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NEW RELEASE



RENATI THE KING

(drama, criticism)

by
GIAN DiDONNA

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introduction by
Rainer J. Hanshe

The question is still, who is to be master? a play about Rene Descartes and the philosophy of action and love

THE BOOK

This is a play that explores the final hours of Rene Descartes. It is also about the perennial question of how love is addressed, who embodies it, and at what level of mastery it is exercised. Baroque and android-like characters intersect each other's fates, and it is suggested that if human love is impossible in terms of constancy, then that of the posthuman is not. Rainer J. Hanshe offers a counterpoint to this idea by situating the play in a wide context going from the Greeks, court politics, and Nietzsche, to a host of poets from Aristophanes to Beckett, and tracing the implication of philosophers becoming dramatists.

THE CRITIC

Renati the King is the work of a vaunted imagination tracing the arc of its own thought. The play is both kaleidoscopic and hallucinatory, and in its imaginative transformation of such exacting material, DiDonna displays sensitivity, depth, and intelligence. This is daring theatrical work that stands against the fashions of its time. (RAINER J. HANSHE, from the Introduction)

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THE AUTHOR

DiDonna is a playwright and teacher of English Literature, Dramatic Literature, Playwriting, and Acting. He is also an instructor of American Studies at the College of Staten Island/CUNY. Among his plays are the following titles: *Only So Far Punished*, *A Sinister Man*, *The Night Trombone*, *Addolorata*, *Juan and Baruch*, *Georgia*, and *The Chi*

Gian DiDonna received his MFA in Playwriting from Goddard College, Vermont (1999), his BA from The New School (Eugene Lang College) (1988), and was trained as an actor at The London Academy of Music and Dramatic Art (1993-94).