Right here, we have countless book *rereading the renaissance* and collections to check out. We additionally offer variant types and after that type of the books to browse. The agreeable book, fiction, history, novel, scientific research, as well as various extra sorts of books are readily available here.

As this rereading the renaissance, it ends happening creature one of the favored book rereading the renaissance collections that we have. This is why you remain in the best website to see the unbelievable books to have.

---

**Rereading the Renaissance**
- Carol E. Quillen - 1998

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.
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.

A Short History of English Literature - Pramod K Nayar - 2009-03-09
A Short History of English Literature is a comprehensive survey, in chronological fashion, of the major periods, authors and movements from Chaucer to the present. Written for undergraduate and postgraduate students in South Asian universities, this History locates authors, genres and developments within their social, political and historical contexts. Informed by contemporary literary and cultural theory, this account also prepares the student for further explorations in particular genres and periods in English literature. Key Features - A timeline and backgrounds chapter in each section to locate texts and writers in their social and political contexts - Additional information in boxes to draw attention to crucial 'moments' in the story of English literature - A revisionist reading of each period from new perspectives including feminism, new historicism and postcolonialism - An up-to-date bibliography and webliography to guide students to further specialized readings and introduce them to indispensable online.
A Short History of English Literature - Pramod K Nayar - 2009-03-09
A Short History of English Literature is a comprehensive survey, in chronological fashion, of the major periods, authors and movements from Chaucer to the present. Written for undergraduate and postgraduate students in South Asian universities, this History locates authors, genres and developments within their social, political and historical contexts. Informed by contemporary literary and cultural theory, this account also prepares the student for further explorations in particular genres and periods in English literature. Key Features • A timeline and backgrounds chapter in each section to locate texts and writers in their social and political contexts • Additional information in boxes to draw attention to crucial 'moments' in the story of English literature • A revisionist reading of each period from new perspectives including feminism, new historicism and postcolonialism • An up-to-date bibliography and webliography to guide students to further specialized readings and introduce them to indispensable online resources • A detailed index of writers and their writings for easy reference and accessibility

Rereading the Black Legend - Margaret R. Greer - 2008-09-15
The phrase “The Black Legend” was coined in 1912 by a Spanish journalist in protest of the characterization of Spain by other Europeans as a backward country defined by ignorance, superstition, and religious fanaticism, whose history could never recover from the black mark of its violent conquest of the Americas. Challenging this stereotype, Rereading the Black Legend contextualizes Spain’s uniquely tarnished reputation by exposing the colonial efforts of other nations whose
Challenging this stereotype, *Rereading the Black Legend* contextualizes Spain’s uniquely tarnished reputation by exposing the colonial efforts of other nations whose interests were served by propagating the “Black Legend.” A distinguished group of contributors here examine early modern imperialisms including the Ottomans in Eastern Europe, the Portuguese in East India, and the cases of Mughal India and China, to historicize the charge of unique Spanish brutality in encounters with indigenous peoples during the Age of Exploration. The geographic reach and linguistic breadth of this ambitious collection will make it a valuable resource for any discussion of race, national identity, and religious belief in the European Renaissance.

**Rereading the Black Legend** - Margaret R. Greer - 2008-09-15
The phrase “The Black Legend” was coined in 1912 by a Spanish journalist in protest of the characterization of Spain by other Europeans as a backward country defined by ignorance, superstition, and religious fanaticism, whose history could never recover from the black mark of its violent conquest of the Americas.
Renaissance. Guido Ruggiero's study counters the consensus among historians and literary critics that there was little sense of individual identity and almost no sense of sexual identity before the modern period. Drawing from the works of major literary figures such as Boccaccio, Aretino, and Castiglione, and rereading them against archival evidence, Ruggiero examines the concept of identity via consensus realities of family, neighbors, friends, and social peers, as well as broader communities and solidarities. The author contends that Renaissance Italians understood sexual identity as a part of the human life cycle, something that changed throughout stages of youthful experimentation, marriage, adult companionship, and old age. Machiavelli’s letters and literary production reveal a fascinating construction of self that is highly reliant on sexual reputation. Ruggiero's challenging reinterpretation of this canonical figure, as well as his unique treatment of other major works of the

Machiavelli in Love - Guido Ruggiero - 2010-11-04
Machiavelli in Love introduces a complex concept of sex and sexual identity and their roles in the culture and politics of the Italian Renaissance. Guido Ruggiero's study counters the consensus among historians and literary critics that there was little sense of individual identity and almost no sense of sexual identity before the modern period. Drawing from the works of major literary figures such as Boccaccio, Aretino, and Castiglione, and rereading them against archival evidence, Ruggiero examines the concept of identity via consensus realities of family, neighbors, friends, and social peers, as well as broader communities and solidarities. The author contends that Renaissance Italians understood sexual identity as a part of the
writers in relation to that changed throughout stages of youthful experimentation, marriage, adult companionship, and old age. Machiavelli’s letters and literary production reveal a fascinating construction of self that is highly reliant on sexual reputation. Ruggiero's challenging reinterpretation of this canonical figure, as well as his unique treatment of other major works of the period, offer new approaches for reading Renaissance literature and new understandings of the way life was lived and perceived during this time.

**Rereading the Harlem Renaissance** - Sharon Lynette Jones - 2002
Writers of the Harlem Renaissance generally fall into "folk," "bourgeois," or "proletarian" aesthetic categories. Jones argues that all three aesthetics influence the historically mislabeled works of Hurston, West, and Fauset, and that they share a drive to challenge racial, class, and gender oppression. The book also discusses the writers in relation to contemporary African American women authors.

**On Rereading** - Patricia Meyer Spacks - 2013-11-18
After retiring from a lifetime of teaching literature, Patricia Meyer Spacks embarked on a year-long project of rereading dozens of novels: childhood favorites, fiction first encountered in young adulthood and never before revisited, books frequently reread, canonical works of literature she was supposed...
ourselves. It brings us sharply pleasures (books she oughtn’t to have liked but did), and stories reread for fun vs. those read for the classroom. On Rereading records the sometimes surprising, always fascinating, results of her personal experiment. Spacks addresses a number of intriguing questions raised by the purposeful act of rereading: Why do we reread novels when, in many instances, we can remember the plot? Why, for example, do some lovers of Jane Austen’s fiction reread her novels every year (or oftener)? Why do young children love to hear the same story read aloud every night at bedtime? And why, as adults, do we return to childhood favorites such as The Hobbit, Alice in Wonderland, and the Harry Potter novels? What pleasures does rereading bring? What psychological needs does it answer? What guilt does it induce when life is short and there are so many other things to do (and so many other books to read)?

Rereading, Spacks discovers, helps us to make sense of in contact with how we, like the books we reread, have both changed and remained the same.

On Rereading - Patricia Meyer Spacks - 2013-11-18
After retiring from a lifetime of teaching literature, Patricia Meyer Spacks embarked on a year-long project of rereading dozens of novels: childhood favorites, fiction first encountered in young adulthood and never before reread, canonical works of literature she was supposed to have liked but didn’t, guilty pleasures (books she oughtn’t to have liked but did), and stories reread for fun vs. those read for the classroom. On Rereading records the sometimes surprising, always fascinating, results of her personal experiment. Spacks addresses a number of intriguing questions raised by the purposeful act of rereading: Why do we reread novels when, in many instances, we can remember the plot? Why, for example, do some lovers of Jane Austen’s
The Renaissance - Walter Pater - 1899

Re-reading Leonardo - Claire J. Farago - 2009
Examining the historical reception of Leonardo's Treatise on Painting in a cross-cultural framework, this collection represents the first attempt to chart the influence of the work, an important resource for the academic instruction of artists through four centuries and widely read by intellectuals and lovers of art for three centuries, when Leonardo's ideas and art were known almost exclusively through his book. The volume, dealing specifically with the reception and influence of the artist's ideas, takes Leonardo studies to a new level of historical inquiry.

Writing from History - Timothy Hampton - 2018-05-31

The Renaissance - Walter Pater - 1899

Why do young children love to hear the same story read aloud every night at bedtime? And why, as adults, do we return to childhood favorites such as The Hobbit, Alice in Wonderland, and the Harry Potter novels? What pleasures does rereading bring? What psychological needs does it answer? What guilt does it induce when life is short and there are so many other things to do (and so many other books to read)? Rereading, Spacks discovers, helps us to make sense of ourselves. It brings us sharply in contact with how we, like the books we reread, have both changed and remained the same.
received much scholarly instruction of artists through four centuries and widely read by intellectuals and lovers of art for three centuries, when Leonardo's ideas and art were known almost exclusively through his book. The volume, dealing specifically with the reception and influence of the artist's ideas, takes Leonardo studies to a new level of historical inquiry.

**Editing the Harlem Renaissance** - Joshua M. Murray - 2021-01-31

In his introduction to the foundational 1925 text *The New Negro*, Alain Locke described the "Old Negro" as "a creature of moral debate and historical controversy," necessitating a metamorphosis into a literary art that embraced modernism and left sentimentalism behind. This was the underlying theoretical background that contributed to the flowering of African American culture and art that would come to be called the Harlem Renaissance. While the popular period has attention, the significance of editors and editing in the Harlem Renaissance remains woefully understudied. Editing the Harlem Renaissance foregrounds an in-depth, exhaustive approach to relevant editing and editorial issues, exploring not only those figures of the Harlem Renaissance who edited in professional capacities, but also those authors who employed editorial practices during the writing process and those texts that have been discovered and/or edited by others in the decades following the Harlem Renaissance. Editing the Harlem Renaissance considers developmental editing, textual self-fashioning, textual editing, documentary editing, and bibliography. Chapters utilize methodologies of authorial intention, copy-text, manuscript transcription, critical edition building, and anthology creation. Together, these chapters provide readers with a new way of viewing the artistic
Harlem Renaissance who United States' most important literary movements.

**Editing the Harlem Renaissance** - Joshua M. Murray - 2021-01-31
In his introduction to the foundational 1925 text The New Negro, Alain Locke described the "Old Negro" as "a creature of moral debate and historical controversy," necessitating a metamorphosis into a literary art that embraced modernism and left sentimentalism behind. This was the underlying theoretical background that contributed to the flowering of African American culture and art that would come to be called the Harlem Renaissance. While the popular period has received much scholarly attention, the significance of editors and editing in the Harlem Renaissance remains woefully understudied. Editing the Harlem Renaissance foregrounds an in-depth, exhaustive approach to relevant editing and editorial issues, exploring not only those figures of the edited in professional capacities, but also those authors who employed editorial practices during the writing process and those texts that have been discovered and/or edited by others in the decades following the Harlem Renaissance. Editing the Harlem Renaissance considers developmental editing, textual self-fashioning, textual editing, documentary editing, and bibliography. Chapters utilize methodologies of authorial intention, copy-text, manuscript transcription, critical edition building, and anthology creation. Together, these chapters provide readers with a new way of viewing the artistic production of one of the United States' most important literary movements.

**Italian Renaissance Art** - Christiane L. Joost-Gaugier - 2013-03-04
Richly illustrated, and featuring detailed descriptions of works by pivotal figures in the Italian
Renaissance, this enlightening volume traces the development of art and architecture throughout the Italian peninsula in the fifteenth and sixteenth centuries. A smart, elegant, and jargon-free analysis of the Italian Renaissance - what it was, what it means, and why we should study it Provides a sustained discussion of many great works of Renaissance art that will significantly enhance readers’ understanding of the period Focuses on Renaissance art and architecture as it developed throughout the Italian peninsula, from Venice to Sicily Situates the Italian Renaissance in the wider context of the history of art Includes detailed interpretation of works by a host of pivotal Renaissance artists, both well and lesser known

**Italian Renaissance Art** - Christiane L. Joost-Gaugier - 2013-03-04
Richly illustrated, and featuring detailed descriptions of works by pivotal figures in the Italian

volume traces the development of art and architecture throughout the Italian peninsula in the fifteenth and sixteenth centuries. A smart, elegant, and jargon-free analysis of the Italian Renaissance - what it was, what it means, and why we should study it Provides a sustained discussion of many great works of Renaissance art that will significantly enhance readers’ understanding of the period Focuses on Renaissance art and architecture as it developed throughout the Italian peninsula, from Venice to Sicily Situates the Italian Renaissance in the wider context of the history of art Includes detailed interpretation of works by a host of pivotal Renaissance artists, both well and lesser known

**Queer (Re)Readings in the French Renaissance** - Gary Ferguson - 2016-12-05
Focusing on multiple aspects of Renaissance culture, and in particular its preoccupation with the reading and
during the Renaissance -
this book examines
representations of
homosexuality in sixteenth-
century France. Analysing a
wide range of texts and
topics, it presents an
assessment of queer theory
that is grounded in historical
eamples, including French
translations of Boccaccio's
Decameron, the poetry of
Ronsard, works in praise of
and satirising Henri III and
his mignons, Montaigne's
Essais, Brantôme's Dames
galantes, the figures of the
androgyne and the
hermaphrodite, and religious
discourses and practices of
penance and confession. Close
comparison with the ancient
models on which they drew -
the elegy and epic, the works
of Plato, Ovid, Lucian, and
others - reveals Renaissance
writers redeploying an
established set of cultural
understandings and
assumptions at once
congruent and at odds with
their own society's socio-
sexual norms. Throughout this
study, emphasis is placed on
the coexistence of different
models of homosexuality

homosexual desire was
simultaneously universal and
individual, neither of these
views excluding the other.
Insisting equally on points of
convergence and difference
between Renaissance and
modern understandings of
homosexuality, this book
works towards a
historicisation of the concept
of queerness.

Queer (Re)Readings in the
French Renaissance - Gary
Ferguson - 2016-12-05
Focusing on multiple aspects
of Renaissance culture, and in
particular its preoccupation
with the reading and
rewriting of classical sources,
this book examines
representations of
homosexuality in sixteenth-
century France. Analysing a
wide range of texts and
topics, it presents an
assessment of queer theory
that is grounded in historical
eamples, including French
translations of Boccaccio's
Decameron, the poetry of
Ronsard, works in praise of
and satirising Henri III and
his mignons, Montaigne's
Essais, Brantôme’s Dames galantes, the figures of the androgyne and the hermaphrodite, and religious discourses and practices of penance and confession. Close comparison with the ancient models on which they drew - the elegy and epic, the works of Plato, Ovid, Lucian, and others - reveals Renaissance writers redeploying an established set of cultural understandings and assumptions at once congruent and at odds with their own society’s socio-sexual norms. Throughout this study, emphasis is placed on the coexistence of different models of homosexuality during the Renaissance - homosexual desire was simultaneously universal and individual, neither of these views excluding the other. Insisting equally on points of convergence and difference between Renaissance and modern understandings of homosexuality, this book works towards a historicisation of the concept of queerness.

The Discarded Image paints a lucid picture of the medieval world view, providing the historical and cultural background to the literature of the middle ages and renaissance. It describes the ‘image’ discarded by later years as ‘the medieval synthesis itself, the whole organization of their theology, science and history into a single, complex, harmonious mental model of the universe’. This, Lewis’s last book, has been hailed as ‘the final memorial to the work of a great scholar and teacher and a wise and noble mind’.

**The Discarded Image** - C. S. Lewis

The Discarded Image paints a lucid picture of the medieval world view, providing the historical and cultural background to the literature of the middle ages and renaissance. It describes the ‘image’ discarded by later years as ‘the medieval synthesis itself, the whole organization of their theology, science and history into a single, complex, harmonious mental model of the universe’.
Renaissance firmly in Italy
This, Lewis's last book, has been hailed as 'the final memorial to the work of a great scholar and teacher and a wise and noble mind'.

The Renaissance - Paul Johnson - 2013-10-31
A fresh and vigorous appreciation of the intellectual liberation and artistic triumphs of the Italian Renaissance. The development of the first universities from the 12th century onwards, growing wealth and patronage in certain cities, and above all the invention of printing and cheap paper, provided essential conditions for the Renaissance. And it was in literature and scholarship that it began, in the rebirth of classical culture that loosened the Church's iron grip on visual art. Paul Johnson tells the story, in turn, of Renaissance literature, sculpture, building and painting. Despite the critical importance of inventions outside Italy - printing in Germany and oil painting in Holland - he locates the

and in Florence above all, between 1400 and 1560. There are memorable sketches of the key figures - the frugal and shockingly original Donatello, the awesome Michelangelo, the delicacy of Giovanni Bellini. The final part of the book charts the spread and decline of the Renaissance, as the Catholic Church repositioned itself to counter the Reformation which the Renaissance had itself helped to produce.

The Renaissance - Paul Johnson - 2013-10-31
A fresh and vigorous appreciation of the intellectual liberation and artistic triumphs of the Italian Renaissance. The development of the first universities from the 12th century onwards, growing wealth and patronage in certain cities, and above all the invention of printing and cheap paper, provided essential conditions for the Renaissance. And it was in literature and scholarship that it began, in the rebirth of
close attention to the changes in Pater's thought and interests over time; he then returns to the earlier texts, showing how the later work serves, paradoxically, as an introduction to the earlier. Drawing extensively on unpublished manuscript material, Shuter reveals that Pater himself authorized rereadings of his work in an effort to rewrite his own literary past and the past of his culture.

**Rereading Walter Pater**
William F. Shuter - 1997-01-09
Shuter first offers a conventional account of the texts in the order in which they were written, paying close attention to the changes in Pater's thought and interests over time; he then returns to the earlier texts, showing how the later work serves, paradoxically, as an introduction to the earlier. Drawing extensively on unpublished manuscript material, Shuter reveals that Pater himself authorized rereadings of his work in an effort to rewrite his own...
The Book of Kells, are his culture.

The History of Western Art in Comics Part One: From Prehistory to the Renaissance - Marion Augustin - 2021-07-20
Learning about art through the ages has never been as interesting or fun as in this humorous and very informative graphic novel. As two kids give their grandpa a tour of Paris, he starts an interesting conversation with them--about where all the art they see in their lives--from the movie house to the stadiums to museums and even the subway--started. Dad's impromptu history lesson goes back to the first Cavemen drawings to the pyramids of Giza, and by the end of the book includes Greco-Roman feats of ingenuity and the frescoes of the Renaissance. Recounted as a narrative about why different civilizations created different kinds of art, centuries of art history are explored entertainingly for young readers. Iconic works, such as Donatello's David and included as well as architectural feats like the Colosseum. Written by a tour guide for museums and historic landmarks, the text is designed to entertain (with many funny asides and jokes) as it informs. The illustrations accurately portray the art and the artists described, with flavor and humor added to keep readers turning the page. Reproductions of the featured artworks and information about each piece are included in the back, along with a glossary of terms.

The History of Western Art in Comics Part One: From Prehistory to the Renaissance - Marion Augustin - 2021-07-20
Learning about art through the ages has never been as interesting or fun as in this humorous and very informative graphic novel. As two kids give their grandpa a tour of Paris, he starts an interesting conversation with them--about where all the art they see in their lives--from the movie house to the

rereading-the-renaissance
even the subway-- started. Dad’s impromptu history lesson goes back to the first Cavemen drawings to the pyramids of Giza, and by the end of the book includes Greco-Roman feats of ingenuity and the frescoes of the Renaissance. Recounted as a narrative about why different civilizations created different kinds of art, centuries of art history are explored entertainingly for young readers. Iconic works, such as Donatello’s David and The Book of Kells, are included as well as architectural feats like the Colosseum. Written by a tour guide for museums and historic landmarks, the text is designed to entertain (with many funny asides and jokes) as it informs. The illustrations accurately portray the art and the artists described, with flavor and humor added to keep readers turning the page. Reproductions of the featured artworks and information about each piece are included in the back, along with a glossary of terms.

The Renaissance - Henry Freeman - 2016-05-30

The Renaissance During the Middle Ages, the nations of Europe forged new identities that moved them away from the lost glory of the Roman Empire into their own ethnicity. The experience of maturation was often clumsy and out of step, an evolutionary process that saw the nation’s developing at their own pace as they struggled to replace the protection of Rome with their own home-grown strength. What the nations, once they were ready to be described in that manner, did have was the Roman Catholic Church, which defined itself as the spiritual protector of Christian believers. But the dutiful Christians of the Middle Ages who sought orthodoxy and for the most part obeyed the papal rules underwent a change when the Middle Ages ended. The Renaissance, or rebirth, was a period of time when Europeans began to question what they had been told was sacrosanct. Through art,
tumbling down, humanism and theology, the separate nations of the European continent sought answers that the Roman Catholic Church was unwilling, or perhaps unable, to offer. Inside you will read about - The Rebirth of Europe - The Italian Renaissance - The French Renaissance - The Spanish Renaissance - The German Renaissance - The Low Countries Renaissance - The English Renaissance - Here Be Dragons: Exploring the Unknown The Church that had become a powerful political entity was viewed with distrust and skepticism by many Christians; the spread of learning that accompanied the invention of Gutenberg's printing press meant that bold new ideas were traveling across the boundaries of Europe faster than the Church could silence them. Lascivious, power-brokering popes could not bring a halt to the challenges they encountered when a German priest rebelled against corrupt practices that masqueraded as ecclesiastical authority. As the walls came bust forth, inspiring the art of Michelangelo, the science of Vesalius, the literature of Shakespeare and Cervantes. But with the loss of religious uniformity came terrible conflicts: France suffered the St. Bartholomew's Day Massacre; Spain welcomed the Inquisition to purge heresy; the Low Countries were split between Catholic and Protestant. The Renaissance was a triumph of the human spirit and a confirmation of human ability, even as it affirmed the willingness of men and women to die for the right to think freely.

The Renaissance - Henry Freeman - 2016-05-30
The Renaissance During the Middle Ages, the nations of Europe forged new identities that moved them away from the lost glory of the Roman Empire into their own ethnicity. The experience of maturation was often clumsy and out of step, an evolutionary process that saw the nation's developing at their own pace as they
struggled to replace the protection of Rome with their own home-grown strength. What the nations, once they were ready to be described in that manner, did have was the Roman Catholic Church, which defined itself as the spiritual protector of Christian believers. But the dutiful Christians of the Middle Ages who sought orthodoxy and for the most part obeyed the papal rules underwent a change when the Middle Ages ended. The Renaissance, or rebirth, was a period of time when Europeans began to question what they had been told was sacrosanct. Through art, inventions, science, literature, and theology, the separate nations of the European continent sought answers that the Roman Catholic Church was unwilling, or perhaps unable, to offer. Inside you will read about - The Rebirth of Europe - The Italian Renaissance - The French Renaissance - The Spanish Renaissance - The German Renaissance - The Low Countries Renaissance - The English Renaissance - Here
dramatic interventions and confirmation of human ability, even as it affirmed the willingness of men and women to die for the right to think freely.

**Rereading the Harlem Renaissance** - Sharon Lynette Jones - 2001

**Rereading the Harlem Renaissance** - Sharon Lynette Jones - 2001

**Error in Shakespeare** - Alice Leonard - 2020-01-27
The traditional view of Shakespeare’s mastery of the English language is alive and well today. This is an effect of the eighteenth-century canonisation of his works, and subsequently Shakespeare has come to be perceived as the owner of the vernacular. These entrenched attitudes prevent us from seeing the actual substance of the text, and the various types of error that it contains and even constitute it. This book argues that we need to attend to error to interpret Shakespeare’s disputed material text, political-dramatic interventions and famous literariness. The consequences of ignoring error are especially significant in the study of Shakespeare, as he mobilises the rebellious, marginal, and digressive potential of error in the creation of literary drama.
medieval and early modern
the rebellious, marginal, and
digressive potential of error in
the creation of literary drama.

**The Renaissance Cities** -
Norbert Wolf - 2021-09-07

**The Renaissance Cities** -
Norbert Wolf - 2021-09-07

**Boccaccio's Heroines** -
Margaret Franklin -
2017-09-29
In contrast to earlier scholars
who have seen Boccaccio's
Famous Women as incoherent
and fractured, Franklin
argues that the text offers a
remarkably consistent,
coherent and comprehensible
treatise concerning the
appropriate functioning of
women in society. In this
cross disciplinary study of a
seminal work of literature and
its broader cultural impact on
Renaissance society, Franklin
shows that, through both
literature and the visual arts,
Famous Women was used to
promote social ideologies in
both Renaissance Tuscany
and the dynastic courts of
northern Italy. Speaking
equally to scholars in

literature, history, and art
history, Franklin brings
needed clarification to the
text by demonstrating that the
moral criteria Boccaccio used
to judge the lives of legendary
women - heroines and
miscreants alike - were
employed consistently to
tackle the challenge that
politically powerful women
represented for the prevailing
social order. Further, the
author brings to light the
significant influence of
Boccaccio's text on the
representation of classical
heroines in Renaissance art.
By examining several
paintings created in the
republics and principalities of
Renaissance Italy, Franklin
demonstrates that Famous
Women was employed as a
conceptual guide by patrons
and artists to draw the teeth
from the challenge of
unconventionally powerful
women by co-opting their
stories into the service of
contemporary Italian
standards and mores.

**Boccaccio's Heroines** -
Margaret Franklin -
In contrast to earlier scholars who have seen Boccaccio's Famous Women as incoherent and fractured, Franklin argues that the text offers a remarkably consistent, coherent and comprehensible treatise concerning the appropriate functioning of women in society. In this cross disciplinary study of a seminal work of literature and its broader cultural impact on Renaissance society, Franklin shows that, through both literature and the visual arts, Famous Women was used to promote social ideologies in both Renaissance Tuscany and the dynastic courts of northern Italy. Speaking equally to scholars in medieval and early modern literature, history, and art history, Franklin brings needed clarification to the text by demonstrating that the moral criteria Boccaccio used to judge the lives of legendary women - heroines and miscreants alike - were employed consistently to tackle the challenge that politically powerful women represented for the prevailing social order. Further, the author brings to light the significant influence of Boccaccio's text on the representation of classical heroines in Renaissance art. By examining several paintings created in the republics and principalities of Renaissance Italy, Franklin demonstrates that Famous Women was employed as a conceptual guide by patrons and artists to draw the teeth from the challenge of unconventionally powerful women by co-opting their stories into the service of contemporary Italian standards and mores.

**Ex Libris** - Michiko Kakutani - 2020

"From "the most powerful book critic in the English-speaking world" (Vanity Fair) comes 100 personal, thought-provoking essays of the life-changing books she wouldn't want you to miss--beautifully illustrated throughout"--

**Ex Libris** - Michiko Kakutani - 2020

"From "the most powerful book critic in the English-
which David Reynolds is known. Here the major works of Emerson, Thoreau, Whitman, Poe, Hawthorne, Melville, and Dickinson receive striking, original readings set against the rich backdrop of contemporary popular writing. Now back in print, the volume includes a new foreword by historian Sean Wilentz that reveals the book's impact and influence. A magisterial work of criticism and cultural history, Beneath the American Renaissance will fascinate anyone interested in the genesis of America's most significant literary epoch and the iconic figures who defined it.

Beneath the American Renaissance - David S. Reynolds - 2011-06-01

The award-winning Beneath the American Renaissance is a classic work on American literature. It immeasurably broadens our knowledge of our most important literary period, as first identified by F.O. Matthiessen's American Renaissance. With its combination of sharp critical insight, engaging observation, and narrative drive, it represents the kind of masterful cultural history for
remembered as much for and narrative drive, it represents the kind of masterful cultural history for which David Reynolds is known. Here the major works of Emerson, Thoreau, Whitman, Poe, Hawthorne, Melville, and Dickinson receive striking, original readings set against the rich backdrop of contemporary popular writing. Now back in print, the volume includes a new foreword by historian Sean Wilentz that reveals the book's impact and influence. A magisterial work of criticism and cultural history, Beneath the American Renaissance will fascinate anyone interested in the genesis of America's most significant literary epoch and the iconic figures who defined it.

**The Montefeltro Conspiracy** - Marcello Simonetta - 2008-06-03
A brutal murder, a nefarious plot, a coded letter. After five hundred years, the most notorious mystery of the Renaissance is finally solved. The Italian Renaissance is intrigue as it is for art, with papal politics and infighting among Italy’s many city-states providing the grist for Machiavelli’s classic work on take-no-prisoners politics, The Prince. The attempted assassination of the Medici brothers in the Duomo in Florence in 1478 is one of the best-known examples of the machinations endemic to the age. While the assailants were the Medici’s rivals, the Pazzi family, questions have always lingered about who really orchestrated the attack, which has come to be known as the Pazzi Conspiracy. More than five hundred years later, Marcello Simonetta, working in a private archive in Italy, stumbled upon a coded letter written by Federico da Montefeltro, the Duke of Urbino, to Pope Sixtus IV. Using a codebook written by his own ancestor to crack its secrets, Simonetta unearthed proof of an all-out power grab by the Pope for control of Florence. Montefeltro, long believed to be a close friend of Lorenzo de Medici, was in fact conspiring with the Pope
Machiavelli’s classic work on the more malleable Pazzi in their place. In The Montefeltro Conspiracy, Simonetta unravels this plot, showing not only how the plot came together but how its failure (only one of the Medici brothers, Giuliano, was killed; Lorenzo survived) changed the course of Italian and papal history for generations. In the course of his gripping narrative, we encounter the period’s most colorful characters, relive its tumultuous politics, and discover that two famous paintings, including one in the Sistine Chapel, contain the Medici’s astounding revenge.

**The Montefeltro Conspiracy** - Marcello Simonetta - 2008-06-03

A brutal murder, a nefarious plot, a coded letter. After five hundred years, the most notorious mystery of the Renaissance is finally solved. The Italian Renaissance is remembered as much for intrigue as it is for art, with papal politics and infighting among Italy’s many city-states providing the grist for take-no-prisoners politics, The Prince. The attempted assassination of the Medici brothers in the Duomo in Florence in 1478 is one of the best-known examples of the machinations endemic to the age. While the assailants were the Medici’s rivals, the Pazzi family, questions have always lingered about who really orchestrated the attack, which has come to be known as the Pazzi Conspiracy. More than five hundred years later, Marcello Simonetta, working in a private archive in Italy, stumbled upon a coded letter written by Federico da Montefeltro, the Duke of Urbino, to Pope Sixtus IV. Using a codebook written by his own ancestor to crack its secrets, Simonetta unearthed proof of an all-out power grab by the Pope for control of Florence. Montefeltro, long believed to be a close friend of Lorenzo de Medici, was in fact conspiring with the Pope to unseat the Medici and put the more malleable Pazzi in their place. In The Montefeltro Conspiracy, Simonetta unravels this plot,
apprenticeship, Renaissance came together but how its failure (only one of the Medici brothers, Giuliano, was killed; Lorenzo survived) changed the course of Italian and papal history for generations. In the course of his gripping narrative, we encounter the period’s most colorful characters, relive its tumultuous politics, and discover that two famous paintings, including one in the Sistine Chapel, contain the Medici’s astounding revenge.

**Augustine in the Italian Renaissance** - Meredith J. Gill - 2005-05-12
Examines facets of the relationship between Saint Augustine and the thinkers of the Italian Renaissance.

**Augustine in the Italian Renaissance** - Meredith J. Gill - 2005-05-12
Examines facets of the relationship between Saint Augustine and the thinkers of the Italian Renaissance.

**Ghastly Glass** - Joyce and Jim Lavene - 2009-09-01
At her glass-blowing apprenticeship, Renaissance reveler Jessie Morton’s crabby boss and his creepy nephew are causing her problems. But when the man playing the Grim Reaper is killed, Jess has to find the lady, lord or serf whodunit.

**Virtue Politics** - James Hankins - 2019-12-17
James Hankins challenges the view that the Renaissance was the seedbed of modern republicanism, with Machiavelli as exemplary thinker. What most concerned Renaissance political theorists, Hankins contends, was not reforming laws but shaping citizens. To secure the social good, they fostered virtue through a new program of education: the humanities.
James Hankins challenges the view that the Renaissance was the seedbed of modern republicanism, with Machiavelli as exemplary thinker. What most concerned Renaissance political theorists, Hankins contends, was not reforming laws but shaping citizens. To secure the social good, they fostered virtue through a new program of education: the humanities.

Leonardo Da Vinci: The Renaissance Man - Dan Danko - 2012-01-31
Painter, sculptor, architect, musician, scientist, mathematician, engineer, inventor, anatomist, geologist, cartographer, botanist, and writer, Leonardo da Vinci was a genius who was well ahead of his time and the best example of the Renaissance man. This is the story of one of the greatest painters of all time, and perhaps the most diversely talented person ever to have lived. Leonardo grew up in the hamlet of Anchiano in Tuscany where he received an informal education. Young

Leonardo Da Vinci: The Renaissance Man - Dan Danko - 2012-01-31
Painter, sculptor, architect, musician, scientist, mathematician, engineer, inventor, anatomist, geologist, cartographer, botanist, and writer, Leonardo da Vinci was a genius who was well ahead of his time and the best example of the Renaissance man. This is the story of one of the greatest painters of all time, and perhaps the most unquenchable curiosity in life and moved to Florence where he took an interest in painting. At the age of fourteen, Leonardo began an apprenticeship with Andrea del Verrocchio. Here, his talent blossomed and as fate would have it, he was soon employed by the rich and powerful Duke of Milan. Soon, Leonardo moved to the city of Rome, where some of the greatest artists of the time lived. This tale traces the fascinating life of one of the best and most famous artists that the world has ever seen.
Bruno's contribution to the to have lived. Leonardo grew up in the hamlet of Anchiano in Tuscany where he received an informal education. Young Leonardo had an unquenchable curiosity in life and moved to Florence where he took an interest in painting. At the age of fourteen, Leonardo began an apprenticeship with Andrea del Verrocchio. Here, his talent blossomed and as fate would have it, he was soon employed by the rich and powerful Duke of Milan. Soon, Leonardo moved to the city of Rome, where some of the greatest artists of the time lived. This tale traces the fascinating life of one of the best and most famous artists that the world has ever seen.

**Giordano Bruno and Renaissance Science**

Hilary Gatti - 2002

The Renaissance philosopher Giordano Bruno was a notable supporter of the new science that arose during his lifetime; his role in its development has been debated ever since the early seventeenth century. Hilary Gatti here reevaluates scientific revolution, in the process challenging the view that now dominates Bruno criticism among English-language scholars. This argument, associated with the work of Frances Yates, holds that early modern science was impregnated with and shaped by Hermetic and occult traditions, and has led scholars to view Bruno primarily as a magus. Gatti reinstates Bruno as a scientific thinker and occasional investigator of considerable significance and power whose work participates in the excitement aroused by the new science and its methods at the end of the sixteenth century. Her original research emphasizes the importance of Bruno's links to the magnetic philosophers, from Ficino to Gilbert; Bruno's reading and extension of Copernicus's work on the motions of the earth; the importance of Bruno's mathematics; and his work on the art of memory seen as a picture logic, which she examines in the light of the crises of visualization in
aroused by the new science concludes by emphasizing Bruno's ethics of scientific discovery.

**Giordano Bruno and Renaissance Science** - Hilary Gatti - 2002
The Renaissance philosopher Giordano Bruno was a notable supporter of the new science that arose during his lifetime; his role in its development has been debated ever since the early seventeenth century. Hilary Gatti here reevaluates Bruno's contribution to the scientific revolution, in the process challenging the view that now dominates Bruno criticism among English-language scholars. This argument, associated with the work of Frances Yates, holds that early modern science was impregnated with and shaped by Hermetic and occult traditions, and has led scholars to view Bruno primarily as a magus. Gatti reinstates Bruno as a scientific thinker and occasional investigator of considerable significance and power whose work participates in the excitement and its methods at the end of the sixteenth century. Her original research emphasizes the importance of Bruno's links to the magnetic philosophers, from Ficino to Gilbert; Bruno's reading and extension of Copernicus's work on the motions of the earth; the importance of Bruno's mathematics; and his work on the art of memory seen as a picture logic, which she examines in the light of the crises of visualization in present-day science. She concludes by emphasizing Bruno's ethics of scientific discovery.

**The Art of the Renaissance** - Lucia Corrain - 2008
An illustrated survey of the art and culture of Renaissance Europe.

**The Art of the Renaissance** - Lucia Corrain - 2008
An illustrated survey of the art and culture of Renaissance Europe.

**Skirting the Texts** - Barrie R. Straus - 1992
The Rebirth of Venus is the last part of The Botticelli Trilogy, following A Tabernacle for the Sun and Pallas and the Centaur. Set in the 1480s and 90s, it tells the story of murder, not only of the leading men of the age, but of the age itself, the Renaissance dying in Savonarola's bonfires. Tommaso de' Maffei was charged with the task of taking the Platonic wisdom to England, but in England he finds he has lost touch with the truth of his philosophy, and he returns to Italy in the early 16th century to find what, if anything, survives from the golden age he lived through. In recent decades, a number of highly regarded novels have been set in Tuscany. Perhaps the best known of these are by English writer Linda Proud, whose Botticelli trilogy - A Tabernacle for the Sun, Pallas and the Centaur and The Rebirth of Venus - is set is the Pazzi Conspiracy, the Medici exile and the rise of Savonarola. The historical detail in all three is exemplary and each is a cracking good read.' Lonely Planet Guide to Florence and Tuscany.
Renaissance - Clare Lapraik
writer Linda Proud, whose Botticelli trilogy - A Tabernacle for the Sun, Pallas and the Centaur and The Rebirth of Venus - is set is Renaissance Florence during the Pazzi Conspiracy, the Medici exile and the rise of Savonarola. The historical detail in all three is exemplary and each is a cracking good read.' Lonely Planet Guide to Florence and Tuscany

Shakespeare Reread - Russ McDonald - 2018-07-05

Shakespeare Reread - Russ McDonald - 2018-07-05

The Understanding of Ornament in the Italian Renaissance - Clare Lapraik Guest - 2015-11-16
In this paradigm changing study of art and thought from antiquity to the Italian Renaissance Clare Lapraik re-evaluates the central role and theoretical dignity of ornament in pre-modern art and literature.

The Understanding of Ornament in the Italian Renaissance - Clare Lapraik Guest - 2015-11-16
In this paradigm changing study of art and thought from antiquity to the Italian Renaissance Clare Lapraik re-evaluates the central role and theoretical dignity of ornament in pre-modern art and literature.

Reading Shakespeare Historically - Lisa Jardine - 2005-07-26
Reading Shakespeare Historically is a passionate, provocative book by one of the most renowned and popular Renaissance scholars writing today. Charting ten years of critical development, these challenging, witty essays shed new light on Renaissance studies. It also raises intriguing questions about how the culture and history of the past illuminates the key social and political issues of today. Lisa Jardine re-reads Renaissance drama in its historical and cultural context, from laws of defamation in Othello to the competing loyalties of companionate marriage and male friendship in The
companionate marriage and reveals a wealth of new insights, sometimes surprising but always original and engrossing. At the same time, these essays also provide a fascinating account of the rise of feminist scholarship since the 1980s and the diversifying of `new historicist' approaches over the same period.

**Reading Shakespeare Historically** - Lisa Jardine - 2005-07-26

Reading Shakespeare Historically is a passionate, provocative book by one of the most renowned and popular Renaissance scholars writing today. Charting ten years of critical development, these challenging, witty essays shed new light on Renaissance studies. It also raises intriguing questions about how the culture and history of the past illuminates the key social and political issues of today. Lisa Jardine re-reads Renaissance drama in its historical and cultural context, from laws of defamation in Othello to the competing loyalties of male friendship in The Changeling. In doing so she reveals a wealth of new insights, sometimes surprising but always original and engrossing. At the same time, these essays also provide a fascinating account of the rise of feminist scholarship since the 1980s and the diversifying of `new historicist' approaches over the same period.

**Re-Reading Mary Wroth** - K. Larson - 2015-02-04

Approaching the writings of Mary Wroth through a fresh 21st-century lens, this volume accounts for and re-invents the literary scholarship of one of the first "canonized" women writers of the English Renaissance. Essays present different practices that emerge around "reading" Wroth, including editing, curating, and digital reproduction.

**Re-Reading Mary Wroth** - K. Larson - 2015-02-04

Approaching the writings of Mary Wroth through a fresh 21st-century lens, this volume...
incantatory language that the literary scholarship of one of the first "canonized" women writers of the English Renaissance. Essays present different practices that emerge around "reading" Wroth, including editing, curating, and digital reproduction.

**Renaissance** - Ruth Forman - 1998-12

Renaissance, Ruth Forman's second collection, speaks of the timeless themes of family, death, love, and rebirth in the inimitable voice Booklist called "sexy, bittersweet, funny, feisty, and real." With poetry that conveys a defiant, enlivened spirit and has won her acclaim, Ruth Forman measures the losses and celebrates the future of a generation. "Renaissance is the fulfillment of Forman's first book, We Are the Young Magicians. Hers is a commitment to the possibilities of life. Joy. Beauty (though terrible at times on this earth). What an impressive, rich song she sings." —Sonia Sanchez

"Stunning and beautiful . . .

heals; through references to writers of the Harlem Renaissance, the work builds a bridge for a new generation. These poems acknowledge some painful history, both personal and collective, but they lift us from that pain." —Library Journal

**Renaissance** - Ruth Forman - 1998-12

Renaissance, Ruth Forman's second collection, speaks of the timeless themes of family, death, love, and rebirth in the inimitable voice Booklist called "sexy, bittersweet, funny, feisty, and real." With poetry that conveys a defiant, enlivened spirit and has won her acclaim, Ruth Forman measures the losses and celebrates the future of a generation. "Renaissance is the fulfillment of Forman's first book, We Are the Young Magicians. Hers is a commitment to the possibilities of life. Joy. Beauty (though terrible at times on this earth). What an impressive, rich song she sings." —Sonia Sanchez

"Stunning and beautiful . . .
heals; through references to writers of the Harlem Renaissance, the work builds a bridge for a new generation. These poems acknowledge some painful history, both personal and collective, but they lift us from that pain."
—Library Journal

"The Earth is Our Book" - Natalia Lozovsky - 2000
A fascinating study of early geographical knowledge

"The Earth is Our Book" - Natalia Lozovsky - 2000
A fascinating study of early geographical knowledge

The Ugly Renaissance - Alexander Lee - 2015-10-27
A survey of the darker cultural elements that shaped the works of Renaissance-era master artists reveals the power politics, bigotry and corruption that overshadowed period Italy. 40,000 first printing.