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Humanist Comedies

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.

Book on Music

Edited here for the first time is Florentius de Faxolis' music treatise for Cardinal Ascanio Sforza. The richly illuminated small parchment codex bears witness to the musical interests of the cardinal, himself an avid singer. The author's unusual insights into the musical thinking of his day are discussed in the ample commentary.

Momus

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.

Humanist Educational Treatises

This volume provides new translations, commissioned for the I Tatti Renaissance Library, of four of the most important theoretical statements that emerged from the early humanists efforts to reform medieval education."

The Reinvention of Theatre in Sixteenth-century Europe

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.

My Secret Book

Petrarch was the leading spirit in the Renaissance movement to revive literary Latin, the language of the Roman Empire, and Greco-Roman culture in general. My Secret Book reveals a remarkable self-awareness as he probes and evaluates the springs of his own morally dubious addictions to fame and love.

Humanist Tragedies

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.

Poliscena, a Latin Humanist Comedy of the Early Renaissance

Rereading the Renaissance - a study of Petrarch's uses of Augustine - uses methods drawn from history and literary criticism to establish a framework for exploring Petrarch's humanism. Carol Everhart Quillen argues that the essential role of Augustine's words and authority in the expression of Petrarch's humanism is best grasped through a study of the complex textual practices exemplified in the writings of both men. She also maintains that Petrarch's appropriation of Augustine's words is only intelligible in light of his struggle to legitimate his cultural ideals in the face of compelling opposition. Finally, Quillen shows how Petrarch's uses of Augustine can simultaneously uphold his humanist ideals and challenge the legitimacy of the assumptions on which those ideals were founded.

Romanistisches Jahrbuch

Valla (1407-1457) was the most important theorist of the humanist movement. His most famous work is the present volume, an oration in which Valla uses new philological methods to attack the authenticity of the most important document justifying the papacy's claims to temporal rule.

Translation Review

Francesco Petrarca (1304-1374), one of the greatest of Italian poets, was also the leading spirit in the Renaissance movement to revive ancient Roman language and literature. Just as Petrarch's Latin epic *Africa* imitated Virgil and his compendium *On Illustrious Men* was inspired by Livy, so Petrarch's four *Invectives* were intended to revive the eloquence of the great Roman orator Cicero. The *Invectives* are directed against the cultural idols of the Middle Ages--against scholastic philosophy and medicine and the dominance of French culture in general. They defend the value of literary culture against obscurantism and provide a clear statement of the values of Renaissance humanism. This volume provides a new critical edition of the Latin text based on the two autograph copies, and the first English translation of three of the four *invectives*. Table of Contents: Introduction *Invectives* against a Physician *Invective* against a Man of High Rank with No Knowledge or Virtue *On His Own Ignorance and That of Many Others* *Invective* against a Detractor of Italy Note on the Texts and Translations Notes to the Text Notes to the Translation Bibliography Index

Rereading the Renaissance

Giovanni Boccaccio devoted the last decades of his life to compiling encyclopedic works in Latin. Among them is this text, the first collection of biographies in Western literature devoted to women.

Momus

David Bordwell's new book is at once a history of film criticism, an analysis of how critics interpret film, and a proposal for an alternative program for film studies. It is an anatomy of film criticism meant to reset the agenda for film scholarship. As such *Making Meaning* should be a landmark book, a focus for debate from which future film study will evolve. Bordwell systematically maps different strategies for interpreting films and making meaning, illustrating his points with a vast array of examples from Western film criticism. Following an introductory chapter that sets out the terms and scope of the argument, Bordwell goes on to show how critical institutions constrain and contain the very practices they promote, and how the interpretation of texts has become a central preoccupation of the humanities. He gives lucid accounts of the development of film criticism in France, Britain, and the United States since World War II; analyzes this development through two important types of criticism, thematic-explicatory and symptomatic; and shows that both types, usually seen as antithetical, in fact have much in common. These diverse and even warring schools of criticism share conventional, rhetorical, and problem-solving techniques--a point that has broad-ranging implications for the way critics practice their art. The book concludes with a survey of the alternatives to criticism based on interpretation and, finally, with the proposal that a historical poetics of cinema offers the most fruitful framework for film analysis.

On the Donation of Constantine

As almost every aspect of making and viewing movies is replaced by digital technologies, even the notion of "watching a film" is fast becoming an anachronism. With the likely disappearance of celluloid film stock as a medium, and the emergence of new media, what will happen to cinema--and to cinema studies? In the first of two books exploring this question, Rodowick considers the fate of film and its role in the aesthetics and culture of the twenty-first century.

INVECTIVES

Dante's *Divine Comedy* in Early Renaissance England compares the intellectual, emotional, and religious world of Dante in 13th-century Florence with that of a group of English intellectuals gathered around Humphrey, Duke of Gloucester, uncle of the King, Henry VI. Here, Jonathan Hughes establishes that there was a Renaissance in 15th-century England, encouraged by the discovery and translations of works of Greek philosophers and developments in science and medicine; and that vernacular writers in Gloucester's circle, such as John Lydgate and Robert Hoccleve, were of fundamental importance in exploring the meaning of the self and man's relationship with the natural world and the classical past. However, the appearance in 15th-century England of Dante's '*Commedia*', the most popular work of the Middle Ages, served to remind writers and readers of the cost of intellectual enquiry: the loss of faith in a harmonious and beautiful world; the redemptive power of the love of a woman; and the tangible presence of an afterlife. Engagingly written and meticulously researched, this innovative study shines a new perspective on Dante scholarship as well as offering a unique analysis of intellectual thought and culture in 15th-century England.

Famous Women

The Florentine musician Jacopo Peri (1561-1633) is known as the composer of the first operas--they include the earliest to survive complete, *Euridice* (1600), in which Peri sang the role of Orpheus. The recent discovery of a large number of private account books belonging to him and his family allows for a greater exploration of Peri's professional and personal life. Richard Goldthwaite, an economic historian, and Tim Carter, a musicologist, have done more, however, than write a biography: their investigation exposes the value of such financial documents as a primary source for an entire period. This record of Peri's wide-ranging investments and activities in the marketplace enables the first detailed account of the Florentine economy in the late sixteenth and early seventeenth centuries, and opens a new perspective on one of Europe's principal centers of capitalism. His economic circumstances reflect continuities and transformations in Florentine society, and the strategies for negotiating them, under the Medici grand dukes. They also allow a reevaluation of Peri the singer and composer that elucidates the cultural life of a major artistic center even in changing times, providing a quite different view of what it meant to be a musician in late Renaissance Italy.

Medioevo latino

The early modern and modern cultural world in the West would be unthinkable without Petrarch and Boccaccio. Despite this fact, there is still no scholarly contribution entirely devoted to analysing

their intellectual revolution. Internationally renowned scholars are invited to discuss and rethink the historical, intellectual, and literary roles of Petrarch and Boccaccio between the great model of Dante's encyclopedia and the ideas of a double or multifaceted culture in the era of Italian Renaissance Humanism. In his lyrical poems and Latin treatises, Petrarch created a cultural pattern that was both Christian and Classical, exercising immense influence on the Western World in the centuries to come. Boccaccio translated this pattern into his own vernacular narratives and erudite works, ultimately claiming as his own achievement the reconstructed unity of the Ancient Greek and Latin world in his contemporary age. The volume reconsiders Petrarch's and Boccaccio's heritages from different perspectives (philosophy, theology, history, philology, paleography, literature, theory), and investigates how these heritages shaped the cultural transition between the end of the Middle Ages and the early modern era, as well as European identity.

Making Meaning

A cultural history of the South Bronx that reaches beyond familiar narratives of urban ruin and renaissance, beyond the "inner city" symbol, to reveal the place and people obscured by its myths. For decades, the South Bronx was America's "inner city." Synonymous with civic neglect, crime, and metropolitan decay, the Bronx became the preeminent symbol used to proclaim the failings of urban places and the communities of color who lived in them. Images of its ruins—none more infamous than the one broadcast live during the 1977 World Series: a building burning near Yankee Stadium—proclaimed the failures of urbanism. Yet this same South Bronx produced hip hop, arguably the most powerful artistic and cultural innovation of the past fifty years. Two narratives—urban crisis and cultural renaissance—have dominated understandings of the Bronx and other urban environments. Today, as gentrification transforms American cities economically and demographically, the twin narratives structure our thinking about urban life. A Bronx native, Peter L'Official draws on literature and the visual arts to recapture the history, people, and place beyond its myths and legends. Both fact and symbol, the Bronx was not a decades-long funeral pyre, nor was hip hop its lone cultural contribution. L'Official juxtaposes the artist Gordon Matta-Clark's carvings of abandoned buildings with the city's trompe l'oeil decals program; examines the centrality of the Bronx's infamous Charlotte Street to two Hollywood films; offers original readings of novels by Don DeLillo and Tom Wolfe; and charts the emergence of a "global Bronx" as graffiti was brought into galleries and exhibited internationally, promoting a symbolic Bronx abroad. *Urban Legends* presents a new cultural history of what it meant to live, work, and create in the Bronx.

The Virtual Life of Film

La Vita Nuova (1292–94) has many aspects. Dante's libello, or "little book," is most obviously a book about love. In a sequence of thirty-one poems, the author recounts his love of Beatrice from his first sight of her (when he was nine and she eight), through unrequited love and chance encounters, to his profound grief sixteen years later at her sudden and unexpected death. Linked with Dante's verse are commentaries on the individual poems—their form and meaning—as well as the events and feelings from which they originate. Through these commentaries the poet comes to see romantic love as the first step in a spiritual journey that leads to salvation and the capacity for divine love. He aims to reside with Beatrice among the stars. David Slavitt gives us a readable and appealing translation of one of the early, defining masterpieces of European literature, animating its verse and prose with a fluid, lively, and engaging idiom and rhythm. His translation makes this first major book of Dante's stand out as a powerful work of art in its own regard, independent of its "junior" status to *La Commedia*. In an Introduction, Seth Lerer considers Dante as a poet of civic life. "Beatrice," he reminds us, "lives as much on city streets and open congregations as she does in bedroom fantasies and dreams."

Dante's Divine Comedy in Early Renaissance England

In 1484, humanist philosopher and theologian Marsilio Ficino published the first complete Latin translation of Plato's extant works. Students of Plato now had access to the entire range of the dialogues, which revealed to Renaissance audiences the rich ancient landscape of myths, allegories, philosophical arguments, etymologies, fragments of poetry, other works of philosophy, aspects of ancient pagan religious practices, concepts of mathematics and natural philosophy, and the dialogic nature of the Platonic corpus's interlocutors. By and large, Renaissance readers in the Latin West encountered Plato's text through Ficino's translations and interpretation. In *Plato's Persona*, Denis J.-J. Robichaud provides the first synthetic study of Ficino's interpretation of the Platonic corpus.

Robichaud analyzes Plato's works in their original Greek and in Ficino's Latin translations, as well as Ficino's non-Platonic writings and correspondence, in the process uncovering new aspects of Ficino's intellectual work habits. In his letters and works, Ficino self-consciously imitated a Platonic style of prose, in effect devising a persona for himself as a Platonic philosopher. Plato's dialogues are populated with a wealth of literary characters with whom Plato interacts and against whom Plato refines his own philosophies. Reading through Ficino's translations, Robichaud finds that the Renaissance philosopher seeks an understanding of Plato's persona(e) among all the dialogues' interlocutors. In effect, Ficino assumed the role of Plato's Latin spokesperson in the Renaissance. Plato's Persona is grounded in an extensive study of scholarship in Renaissance humanism, classics, philosophy, and intellectual history, and contextualizes Ficino's intellectual achievements within the contemporary Christian orthodox view of Platonism. Ficino was an influential figure in the early Italian Renaissance: the key intermediary between Greek and Latin, and between manuscript and print, giving voice to Plato and access to the ancient frameworks needed to interpret his dialogues.

Orpheus in the Marketplace

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.

Petrarch and Boccaccio

What does it mean to be female? Sarah Blaffer Hrdy--a sociobiologist and a feminist--believes that evolutionary biology can provide some surprising answers. Surprising to those feminists who mistakenly think that biology can only work against women. And surprising to those biologists who incorrectly believe that natural selection operates only on males. In *The Woman That Never Evolved* we are introduced to our nearest female relatives competitive, independent, sexually assertive primates who have every bit as much at stake in the evolutionary game as their male counterparts do. These females compete among themselves for rank and resources, but will bond together for mutual defense. They risk their lives to protect their young, yet consort with the very male who murdered their offspring when successful reproduction depends upon it. They tolerate other breeding females if food is plentiful, but chase them away when monogamy is the optimal strategy. When "promiscuity" is an advantage, female primates--like their human cousins--exhibit a sexual appetite that ensures a range of breeding partners. From case after case we are led to the conclusion that the sexually passive, noncompetitive, all-nurturing woman of prevailing myth never could have evolved within the primate order. Yet males are almost universally dominant over females in primate species, and *Homo sapiens* is no exception. As we see from this book, women are in some ways the most oppressed of all female primates. Sarah Blaffer Hrdy is convinced that to redress sexual inequality in human societies, we must first understand its evolutionary origins. We cannot travel back in time to meet our own remote ancestors, but we can study those surrogates we have--the other living primates. If women --and not biology--are to control their own destiny, they must understand the past and, as this book shows us, the biological legacy they have inherited.

Urban Legends

Alan of Lille was renowned for his learning, his contributions to systematic theology, and his Latin poetry. The works included in this volume give imaginative expression to the main tenets of Alan's theology, but the original forms in which his vision is embodied are informed by a rich awareness of poetic tradition.

La Vita Nuova

These essays on the problems and functions of biography - particularly those of writers, thinkers and artists - investigate a subject of enduring importance for those interested in culture.

Plato's Persona

This title offers a cultural translation of modern Italian intellectual and philosophical history, a development book-ended by Giambattista Vico and Antonio Gramsci. It shows Italian philosophy to have emerged during the age of the Risorgimento in reaction to 18th century French revolutionary and rationalist standards in politics and philosophy and in critical assimilation of the German reaction to

the same, mainly Hegelian idealism and, eventually, Heideggerian existentialism. This is the story of modern Italian philosophy told through the lens of Renaissance scholarship.

History of the Florentine People: Books 1-4

Lorenzo Valla (1407–1457) ranks among the greatest scholars and thinkers of the Renaissance. He secured lasting fame for his brilliant critical skills, most famously in his exposure of the “Donation of Constantine,” the forged document upon which the papacy based claims to political power. Lesser known in the English-speaking world is Valla’s work in the philosophy of language—the basis of his reputation as the greatest philosopher of the humanist movement. *Dialectical Disputations*, translated here for the first time into any modern language, is his principal contribution to the philosophy of language and logic. With this savage attack on the scholastic tradition of Aristotelian logic, Valla aimed to supersede it with a new logic based on the actual historical usage of classical Latin and on a commonsense approach to semantics and argument. Valla provides a logic that could be used by lawyers, preachers, statesmen, and others who needed to succeed in public debate—one that was stylistically correct and rhetorically elegant, and thus could dispense with the technical language of the scholastics, a “tribe of Peripatetics, perverters of natural meanings.” Valla’s reformed dialectic became a milestone in the development of humanist logic and contains startling anticipations of modern theories of semantics and language. Volume 1 contains Book I, in which Valla refutes Aristotle’s logical works on the categories, transcendentals, and predicables, with excursions into natural and moral philosophy and theology.

The Woman That Never Evolved

This book examines the production of collective “Venetian-ness” in early modern representation before turning to the portrayal of populations in Venetian Dalmatia’s borderlands, where those in metropolitan Venice began to perceive difference and imaginings of belonging began to break down.

Literary Works

Scholars have traditionally viewed the Italian Renaissance artist as a gifted, but poorly educated craftsman whose complex and demanding works were created with the assistance of a more educated advisor. These assumptions are, in part, based on research that has focused primarily on the artist’s social rank and workshop training. In this volume, Angela Dressen explores the range of educational opportunities that were available to the Italian Renaissance artist. Considering artistic formation within the history of education, Dressen focuses on the training of highly skilled, average artists, revealing a general level of learning that was much more substantial than has been assumed. She emphasizes the role of mediators who had a particular interest in augmenting artists’ knowledge, and highlights how artists used Latin and vernacular texts to gain additional knowledge that they avidly sought. Dressen’s volume brings new insights into a topic at the intersection of early modern intellectual, educational, and art history.

Mapping Lives

F. W. Sternfeld examines the role of poets and composers in establishing the new genre of opera in northern Italy around 1600. He discusses the problems of sung drama, particularly the required happy ending and its foil, the lament, and highlights the enduring appeal, from Poliziano through to Monteverdi, to Stravinsky, of the story of Orpheus the divine singer.

The Other Renaissance

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.

Dialectical Disputations

Building the Canon through the Classics. Imitation and Variation in Renaissance Italy (1350-1580) explores the multiple facets of the formation of the literary canon in Renaissance Italy through the analysis of its complex relationship with the Classics.

The Limits of Identity: Early Modern Venice, Dalmatia, and the Representation of Difference

Latin was for many centuries the common literary language of Europe, and Latin literature of immense range, stylistic power and social and political significance was produced throughout Europe and beyond from the time of Petrarch (c.1400) well into the eighteenth century. This is the first available work devoted specifically to the enormous wealth and variety of neo-Latin literature, and offers both essential background to the understanding of this material and sixteen chapters by leading scholars which are devoted to individual forms. Each contributor relates a wide range of fascinating but now little-known texts to the handful of more familiar Latin works of the period, such as Thomas More's *Utopia*, Milton's Latin poetry and the works of Petrarch and Erasmus. All Latin is translated throughout the volume.

The Intellectual Education of the Italian Renaissance Artist

The 'Canzoniere', a sequence of sonnets and other verse forms, were written over a period of about 40 years. They describe Petrarch's intense love for Laura, whom he first met in Avignon in 1327, and her effect on him after she died in 1348. The collection is an examination of the poet's growing spiritual crisis, and also explores important contemporary issues such as the role of the papacy and religion.

The Birth of Opera

Between Utopia and Dystopia offers a new interpretation of Erasmian humanism. It argues that Erasmian humanism created the identity of the universal and critical intellectual, but that this identity undermined the fundamental premises of humanist discourse. It closely reads several works of Erasmus and Thomas More, employing an interdisciplinary approach to the study of intellectual history, and adopting theoretical insights and methodological procedures from various disciplines.

Baldo

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.

Bibliographic Index

Building the Canon through the Classics