

Towards a Grammar of Roman and Neo-Latin Drama

Drama and Theatre in Early Modern Europe

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Towards a Grammar of Roman and Neo-Latin Drama

*A Tool for Analyzing Latin Drama from First-,
Fourteenth-, and Fifteenth-Century Italy*

By

Thomas D. Kohn



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Preface

This book has been a very long time coming. Its development from two short articles on the dramaturgy of the *Hercules Oetaeus* and the *Octavia* to the volume you now hold in your hands (or the e-book you have downloaded onto the device of your choosing) could be the subject of an epic poem, albeit of questionable quality and interest. Nevertheless, there are many people without whom this book would be all the worse. I owe great thanks to:

- Bart Natoli, his advanced Latin class at Randolph Macon College, and the audience at my public lecture. At that point, the idea of creating a grammar for dramatic texts was only a tiny seed. I am grateful for the positive response;
- the Interlibrary Loan staff at the Wayne State University Purdy-Kresge Library, as well as the staff at other libraries who helped find my materials. I cannot overstate my gratitude and respect for their hard work and dedication, especially during the height of the pandemic;
- anonymous reviewers at *AJP*, Bloomsbury Academic, and Brill Academic Publishers. Assessing manuscripts can be a thankless task. But even after rejection, I appreciate all the thoughtful and insightful comments, questions and suggestions;
- Jan Bloemendal, George W.M. Harrison, Lily MacMahon, Toph Marshall, Jennifer Sheridan Moss, Patricia Rettig, Ivo Romein, and Scott Smith. You know what you did;
- Michelle, Lainie and Alex. Y'all are my heart;
- and you, dear reader. I hope that you find this study informative, enjoyable and thought-provoking. My intent has been to produce a new way of looking at Senecan, pseudo-Senecan and Neo-Latin drama and to foster an appreciation for the skills of our playwrights. I do not expect full agreement with all of my conclusions. In fact, I look forward to further scholarly conversation concerning these dramatic texts and their performance. Thank you for your consideration.

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