Chapter 13 The Renaissance

Oration on the Dignity of Man

Their Eyes Were Watching God

Neither Letters nor Swimming

The Rebirth of Swimming and Free-diving

A Companion to Renaissance and Baroque Art

A Companion to Renaissance Drama

Encyclopaedism from Antiquity to the Renaissance

Figures of Speech

The Cambridge Companion to Renaissance Humanism

Bellavitis

History of Modern Europe

Teaching Social Justice Through Shakespeare

Why Renaissance Literature Matters Now

The Hollywood Renaissance

Above the American Renaissance

World History

A Companion to the Worlds of the Renaissance

The Darker Side of the Renaissance

Imagined Histories

Art and Reform in the Late Renaissance

Women and the Circulation of Texts in Renaissance Italy

The Renaissance of Letters

World-Making Renaissance Women

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Romanesque Renaissance

A Companion to the Spanish Renaissance

The Emotional Power of Music

The Book of Common Prayer

A United Nations Renaissance

The Folkboat Story

Renaissance Woman

Visualizing the Past in Italian Renaissance Art

A Companion to Renaissance Poetry

The Cambridge Companion to the Harlem Renaissance

History of the Harlem Renaissance

The Cambridge History of Renaissance Philosophy

A printing revolution

Companion to Medieval and Renaissance Music

A Handbook of English Renaissance Literary Studies

Anatomy of the Medical Image

Forgery, Replica, Fiction

Neithers nor Swimming

The Rebirth of Swimming and Free-diving

The most comprehensive collection of essays on Renaissance poetry on the market

Covering the period 1520–1680

A Companion to Renaissance Poetry offers 46 essays which present an in-depth account of the context, production, and interpretation of early modern British poetry.

It provides students with a deep appreciation for, and sensitivity toward, the ways in which poets of the period understood and fashioned a distinctly vernacular voice, while engaging them with some of the debates and departures that are currently animating the discipline. A Companion to Renaissance Poetry analyzes the historical, cultural, political, and religious background of the time, addressing issues such as education, translation, the Reformation, theorizations of poetry, and more. The book immerses readers in non-dramatic poetry from Wyatt to Milton, focusing on the key poetic genres—epic, lyric, complaint, elegy, epistle, pastoral, satire, and religious poetry. It also offers an inclusive account of the poetic production of the period by canonical and less canonical writers, female and male. Finally, it offers examples of current developments in the interpretation of Renaissance poetry, including economic, ecological, scientific, materialist, and formalist approaches.

• Covers a wide selection of authors and texts

• Features contributions from notable authors, scholars, and critics across the globe

• Offers a substantial section on recent and developing approaches to reading Renaissance poetry

A Companion to Renaissance Poetry is an ideal resource for all students and scholars of the literature and culture of the Renaissance period.

A Companion to Renaissance and Baroque Art

This volume brings together some of the most exciting renaissance scholars to suggest new ways of thinking about the period and to set a new series of agendas for Renaissance scholarship.

Overturns the idea that it was a period of European cultural triumph and highlights the negative as well as the positive. Looks at the Renaissance from a world, as opposed to just European, perspective. Views the Renaissance from perspectives other than just the cultural elite. Gender, sex, violence, and cultural history are integrated into the analysis.

A Companion to Renaissance Drama

Machine generated contents note:


Encyclopaedism from Antiquity to the Renaissance The Harlem Renaissance was the most influential single movement in African American literary history. The movement laid the groundwork for subsequent African American literature, and had an enormous impact on later black literature worldwide. In its attention to a wide range of genres and forms - from the roman clef and the bildungsroman, to dance and book illustrations - this book seeks to encapsulate and analyze the eclecticism of Harlem Renaissance cultural expression. It aims to re-frame conventional ideas of the New Negro movement by presenting new readings of well-studied authors, such as Zora Neale Hurston and Langston Hughes, alongside analysis of topics, authors, and artists that deserve fuller treatment. An authoritative collection on the major writers and issues of the period, A History of the Harlem Renaissance takes stock of nearly a hundred years of scholarship and considers what the future augurs for the study of 'the New Negro'.

Renaissance Figures of Speech This collection affirms the shaping authority of early modern women in literature and culture, evident well beyond their own moment.

The Cambridge Companion to Renaissance Humanism Their Eyes Were Watching God is a 1937 novel by African-American writer Zora Neale Hurston. It is considered a classic of the Harlem Renaissance of the 1920s, and it is likely Hurston's best known work.

bellavitis An exploration of the role of the book, the map, and the European concept of literacy in the conquest of the New World

History of Modern Europe In the renaissance also architecture from c. 800–1200 was regarded as a useful source of inspiration for contemporary building, sometimes by misinterpreting these medieval architecture as roman structures, sometimes because that era was also regarded as a glorious ‘ancient’ past.

Teaching Social Justice Through Shakespeare: Why Renaissance Literature Matters Now An ardent treatise for the Dignity of Man, which elevates Humanism to a truly Christian level, making this writing as pertinent today as it was in the Fifteenth Century.

The Hollywood Renaissance With an interdisciplinary approach that encompasses the history of ideas, political history, cultural history and art history, this volume, in the successful Routledge Worlds series, offers a sweeping survey of Europe in the Renaissance, from the late thirteenth to early seventeenth centuries, and shows how the Renaissance laid key foundations for many aspects of the modern world. Collating thirty-four essays from the field's leading scholars, John Jeffries Martin shows that this period of rapid and complex change resulted from a convergence of a new set of social, economic and technological forces alongside a cluster of interrelated practices including painting, sculpture, humanism and science, in which the elites engaged. Unique in its balance of emphasis on elite and popular culture, on humanism and society, and on women as well as men, The Renaissance World grapples with issues as diverse as Renaissance patronage and the development of the slave trade. Beginning with a section on the antecedents of the Renaissance world, and ending with its lasting influence, this book is an invaluable read, which students and scholars of history and the Renaissance will dip into again and again.

Above the American Renaissance The first comprehensive guide to women's promotion and use of textual culture, in manuscript and print, in Renaissance Italy.

World History

A Companion to the Worlds of the Renaissance This expansive, inter-disciplinary guide to Renaissance plays and the world they played to gives readers a colorful overview of England's great dramatic age. Provides an expansive and inter-disciplinary approach to Renaissance plays and the world they played to. Offers a colourful and comprehensive overview of the material conditions of England's most important dramatic period. Gives readers facts and data along with up-to-date interpretation of the plays. Looks at the drama in terms of its cultural agency, its collaborative nature, and its ideological complexity.

The Darker Side of the Renaissance Above the American Renaissance takes David S. Reynolds's classic study Beneath the American Renaissance as a model and a provocation to consider how language and concepts broadly defined as spiritual are essential to understanding nineteenth-century American literary culture. In the 1980s, Reynolds's scholarship and methodology engendered investigations of religious culture, and since then, for
reasons that include a rising respect for interdisciplinarity and the aftershocks of the 9/11 attacks, religion in literature has become a major area of inquiry for Americanists. In essays that reconsider and contextualize Emily Dickinson, Walt Whitman, Harriet Beecher Stowe, Herman Melville, Abraham Lincoln, and others, this volume captures the vibrancy of spiritual considerations in American literary studies and points a way forward within literary and spiritual investigations. In addition to the editors and David S. Reynolds, contributors include Jeffrey Bilbro, Dawn Coleman, Jonathan A. Cook, Tracy Fessenden, Zachary Hutchins, Richard Kopley, Mason I. Lowance Jr., John Matteson, Christopher N. Phillips, Vivian Poliak, Michael Robertson, Gail K. Smith, Claudia Stokes, and Timothy Sweet.

Imagined Histories Genesis: The Evolution of Biology presents a history of the past two centuries of biology, suitable for use in courses, but of interest more broadly to evolutionary biologists, geneticists, and biomedical scientists, as well as general readers interested in the history of science. The book covers the early evolutionary biologists—Lamarck, Cuvier, Darwin and Wallace through Mayr and the neodarwinian synthesis, in much the same way as other histories of evolution have done, bringing in also the social implications, the struggles with our religious understanding, and the interweaving of genetics into evolutionary theory. What is novel about Sapp's account is a real integration of the cytological tradition, from Schwann, Boveri, and the other early cell biologists and embryologists, and the coverage of symbiosis, microbial evolutionary phylogenies, and the new understanding of the diversification of life coming from comparative analyses of complete microbial genomes. The book is a history of theories about evolution, genes and organisms from Lamarck and Darwin to the present day. This is the first book on the general history of evolutionary biology to include the history of research and theories about symbiosis in evolution, and first to include research on microbial evolution which were excluded from the classical neo-Darwinian synthesis. Bacterial evolution, and symbiosis in evolution are also excluded from virtually every book on the history of biology.

Art and Reform in the Late Renaissance A Companion to the Spanish Renaissance makes a renewed case for the inclusion of Spain within broader European Renaissance movements. This interdisciplinary volume offers a snapshot of the best new work being done in this area.

Women and the Circulation of Texts in Renaissance Italy In "Neither Letters nor Swimming": The Rebirth of Swimming and Free-diving, John McManamon documents the revival of interest in swimming during the European Renaissance and its conceptualization as an art. Renaissance scholars realized that the ancients considered one truly ignorant who knew "neither letters nor swimming."

The Renaissance of Letters With contributions from a range of internationally known early music scholars and performers, Tess Knighton and David Fallows provide a lively new survey of music and culture in Europe from the beginning of the Christian era to 1600. Fifty essays comment on the social, historical, theoretical, and performance contexts of the music and musicians of the period to offer fresh perspectives on musical styles, research sources, and performance practices of the medieval and Renaissance periods.

World-Making Renaissance Women

The Renaissance World This collection of essays by twenty-one distinguished American historians reflects on a peculiarly American way of imagining the past. At a time when history-writing has changed dramatically, the authors discuss the birth and evolution of historiography in this country, from its origins in the late nineteenth century through its present, more cosmopolitan character. In the book's first part, concerning recent historiography, are chapters on exceptionalism, gender, economic history, social theory, race, and immigration and multiculturalism. Authors are Daniel Rodgers, Linda Kerber, Naomi Lambreaux, Dorothy Ross, Thomas Holt, and Philip Gleason. The three American centuries are discussed in the second part, with chapters by Gordon Wood, George Fredrickson, and James Patterson. The third part is a chronological survey of non-American histories, including that of Western civilization, ancient history, the middle ages, early modern and modern Europe, Russia, and Asia. Contributors are Eugen Weber, Richard Saller, Gabrielle Spiegel, Anthony Molho, Philip Benedict, Richard Kagan, Keith Baker, Joseph Zizak, Volker Berghahn, Charles Maier, Martin Malia, and Carol Gluck. Together, these scholars reveal the unique perspective American historians have brought to the past of their own nation as well as that of the world. Formerly writing from a conviction that America had a singular destiny, American historians have gradually come to share viewpoints of historians in other countries about which they write. The result is the virtual disappearance of what was a distinctive American voice. That voice is the subject of this book.

Genesis A team of 16 experts underline the binds and exchanges between different contexts and artistic techniques that copies established in the Renaissance, and how the history of taste is sophisticated and complex.

Romanesque Renaissance Provides a detailed map of contemporary critical theory in Renaissance and Early Modern English literary studies beyond Shakespeare A Handbook of English Renaissance Literary Studies is a groundbreaking guide to the contemporary engagement with critical theory within the larger disciplinary area of Renaissance and Early Modern studies. Comprising commissioned contributions from leading international scholars, it provides an overview of literary theory, beyond Shakespeare, focusing on most major figures, as well as some lesser-known writers of the period. This book represents an important first step in bridging the
divide between the abundance of titles which explore applications of theory in Shakespeare studies, and the relative lack of such texts concerning English Literary Renaissance studies as a whole, which includes major figures such as Marlowe, Jonson, Donne, and Milton. The tripartite structure offers a map of the critical landscape so that students can appreciate the breadth of the work being done, along with an exploration of the ways in which the treatments of or approaches to key issues have changed over time. Handbook of English Renaissance Literary Studies is must-reading for undergraduate and postgraduate students of early modern and Renaissance English literature, as well as their instructors and advisors. Divided into three main sections, “Conditions of Subjectivity,” “Spaces, Places, and Forms,” and “Practices and Theories,” A Handbook of English Renaissance Literary Studies: Provides an overview of theoretical work and the theoretical-informed competencies which are central to the teaching of English Renaissance literary studies beyond Shakespeare; Provides a map of the critical landscape of the field to provide students with an opportunity to appreciate the breadth of the work done Features newly-commissioned essays in representative subject areas to offer a clear picture of the contemporary theoretically-engaged work in the field; Explores the ways in which the treatments of or approaches to key issues have changed over time; Offers examples of the ways in which the practice of a theoretically-engaged criticism may enrich the personal and professional lives of critics, and the culture in which such critical practice takes place.

A Companion to the Spanish Renaissance 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.

The Emotional Power of Music In December 1967, Time magazine put Bonnie and Clyde on its cover and proudly declared that Hollywood cinema was undergoing a ‘renaissance’. For the next few years, a wide range of formally and thematically challenging films were produced at the very centre of the American film industry, often (but by no means always) combining success at the box office with huge critical acclaim, both then and later. This collection brings together acknowledged experts on American cinema to examine thirteen key films from the years 1966 to 1974, starting with Who’s Afraid of Virginia Woolf?, a major studio release which was in effect exempted from Hollywood’s Production Code and thus helped to liberate American filmmaking from (self-)censorship. Long-standing taboos to do with sex, violence, race relations, drugs, politics, religion and much else could now be broken, often in conjunction with extensive stylistic experimentation. Whereas most previous scholarship has examined these developments through the prism of auteurism, with its tight focus on film directors and their oeuvres, the contributors to this collection also carefully examine production histories and processes. In doing so they pay particular attention to the economic underpinnings and collaborative nature of filmmaking, the influence of European art cinema as well as of exploitation, experimental and underground films, and the connections between cinema and other media (notably publishing, music and theatre). Several chapters show how the innovations of the Hollywood Renaissance relate to further changes in American cinema from the mid-1970s onwards.

The Book of Common Prayer From the fourteenth to the seventeenth century, humanism played a key role in European culture. Beginning as a movement based on the recovery, interpretation and imitation of ancient Greek and Roman texts and the archaeological study of the physical remains of antiquity, humanism turned into a dynamic cultural programme, influencing almost every facet of Renaissance intellectual life. The fourteen essays in this 1996 volume deal with all aspects of the movement, from language learning to the development of science, from the effect of humanism on biblical study to its influence on art, from its Italian origins to its manifestations in the literature of More, Sidney and Shakespeare. A detailed biographical index, and a guide to further reading, are provided. Overall, The Cambridge Companion to Renaissance Humanism provides a comprehensive introduction to a major movement in the culture of early modern Europe.

A United Nations Renaissance Available in both one-volume and two-volume paperback editions, A History of Modern Europe presents a panoramic survey of modern Europe from the Renaissance to the present day. A seasoned teacher and talented historian, Professor John Merriman offers a carefully crafted narrative that guides students through a vast amount of complex material, integrating the many aspects of the European experience into a larger, interconnected whole. A full ten percent shorter than its predecessor, the Second Edition has tightened organization throughout to make room for recent research and descriptions of the current issues and events that define Europe’s role in the world today.

The Folkboat Story Drawing on recent research by established and emerging scholars of sixteenth- and seventeenth-century art, this volume reconsiders the art and architecture produced after 1563 across the conventional geographic borders. Rather than considering this period a degraded afterword to Renaissance classicism or an inchoate proto-Baroque, the book seeks to understand the art on its own terms. By considering artists such as Federico Barocci and Stefano Maderno in Italy, Hendrick Goltzius in the Netherlands, Antoine Caron in France, Francisco Ribalta in Spain, and Bartolomeo Bitti in Peru, the contributors highlight lesser known “reforms” of art from outside the conventional centers. As the first text to cover this formative period from an international perspective, this volume casts new light on the aftermath of the Renaissance and the beginnings of “Baroque.”

Renaissance Woman Through the masterpieces produced by artists ranging from Michelangelo and Leonardo to Rembrandt, Rubens, and Vermeer, Europe’s Renaissance and Baroque period grew into one of the most creative times in world history. “A Companion to Renaissance and Baroque Art” presents a comprehensive collection of
Chapter 13 Test

interdisciplinary essays that address major aspects of European visual arts produced from approximately 1300 to 1700, a period of artistic flourishing that many consider the beginning of modern history. These essays, however, transcend the traditional period labels of “Renaissance” and “Baroque” by addressing works from Duccio and Chaucer to Velázquez and Newton as a single continuum, inclusive in terms of both disciplinary and geographical boundaries, as an era best characterized as “early modern.” Featuring original contributions by an international roster of scholars from various disciplines, writings are grouped by concept in five sections that spotlight the varied components and processes that constitute the world of the visual arts and the variety of interpretive methods and ideas that can be, and have been, brought to bear on art objects. Essays explore how art interacts with the cultural paradigms of this explosive time: the interface between art and religion, art and science, and gender and sexuality to name a few. Combining an unprecedented breadth of coverage and depth of scholarship with lucid and accessible writing, “A Companion to Renaissance and Baroque Art” represents the most comprehensive reference on the study of Renaissance and Baroque visual arts available today.

Visualizing the Past in Italian Renaissance Art How can an abstract sequence of sounds so intensely express emotional states? How does music elicit or arouse our emotions? What happens at the physiological and neural level when we listen to music? How do composers and performers practically manage the expressive powers of music? How have societies sought to harness the powers of music for social or therapeutic purposes? In the past ten years, research into the topic of music and emotion has flourished. In addition, the relationship between the two has become of interest to a broad range of disciplines in both the sciences and humanities. The Emotional Power of Music is a multidisciplinary volume exploring the relationship between music and emotion. Bringing together contributions from psychologists, neuroscientists, musicologists, musicians, and philosophers, the volume presents both theoretical perspectives and in-depth explorations of particular musical works, as well as first-hand reports from music performers and composers. In the first section of the book, the authors consider the expression of emotion within music, through both performance and composing. The second section explores how music can stimulate the emotions, considering the psychological and neurological mechanisms that underlie music listening. The third section explores how different societies have sought to manage and manipulate the power of music. The book is valuable for those in the fields of music psychology and music education, as well as philosophy and musicology.

A Companion to Renaissance Poetry This book provides diverse perspectives on Shakespeare and early modern literature that engage innovation, collaboration, and forward-looking practices.

The Cambridge Companion to the Harlem Renaissance This 1988 Companion offers an account of philosophical thought from the middle of the fourteenth century to the emergence of modern philosophy.

A History of the Harlem Renaissance The Renaissance of Letters traces the multiplication of letter-writing practices between the fourteenth and seventeenth centuries in the Italian peninsula and beyond to explore the importance of letters as a crucial document for understanding the Italian Renaissance. This edited collection contains case studies, ranging from the late medieval re-emergence of letter-writing to the mid-seventeenth century, that offer a comprehensive analysis of the different dimensions of late medieval and Renaissance letters—literary, commercial, political, religious, cultural, social, and military—which transformed them into powerful early modern tools. The Renaissance was an era that put letters into the hands of many kinds of people, inspiring them to see reading, writing, receiving, and sending letters as an essential feature of their identity. The authors take a fresh look at the correspondence of some of the most important humanists of the Italian Renaissance, including Niccolò Machiavelli and Isabella d’Este, and consider the use of letters for others such as merchants and physicians. This book is essential reading for scholars and students of Early Modern History and Literature, Renaissance Studies, and Italian Studies. The engagement with essential primary sources renders this book an indispensable tool for those teaching seminars on Renaissance history and literature.

The Cambridge History of Renaissance Philosophy A biography of Vittoria Colonna, confidante of Michelangelo, scion of one of the most powerful families of her era, and a pivotal figure in the Italian Renaissance Ramie Targoff’s Renaissance Woman tells of the most remarkable woman of the Italian Renaissance: Vittoria Colonna, Marchesa of Pescara. Vittoria has long been celebrated by scholars of Michelangelo as the artist’s best friend—the two of them exchanged beautiful letters, poems, and works of art that bear witness to their intimacy—but she also had close ties to Charles V, Pope Clement VII and Pope Paul III, Pietro Bembo, Baldassare Castiglione, Pietro Aretino, Queen Marguerite de Navarre, Reginald Pole, and Isabella d’Este, among others. Vittoria was the scion of an immensely powerful family in Rome during that city’s most explosively creative era. Art and literature flourished, but political and religious life were under terrific strain. Personally involved with nearly every major development of this period—through both her marriage and her own talents—Vittoria was not only a critical political actor and negotiator but also the first woman to publish a book of poems in Italy, an event that launched a revolution for Italian women’s writing. Vittoria was, in short, at the very heart of what we celebrate when we think about sixteenth-century Italy; through her story the Renaissance comes to life anew.

A printing revolution The most comprehensive guide on the market to the key authors and works of the African American literary movement.
Companion to Medieval and Renaissance Music

Dieter Loibner, an editor and boating writer, holds a Ph.D. in journalism. He has contributed hundreds of articles on sailing to newspapers and magazines around the world. He lives in Oakland, California.

A Handbook of English Renaissance Literary Studies

The Anglican Church worship and liturgy.

Anatomy of the Medical Image

The Renaissance saw a renewed and energetic engagement with classical rhetoric; recent years have seen a similar revival of interest in Renaissance rhetoric. As Renaissance critics recognised, figurative language is the key area of intersection between rhetoric and literature. This book is the first modern account of Renaissance rhetoric to focus solely on the figures of speech. It reflects a belief that the figures exemplify the larger concerns of rhetoric, and connect, directly or by analogy, to broader cultural and philosophical concerns within early modern society. Thirteen distinguished contributors have selected a rhetorical figure with a special currency in Renaissance writing, and have used it as a key to one of the period's characteristic modes of perception, forms of argument, states of feeling, or styles of reading.

Forgery, Replica, Fiction

Today we often identify artifacts with the period when they were made. In more traditional cultures, however, such objects as pictures, effigies, and buildings were valued not as much for their chronological age as for their perceived links to the remote origins of religions, nations, monasteries, and families. As a result, Christopher Wood argues, premodern Germans tended not to distinguish between older buildings and their newer replacements, or between ancient icons and more recent forgeries. But Wood shows that over the course of the fifteenth and early sixteenth centuries, emerging replication technologies—such as woodcut, copper engraving, and movable type—altered the relationship between artifacts and time. Mechanization highlighted the artifice, materials, and individual authorship necessary to create an object, calling into question the replica’s ability to represent a history that was not its own. Meanwhile, print catalyzed the new discipline of archaeological scholarship, which began to draw sharp distinctions between true and false claims about the past. Ultimately, as forged replicas lost their value as historical evidence, they found a new identity as the intentionally fictional image-making we have come to understand as art.

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