

Acknowledgments

THIS TRANSLATION AND THE FRAME I set it in have evolved over so long a time that it is impossible to thank by name everyone who has lent a hand. Dante Della Terza first recommended that I translate Ruzante when he and Harry Levin directed my Harvard dissertation on the actor-playwright. While making that dissertation into a book, I consulted in Italy with Mario Baratto, Ludovico Zorzi, and Emilio Menegazzo. At Bryn Mawr, Charles Mitchell encouraged my further work on Ruzante. Louise George Clubb has contributed generously to this project. Giorgio Padoan and Richard Hamilton reviewed the Introduction. James Haar has answered many questions about Renaissance music. Marisa Milani has kindly shared her linguistic research.

A fellowship in 1976–77 at Villa I Tatti enabled me to study Ruzante's songs. The Gladys Kriebel Delmas Foundation supported a stay in Padua, where I photographed and studied the Loggia and Odeon Cornaro.

In assembling an international community of specialists for three conferences on Ruzante in 1983, 1987, and 1990, Giovanni Calendoli has aided Ruzante studies immeasurably; I am grateful to him and the *comune* of Padua for inviting my participation. For persuading me, by directing and performing wonderfully in an early version of this translation, that *The Woman from Ancona* had a future, I thank Andrew Lichtenberg, first director of theater at Bryn Mawr and Haverford colleges. The errors are my own.

