The Renaissance Discovering The Past School History Project Pupils Book

Featuring twenty-one newly-commissioned essays, A Companion to the Global Renaissance: English Literature and Culture in the Era of Expansion demonstrates how today's globalization is the result of a complex and lengthy historical process that had its roots in England's mercantile and cross-cultural interactions of the sixteenth and seventeenth centuries. An innovative collection that interrogates the global paradigm of our period and offers a new history of globalization by exploring its influences on English culture and literature of the early modern period. Moves beyond traditional notions of Renaissance history mainly as a revival of antiquity and presents a new perspective on England's mercantile and cross-cultural interactions with the New and Old Worlds of the Americas, Africa, and the East, as well with Northern Europe. Illustrates how twentieth-century globalization was the result of a lengthy and complex historical process linked to the emergence of capitalism and colonialism. Explores a range of topics such as East-West relations and Islam; visual representations of cultural 'others'; gender and race struggles within the new economies and cultures; global drama on the cosmopolitan English stage, and many more.

The Renaissance is usually portrayed as a period dominated by the extraordinary achievements of great men: rulers, philosophers, poets, painters, architects, and scientists. Leading scholar Margaret King recasts the Renaissance as a more complex cultural movement rooted in a unique urban society that was itself the product of many factors and interactions: commerce, papal and imperial ambitions, artistic patronage, scientific discovery, aristocratic and popular violence, legal precedents, peasant migrations, famine, plague, invasion and other social factors. Together with literary and artistic achievements, therefore, today's Renaissance history includes the study of power, wealth, gender, class, honour, shame, ritual and other categories of historical investigation opened up in recent years. Tracing the diffusion of the Renaissance from Italy to the rest of Europe, Professor King marries the best work of the last generation of scholars with the findings of the most recent research, including her own. Ultimately, she points to the multiple ways in which this seminal epoch influenced the later development of Western culture and society. A team of specialists addresses a foundational concept as central to early modern thinking as to our own: that the past is always an important part of the present. In this groundbreaking work of intellectual history, Christopher Celenza argues that serious interest in the intellectual life of Renaissance Italy can be reinvigorated—and the nature of the Renaissance itself reconceived—by recovering a major part of its intellectual and cultural activity that has been largely ignored since the Renaissance was first "discovered": the vast body of works—literary, philosophical, poetic, and religious—written in Latin by major figures such as Leonardo Bruni, Lorenzo Valla, Marsilio Ficino, and Leon Battista Alberti, as well as minor but interesting thinkers like Lapo da Castiglionchio the Younger. This pioneering study approaches the new printed-book industry in Renaissance Italy from the perspective of its publishers and booksellers, analyzing their responses to the challenges of production and their creative approaches to the distribution and sale of their merchandise.

Mussolini's bold claims upon the monuments and rhetoric of ancient Rome have been the subject of a number of recent books. D. Medina Lasansky shows us a much less familiar side of the cultural politics of Italian Fascism, tracing its wide-ranging efforts to adapt the nation’s medieval and Renaissance heritage to satisfy the regime’s programs of national regeneration. Anyone acquainted with the beauties of Tuscany will be surprised to learn that architects, planners, and administrators working within Fascist programs fabricated much of what today’s tourists admire as authentic. Public squares, town halls, palaces, gardens, and civic rituals (including the famed Palio of Siena) were all "restored" to suit a vision of the past shaped by Fascist notions of virile power, social order, and national achievement in the arts. Ultimately, Lasansky forces readers to question long-standing assumptions about the Renaissance even as she expands the parameters of what constitutes Fascist culture. The arguments in The Renaissance Perfected are based in fresh archival evidence and a rich collection of illustrations, many reproduced for the first time, ranging from photographs and architectural drawings to tourist posters and film stills. Lasansky’s groundbreaking book will be essential reading for students of medieval, Renaissance, and twentieth-century Italy as well as all those concerned with visual culture, architectural preservation, heritage studies, and tourism studies.

In this intriguing book, best-selling author Alf Mapp, Jr. explores three periods in Western history that exploded with creativity: Elizabethan England, Renaissance Florence, and America’s founding. What enabled these societies to make staggering jumps in scientific knowledge, develop new political structures, or create timeless works of art? The Renaissance in National Context aims to dispel the commonly-held view that the great efflorescence of art, learning and culture in the period from c. 1350 to 1550 was solely or even primarily an Italian phenomenon. These essays address the development of art, literary and humanism across the length and breadth of Europe, showing that the Renaissance had many sources independent of Italy, meeting numerous local needs, and serving diverse local functions, specific to the political, economic, social and religious climates of various regions and principalities. The authors show that though the Renaissance was in a fashion backward-looking, recovering the culture of antiquity, it nevertheless served as the springboard for many specifically modern developments, including the rise of diplomacy, education, printing, nationalism, and the “new science.”

Writing about the Renaissance can be a daunting task. Not only do scholars disagree on what the Renaissance is, but they also disagree on whether or not it even took place. Margaret L. King's richly illustrated social history of the Renaissance succeeds as a trusted resource, introducing readers to Europe between 1300–1700, as well as to the problems of cultural renewal. A Short History of the Renaissance in Europe includes a detailed discussion of Burckhardt as well as new content on European contact with the Islamic world. This new edition also provides improved coverage of the Protestant and Catholic Reformations. "Focus" features provide fascinating insights into the Renaissance era, and "Voices" sections introduce a wealth of primary sources. King's engaging narrative is enhanced by over 100 images, statistical tables, timelines, a glossary, and suggested readings.

Drawing together the latest research in the field, The Routledge History of the Renaissance treats the Renaissance not as a static concept, but as one of ongoing change within an international framework. It takes as its unifying theme the idea of change and interchange through the movement of goods, ideas, disease and people, across social, religious, political and physical boundaries. Covering a broad range of temporal periods and geographic regions, the chapters discuss topics such as the material cultures of Renaissance societies; the increased popularity of shopping as a pastime in fourteenth-century Italy; military entrepreneurs and their networks across Europe; the emergence and development of the Ottoman empire from the early fourteenth to the late sixteenth century; and women and humanism in
Renaissance Europe. The volume is interdisciplinary in nature, combining historical methodology with techniques from the fields of anthropology, sociology, psychology and literary criticism. It allows for juxtapositions of approaches that are usually segregated into traditional subfields, such as intellectual, political, gender, military and economic history. Capturing dynamic new approaches to the study of this fascinating period and illustrated throughout with images, figures and tables, this comprehensive volume is a valuable resource for all students and scholars of the Renaissance.

This book focuses on the work of the great sixteenth-century traveller and map-maker Andre Thevet and explores the interrelations between representation and power in the age of discovery. The present is a contest between the bright and dark sides of discovery. To avoid being torn apart by its stresses, we need to recognize the fact—and gain courage and wisdom from the past. Age of Discovery shows how, Now is the best moment in history to be alive, but we have never felt more anxious or divided. Human health, aggregate wealth and education are flourishing. Scientific discovery is racing forward. But the same global flows of trade, capital, people and ideas that make gains possible for some people deliver big losses to others—and make us all more vulnerable to one another. Business and science are working giant revolutions upon our societies, but our politics and institutions evolve at a much slower pace. That's why, in a moment when everyone ought to be celebrating giant global gains, many of us are rightly angry at being left out and stressed about where we're headed. To make sense of present shocks, we need to step back and recognize: we've been here before. The first Renaissance, the time of Columbus, Copernicus, Gutenberg and others, likewise redrew all maps of the world, democratized communication and sparked a flourishing of creative achievement. But their world also grappled with the same dark side of rapid change: social division, political extremism, insecurity, pandemics and other unintended consequences of discovery. Now is the second Renaissance. We can still flourish—if we learn from the first.

The volume contains studies by eleven distinguished scholars, concerning changes in ethical and religious consciousness during this important era of Western culture themes consonant with the scholarship of Charles Tinkhaus. It begins with three general essays: the Renaissance discovery of human creativity (William Bouwsma), the Renaissance and Western pragmatism (Jerry Bentley), and the new philosophical perspectives of Alberti (F. Edward Cranz). The remaining contributors deal with similar issues in Petrarch (Ronald Witt), Nicholas of Cusa (Maurizio Wattenabe), Lorenzo Valla (Salvatore Camporeale), Marsilio Ficino (Michael Allen and Brian Copenhaver), Savonarola (Donald Weinstein), Battista Carioni (Paul Grendler), and Calvin (Heiko Oberman). The volume opens with a tribute to Tinkhaus by Paul Oskar Kristeller and concludes with bibliographies of Tinkhaus's publications and of works on Valla in English (Pauline Watts and Thomas Izbicki). Publications by Charles Tinkhaus: Edited by C. Tinkhaus and H.A. Oberman. The pursuit of holiness in late medieval and renaissance religion, ISBN: 987 90 04 03791 5 (Out of print)

Many have wondered why the works of Shakespeare and other early modern writers are so filled with violence, with murder and mayhem. This work explains how and why, putting the literature of the European Renaissance in the context of the history of violence. Personal violence was on the decline in Europe beginning in the fifteenth century, but warfare became much deadlier and the stakes of war became much higher as the new nation-states vied for hegemony and the New World became a target of a shattering invasion. There are times when Renaissance writers seem to celebrate violence, but more commonly they anthropomized it and were inclined to focus on victims as well as warriors on the horrors of violence as well as the need for force to protect national security and justice. In Renaissance writing, violence has lost its innocence. Analyzes the literary trends of the Italian renaissance period. Michelangelo's Last JudgmentThe Renaissance ResponseUniv of California Press

This book offers a rich and exciting new way of thinking about the Italian Renaissance as both a historical period and a historical movement. Guido Ruggiero's work is based on archival research and new insights of social and cultural history and literary criticism, with a special emphasis on everyday culture, gender, violence, and sexuality. The book offers a vibrant and relevant critical study of a period too long burdened by anachronistic and outdated ways of thinking about the past. Familiar, yet alien; pre-modern, but suggestively post-modern; attractive and troubling, this book returns the Italian Renaissance to center stage in our past and in our historical analysis.

Sometime around 1446 A.D., Cardinal Prospero Colonna commissioned engineer Battista Alberti to raise two immense Roman vessels from the bottom of the lago di Nemi, just south of Rome. By that time, local fishermen had been fouling their nets and occasionally recovering stray objects from the sunken ships for 800 years. Having no idea of the size of the objects he was attempting to recover, Alberti failed. For most of the next 500 years, various attempts were made to recover the vessels. Finally, in 1928, Mussolini ordered the draining of the lake to remove the vessels and place them on the lake shore. In 1944, the ships burned in a fire that was generally blamed on the Germans. John M. McManamon connects these attempts at underwater archaeology with the Renaissance interest in reconstructing the past in order to affect the present. Nautical and marine archaeologists, as well as students and scholars of Renaissance history and historiography, will appreciate this masterfully researched and gracefully written work.

Was the relationship between English settlers and Native Americans in the New World destined to turn tragic? This book investigates how the newcomers interacted with Algonquian groups in the Chesapeake Bay area and New England, describing the role that original Americans occupied in England's empire during the critical first century of contact. Michael Leroy Oberg considers the history of Anglo-Indian relations in transatlantic context while viewing the frontier as a zone where neither party had the upper hand. He tells how the English pursued three sets of policies in America—securing profit for their sponsors, making lands safe from both European and native enemies, and "civilizing" the Indians—and explains why the British settlers found it impossible to achieve all of these goals. Oberg places the history of Anglo-Indian relations in the early Chesapeake and New England in a broad transatlantic context while drawing parallels with subsequent efforts by England as well as its imperial rivals—the French, Dutch, and Spanish—to plant colonies in America. Dominion and Civility promises to broaden our understanding of the exchange between Europeans and Indians and makes an important contribution to the emerging history of the English Atlantic world.

There is a rich body of encyclopaedic writing which survives from the two millennia before the Enlightenment. This book sheds new light on that material. It traces the development of traditions of knowledge ordering which stretched back to Pliny and Varro and others in the classical world. It works with a broad concept of encyclopaedism, resisting the idea that there was any clear pre-modern genre of the 'encyclopaedia', and showing instead how the rhetoric and techniques of comprehensive compilation left their mark on a surprising range of texts. In the process it draws attention to both remarkable similarities and striking differences between conventions of encyclopaedic compilation in different periods, with a focus primarily on European/Mediterranean culture. The book covers classical, medieval (including Byzantine and Arabic) and Renaissance culture in turn, and combines chapters which survey whole periods with others focused closely on individual texts as case studies.

At the beginning of the fifteenth century, painters and sculptors were seldom regarded as more than artisans and craftsmen, but within little more than a hundred years they had risen to the status of "artist." This book explores how early Renaissance artists gained recognition for the intellectual foundations of their activities and achieved artistic autonomy from enlightened patrons. A leading authority on Renaissance art, Francis Ames-Lewis traces the ways in which the social and intellectual concerns of painters and sculptors brought about the acceptance of their work as a liberal art, alongside other arts.
like poetry. He charts the development of the idea of the artist as a creative genius with a distinct identity and individuality. Ames-Lewis examines the various ways that Renaissance artists like Mantegna, Leonardo da Vinci, Raphael, and Dürer, as well as many other less well known painters and sculptors, pressed for intellectual independence. By writing treatises, biographies, poetry, and other literary works, by seeking contacts with humanists and literary men, and by investigating the arts of the classical past, Renaissance artists honed their social graces and broadened their intellectual horizons. They also experienced a growing creative confidence and self-awareness that was expressed in novel self-portraits, works created solely to demonstrate pictorial skills, and monuments to commemorate themselves after death.

This Companion provides a wide-ranging and up-to-date overview of the conceptual issues that history as a discipline and mode of thought gives rise to. The book offers both historical and systematic treatments of these issues, as well as addressing their contemporary relevance. Structured in three parts – Modes and Schools of Historical Thought, Epistemology and Metaphysics of History, and Issues and Challenges in Historical Theory – it offers the reader a wide scope and expert treatment of each topic in this vibrant field that can be read in any order. An international team of experts both discuss the basis of their topic and present their own view, offering the reader a cutting-edge contribution while ensuring their chapters are of interest to both students and specialists in the field of historical theory and engaging with the very nature of historical thought, the metaphysics of historical existence, the politics of history-writing, and the intelligibility of the historical process. The volume is an indispensable companion to the study of history and essential reading for anyone interested in the reflection on the nature of history and our historical existence.

After an extensive introduction that takes stock of the relevant research literature on Old Age in the Middle Ages and the early modern age, the contributors discuss the phenomenon of old age in many different fields of late antique, medieval, and early modern literature, history, and art history. Both Beowulf and the Hidebrandslied, both Wolfram von Eschenbach's Parzival and Titulre, both the figure of Merlin and the trans-European tradition of Perceval/Peredur/Parzival, then the figure of the vetula in a variety of medieval French, English, and Spanish texts, and of the Old Man in The Stricker's Daniel, both the theology and spirituality of the Middle Ages and the Renaissance are dealt with. Other aspects involve late-antique epistolary literature, early modern French farce in light of Disability Studies, the social role of old, impotent men in sixteenth- and seventeenth-century Netherlandish paintings, and the scientific discourse of old age and health since the 1500s. The discourse of Old Age proves to have been of central importance throughout the ages, so the critical examination of the issues involved sheds intriguing light on the cultural history from late antiquity to the seventeenth century. Readers learn about the many great advances made in physics, astrology, medicine, and architecture during the Renaissance.

In this book, William Caferro asks if the Renaissance was really a period of progress, reason, the emergence of the individual, and the beginning of modernity. An influential investigation into the nature of the European Renaissance Summarizes scholarly debates about the nature of the Renaissance Engages with specific controversies concerning gender identity, economics, the emergence of the modern state, and reason and faith Takes a balanced approach to the many different problems and perspectives that characterize Renaissance studies

The Middle Ages and the Renaissance were a period of scientific and literary reawakening. This reference work describes more than 75 experiments, inventions, and discoveries of the period, as well as the scientists, physicians, and scholars responsible for them. Individuals such as Leonardo da Vinci, Marco Polo, and Galileo are included, along with entries on reconstructive surgery, Stonehenge, eyeglasses, the microscope, and the discovery of smallpox.

Spanning an age that witnessed great achievements in the arts and sciences, this definitive overview of the Italian Renaissance will both captivate ordinary readers and challenge specialists. J. H. Plumb's impressive and provocative narrative is accompanied by contributions from leading historians, including Morris Bishop, Jacob Bronowski, Maria Bellonci, and many more, who have further illuminated the lives of some of the era's most unforgettable personalities, from Petrarch to Pope Pius II, Michelangelo to Isabella d'Este, Machiavelli to Leonardo. A highly readable and engaging volume, The Italian Renaissance is a perfect introduction to the movement that shaped the Western world.

"The Reader addresses the themes of humanism, structures of authority, and levels of culture among different social orders and between men and women. And it examines what Burckhardt's 'discovery of the individual' really meant for the construction of self in the late medieval and early modern context." – BOOK JACKET.

The rediscovery of some of the most famous artworks of all time--statues lying underground beneath Rome--launched a thrilling archaeological adventure in the 15th century. In this remarkable book, Barkan probes the impact of these magnificent finds on Renaissance consciousness. 206 illustrations.

In this lively, original book, illustrated with photographs of the recently restored work, Barnes analyzes the Last Judgment and the historical context in which it was created and received. She broadens our view of Michelangelo and his creative process and offers new insight into one of his greatest works.

Exploring the status of the semantic unit in recent linguistic and literary theories--the sign itself--Richard Waswo relates present-day literary concerns to Renaissance thought about the connections between language and meaning. Originally published in 1987. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

Highly praised for its clarity and rich exposition, this history of philosophy text illustrates philosophy as a process and not just a collection of opinions or conclusions. Rather than simply reporting the positions of a given philosopher, Lawhead's prose assists students in retreating the thinker's intellectual journey. Students are invited to engage with each philosopher's intellectual process, drawing connections with their own lives and cultures. Metaphors, analogies, vivid images, concrete examples, common experiences, and diagrams demonstrate the concrete relevance of abstract arguments and their practical implications for contemporary society. This fourth edition of VOYAGE OF DISCOVERY: A HISTORICAL INTRODUCTION TO PHILOSOPHY features new historical profiles and/or works representing such philosophers as Plato, St. Thomas Aquinas, Simone de Beauvoir, and Martha Nussbaum, among others. Important Notice: Media content referenced within the product description or the product text may not be available in the ebook version.