he published--as "Merlin Cocaio"--the first version of his macaronic narrative poem *Baldo*. This edition provides the first English translation of this send-up of ancient epic and Renaissance chivalric romance.

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

Flavio, humanist and historian, was a pioneering figure in the Renaissance recovery of classical antiquity. His *Italia Illustrata*, here for the first time in English, is a topographical work describing

Italy region by region. A quintessential work of Renaissance antiquarianism, its aim is to explore the Roman roots of the Renaissance world.

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