

## The Renaissance A Short History Modern Library Chronicles

A masterly distillation of two-and-a-half millennia of intellectual history, and a readable and entertaining crash course in Western philosophy. Short, sharp, and entertaining, this survey covers the development of all aspects of the Western philosophical tradition from the ancient Greeks to the present day. No major representative of any significant strand of Western thought escapes the author's attention: the Christian Scholastic theologians of the Middle Ages, the great philosophers of the Enlightenment, the German idealists from Kant to Hegel; the utilitarians Bentham and Mill; the transcendentalists Emerson and Thoreau; Kierkegaard and the existentialists; the analytic philosophers Russell, Moore, Whitehead, and Wittgenstein; and—last but not least—the four shapers-in-chief of our modern world: Karl Marx, Charles Darwin, Sigmund Freud, and Albert Einstein.

Library has Vol. 1-5.

More than ever before, the Renaissance stands as one of the defining moments in world history. Between 1400 and 1600, European perceptions of society, culture, politics and even humanity itself emerged in ways that continue to affect not only Europe but the entire world. This wide-ranging exploration of the Renaissance sees the period as a time of unprecedented intellectual excitement and cultural experimentation and interaction on a global scale, alongside a darker side of religion, intolerance, slavery, and massive inequality of wealth and status. It guides the reader through the key issues that defined the period, from its art, architecture, and literature, to advancements in the fields of science, trade, and travel. In its incisive account of the complexities of the political and religious upheavals of the period, the book argues that Europe's reciprocal relationship with its eastern neighbours offers us a timely perspective on the Renaissance as a moment of global inclusiveness that still has much to teach us today.

Discusses the major events and personalities of the Renaissance and Reformation, and covers the cultural, economic, religious, political, and social developments of these periods in European history.

Looking outward for confirmation of who they were and what defined them as "civilized," Europeans encountered the returning gaze of what we now call the East, in particular the attention of the powerful Ottoman Empire. *Global Interests* explores the historical interactions that arose from these encounters as it considers three less-examined art objects—portrait medals, tapestries, and equestrian art—from a fresh and stimulating perspective. As portable artifacts, these objects are particularly potent tools for exploring the cultural currents flowing between the Orient and Occident. *Global Interests* offers a timely reconsideration of the development of European imperialism, focusing on the Habsburg Empire of Charles V. Lisa Jardine and Jerry Brotton analyze the impact this history continues to have on contemporary perceptions of European culture and ethnic identity. They also investigate the ways in which European culture came to define itself culturally and aesthetically during the century-long span of 1450 to 1550. Ultimately, their study offers a radical and wide-ranging reassessment of Renaissance art.

If you want to discover the captivating history of the Renaissance, then keep reading... "Renaissance" is the French word for "rebirth," which is given to the period of time between the 14th and 17th centuries in Europe when there was a marked resurgence in classical art, education, philosophy, architecture, and natural sciences. Once more, the former Roman territories embraced the writings of ancient Greeks and Romans, and the idea of humanism. This rebirth marks the end of the Dark Ages and the beginning of the long march toward modernity. In those precious centuries, astronomers redefined the way we view our place in the solar system and the universe. Writers and scholars gave us new ways of thinking about the human condition, the self, and the community. Artists found new methods of expression, and architects used classical pieces in their contemporary churches, palaces, and public buildings. Science leaped forward, once more able to match the level of Arab and Muslim intellectuals in terms of math and experimental philosophies. At its heart, the Renaissance marked a widespread stability that Europe had not known for centuries, coupled with an inevitable desire of people everywhere to learn and express themselves. Education and economic stability transformed Europe into a beacon of high culture that eventually led to the Enlightenment and the Modern Age as we know it. In *The Renaissance: A Captivating Guide to a Remarkable Period in European History, Including Stories of People Such as Galileo Galilei, Michelangelo, Copernicus, Shakespeare, and Leonardo da Vinci*, you will discover topics such as A Brief Look at Pre-Renaissance Europe The Black Death The Italian Renaissance The Fall of Constantinople The Printing Press Literature of the 15th Century The New Education The Medicis of Florence and France The Dutch and Flemish Painting Revolution Leonardo da Vinci Michelangelo Copernicus The Reformation The Spanish Inquisition and Renaissance France and the Wars of Religion Arts and Politics Across Renaissance Europe The Age of Discovery Women's Education Galileo Galilei English Renaissance Under the Tudors Shakespeare, Lully, and the New Art Seers and Prophets The Medical Renaissance The Persecuted Intellectuals In the Years Following the Renaissance And much, much more! So if you want to learn more about the Renaissance, scroll up and click the "add to cart" button! Beginning in the heady days just after the First Crusade, this volume—the third in the series that began with *and*—chronicles the contradictions of a world in transition. Includes bibliographical references (p. 152-156) and index.

*Voices and Books in the English Renaissance* offers a new history of reading that focuses on the oral reader and the voice- or performance-aware silent reader, rather than the historical reader, who is invariably male, silent, and alone. It recovers the vocality of education for boys and girls in Renaissance England, and the importance of training in *pronuntiatio* (delivery) for oral-aural literary culture. It offers the first attempt to recover the voice—and tones of voice especially—from textual sources. It explores what happens when we bring voice to text, how vocal tone realizes or changes textual meaning, and how the literary writers of the past tried to represent their own and others' voices, as well as manage and exploit their readers' voices. The volume offers fresh readings of key Tudor authors who anticipated oral readers including Anne Askew, William Baldwin, and Thomas Nashe. It rethinks what a printed book can be by searching the printed page for vocal cues and exploring the neglected role of the voice in the printing process. Renaissance printed books have often been misheard and a preoccupation with their materiality has led to a focus on them as objects. However, Renaissance printed books are alive with possible voices, but we will not understand this while we focus on the silent reader.

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 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 tumbling down, humanism burst 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.

Explores significant business dealings between artists and patrons in a historical tour through the Renaissance that posits that the period's fabulous advances in culture were tied to the creation of wealth

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Traditional histories of the Renaissance usually focus on the era's development of high art and culture. In this intriguing volume, Rudolph M. Bell offers an alternative — and broader — portrait, highlighting daily life in Renaissance Rome, the center of western Christendom. Bell's introduction provides a look at this era from the bottom up, focusing on the streets of Rome to view the era's impact on ordinary citizens, the plight of social outcasts, and the dangers of urban life. A rich collection of primary sources and illustrations bring to life the experience of everyday Romans, including women, the homeless, the ostracized (especially Jews), and other marginalized people. Protestant and Catholic reformers are also present, allowing for discussion about critical themes in sixteenth-century religious history. Documents include poetry, short fiction, songs, letters, trial records, household inventories, a diary entry, a papal bull, and travelers' accounts. Additional pedagogy includes a chronology, questions for consideration, and selected bibliography.

Includes material on "European history from around 1450-1620."

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.

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.

Dr. Lisa Kaborycha's *A Short History of Renaissance Italy* is based on a thorough knowledge of current literature and the controversies among scholars over the interpretation of this epoch. She analyzes the tension between continuity and change in these centuries, from the ravages of the Black Death in the 1340s, to the revival in the fifteenth century, and the dramatic consequences of the foreign invasions after 1494. The author integrates every significant feature of this era, from climate and geography to politics, the economy, and religion and culture.

This book is an exemplary narrative and analysis of a major chapter in the history of Western Civilization.---Gene A. Brucker, Author of *Renaissance Florence*

A "lively and engaging" history of the Middle Ages (Dallas Morning News) from the acclaimed historian William Manchester, author of *The Last Lion*. From tales of chivalrous knights to the barbarity of trial by ordeal, no era has been a greater source of awe, horror, and wonder than the Middle Ages. In handsomely crafted prose, and with the grace and authority of his extraordinary gift for narrative history, William Manchester leads us from a civilization tottering on the brink of collapse to the grandeur of its rebirth: the dense explosion of energy that spawned some of history's greatest poets, philosophers, painters, adventurers, and reformers, as well as some of its most spectacular villains. "Manchester provides easy access to a fascinating age when our modern mentality was just being born." --Chicago Tribune

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.

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This book presents the entire epoch of the Renaissance through a collection of images, offering all the tools anyone needs to explore this age of reawakening, invention, and achievement. More than 1,000 illustrations - of paintings, sculpture, architecture, drawings, and engravings - are grouped to present more than a hundred pertinent topics. The topics themselves are divided among eight major themes covering every aspect of intellectual, political, religious, economic, social, technological, artistic, and architectural life in the Renaissance, all extensively cross-referenced.

The concept of a Northern European 'Renaissance' in the arts, in thought, and in more general culture north of the Alps often evokes the idea of a cultural transplant which was not indigenous to, or rooted in, the society from which it emerged. Classic definitions of the European 'Renaissance' during the 14th, 15th and 16th centuries have often seen it as an Italian import of, for example, humanism and classical learning into the Gothic North. There were certainly differences between North and South which have to be addressed, not least in the development of the visual arts. In this book, Malcolm Vale argues for a Northern Renaissance which, while cognisant of Italian developments, had a life of its own, expressed through such innovations as a rediscovery of pictorial space and representational realism, and which displayed strong continuities with the indigenous cultures of northern Europe. But it also contributed new movements and tendencies in thought, the visual arts, literature, religious beliefs and the dissemination of knowledge which often stemmed from, and built upon,

those continuities. A Short History of the Renaissance in Northern Europe – while in no way ignoring or diminishing the importance of the Greek and Roman legacy – seeks other sources, and different uses of classical antiquity, for a rather different kind of 'Renaissance' in the North.

"The Italian Renaissance has come to occupy an almost mythical place in the imaginations of those who appreciate history, art, or remarkable personalities. This book will reinforce the contention that individuals with access to wealth and power can have a profound influence. They matter. And this explains why the Italian Renaissance is often perceived as elitist. Those who commissioned the works of art, often those who produced them, and many of those who appreciated them were privileged, educated, influential members of the Renaissance "one percent." This is meant in no way to denigrate modern interest in the poor and the marginalized, but merely to say that the enduring ideas and artifacts of the Renaissance arose from a highly-rarefied world of sophisticated talent and thought galvanized by individual curiosity and accomplished with practiced skill. And so it is that this book will be an exploration of the Italian Renaissance guided by particular moments and men - and a few remarkable women. It will be a large canvas with broad strokes intended to be seen at a distance for the dynamic sweep of its narrative of ideas and creative genius." The extraordinary creative energy of Renaissance Italy lies at the root of modern Western culture. In her elegant new introduction, Virginia Cox offers a fresh vision of this iconic moment in European cultural history, when - between the fourteenth and sixteenth centuries - Italy led the world in painting, building, science and literature. Her book explores key artistic, literary and intellectual developments, but also histories of food and fashion, map-making, exploration and anatomy. Alongside towering figures such as Leonardo da Vinci, Michelangelo, Raphael, Petrarch, Machiavelli and Isabella d'Este, Cox reveals a cast of lesser-known protagonists including printers, travel writers, actresses, courtesans, explorers, inventors and even celebrity chefs. At the same time, Italy's rich regional diversity is emphasised; in addition to the great artistic capitals of Florence, Rome and Venice, smaller but cutting-edge centres such as Ferrara, Mantua, Bologna, Urbino and Siena are given their due. As the author demonstrates, women played a far more prominent role in this exhilarating resurgence than was recognized until very recently - both as patrons of art and literature and as creative artists themselves. 'Renaissance woman', she boldly argues, is as important a legacy as 'Renaissance man'.

If you want to discover the captivating history of Europe, then keep reading...

Five captivating manuscripts in one book: European History: A Captivating Guide to the History of Europe, Starting from the Neanderthals Through to the Roman Empire and the End of the Cold War Classical Antiquity: A Captivating Guide to Ancient Greece and Rome and How These Civilizations Influenced Europe, North Africa, and Western Asia The Middle Ages: A Captivating Guide to the History of Europe, Starting from the Fall of the Western Roman Empire Through the Black

Death to the Beginning of the Renaissance The Renaissance: A Captivating Guide to a Remarkable Period in European History, Including Stories of People Such as Galileo Galilei, Michelangelo, Copernicus, Shakespeare, and Leonardo da Vinci Early Modern Europe: A Captivating Guide to a Period in European History with Events Such as The Thirty Years War and The Salem Witch Hunts and Political Powers Such as England and The Ottoman Empire In part 1 of this book, you will: Prehistory The Neolithic Revolution The Bronze Age Early Tribes of Europe The Iron Age Prehistoric Britain The Classical Greeks The Roman Empire The Vikings And much, much more! In part 2 of this book, you will: A Blind Poet from Ionia Pythagoras Athens, Greece The Greek Pantheon The Expulsion of the Persians Slavery The Golden Age of Athens Pericles at War The Socratic Method And much, much more! Some of the topics covered in part 3 of this book include: Fall of the Western Roman Empire Stewards of the Future - The Rise of the Byzantine Empire Reclaiming Spain and Expanding One of the Strongest and Earliest Kingdoms of the Middle Ages Charlemagne - A Brief Return to the Empire Otto I and His New Empire The Great Schism And much, much more! Some of the topics covered in part 4 of this book include: A Brief Look at Pre-Renaissance Europe The Black Death The Italian Renaissance The Fall of Constantinople The Printing Press Literature of the 15th Century The New Education The Medicis of Florence and France Michelangelo much, much more! Some of the topics covered in part 5 of this book include: The World Leading to the Modern Era The European Power Dynamic The Age of Discovery Sanctioned Piracy - Ruling the High Seas Religious Corruption and Upheaval The Inquisition And much, much more! So if you want to learn more about the history of Europe, scroll up and click the "add to cart" button!

The Renaissance is one of the most celebrated periods in European history. But when did it begin? When did it end? And what did it include? Traditionally regarded as a revival of classical art and learning, centred upon fifteenth-century Italy, views of the Renaissance have changed considerably in recent decades. The glories of Florence and the art of Raphael and Michelangelo remain an important element of the Renaissance story, but they are now only a part of a much wider story which looks beyond an exclusive focus on high culture, beyond the Italian peninsula, and beyond the fifteenth century. The Oxford Illustrated History of the Renaissance tells the cultural history of this broader and longer Renaissance: from seminal figures such as Dante and Giotto in thirteenth-century Italy, to the waning of Spain's 'golden age' in the 1630s, and the closure of the English theatres in 1642, the date generally taken to mark the end of the English literary Renaissance. Geographically, the story ranges from Spanish America to Renaissance Europe's encounter with the Ottomans—and far beyond, to the more distant cultures of China and Japan. And thematically, under Gordon Campbell's expert editorial guidance, the volume covers the whole gamut of Renaissance civilization, with chapters on humanism and the classical tradition; war and the state; religion; art and architecture; the performing arts; literature; craft and

technology; science and medicine; and travel and cultural exchange. 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 Renaissance firmly in Italy 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.

A sweeping, illustrated history of Europe--a continent whose imperial ambitions, internal clashes, and existential threats are as vital today as they were during the conquests of Alexander the Great In just a few hundred years, a modest peninsula off the northwest corner of Asia has seen the rise and fall of several empires; served as the crucible for scientific dynamism, cultural innovation, and economic revolution; and witnessed cataclysms and bloodshed that have almost destroyed it several times over. This is Europe: a continent whose identity emerged not so much by virtue of geographic or ethnic continuity, but by a long and storied struggle for power. Studded with infamous figures--from Caesar to Charlemagne and Machiavelli to Marx--Simon Jenkins's history of Europe travels briskly from the Roman Empire, the Dark Ages, and the Reformation through the French Revolution, the World Wars, and the fall of the USSR. What emerges in this thrilling and expansive telling is a continent as defined by its continually clashing cultural identities and violent crises as it is by its tireless drive for a society based on the consent of the governed -- which holds true right up to the present day.

"The Renaissance, now in its third edition, engages with earlier and current debates about the Renaissance, especially concerning its 'modernity', its elitism and gender-bias, and its globalism. Brown provides a fresh insight into some of the main themes of the Renaissance, with humanism now being explored in relation to gender, the position of women, and the response of religious reformers to the new ideas. Key themes, such as humanism, art and architecture, Renaissance theatre, and the invention of printing, are illustrated with quotations and exempla, making this book an invaluable source for students of the Renaissance, early modern history, and social and cultural history"-- Shakespeare is a towering presence in English and indeed global culture. Yet considered alongside his contemporaries he was not an isolated phenomenon,



but the product of a period of astonishing creative fertility. This was an age when new media - popular drama and print - were seized upon avidly and inventively by a generation of exceptionally talented writers. In her sparkling new book, Helen Hackett explores the historical contexts of English Renaissance drama by situating it in the wider history of ideas. She traces the origins of Renaissance theatre in communal religious drama, civic pageantry and court entertainment and vividly describes the playing conditions of Elizabethan and Jacobean playhouses. Examining Marlowe, Shakespeare and Jonson in turn, the author assesses the distinctive contribution made by each playwright to the creation of English drama. She then turns to revenge tragedy, with its gothic poetry of sex and death; city comedy, domestic tragedy and tragicomedy; and gender and drama, with female roles played by boy actors in commercial playhouses while women participated in drama at court and elsewhere. The book places Renaissance drama in the exciting and vibrant cosmopolitanism of sixteenth-century London.

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 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 tumbling down, humanism burst 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.

A re-evaluation of Genghis Khan's rise to power examines the reforms the conqueror instituted throughout his empire and his uniting of East and West, which set the foundation for the nation-states and economic systems of the modern era.

Studies the economic and industrial background of the Renaissance and discusses why Italy was the first nation to experience this cultural awakening

The dawn of print was a major turning point in the early modern world. It rescued ancient learning from obscurity, transformed knowledge of the natural and physical world, and brought the thrill of book ownership to the masses. But, as Andrew Pettegree reveals in this work of great historical merit, the story of the post-Gutenberg world was rather more complicated than we have often come to believe. *The Book in the Renaissance* reconstructs the first 150 years of the world of print, exploring the complex web of religious, economic, and cultural concerns surrounding the printed word. From its very beginnings, the printed book had to straddle financial and religious imperatives, as well as the very different requirements and constraints of the many countries who embraced it, and, as Pettegree argues, the process was far from a runaway success. More than ideas, the success or failure of books depended upon patrons and markets, precarious strategies and the thwarting of piracy, and the ebb and flow of popular demand. Owing to his state-of-the-art and highly detailed research, Pettegree crafts an authoritative, lucid, and truly pioneering work of cultural history about a major development in the evolution of European society.

The Renaissance holds an undying place in the human imagination, and its great heroes remain our own, from Michelangelo and Leonardo to Dante and Montaigne. This period of profound evolution in European thought is credited with transforming the West from medieval to modern; reviving the city as the center of human activity and the acme of civilization; and, of course, producing the most astonishing outpouring of artistic creation the world has ever known. Perhaps no era in history was more revolutionary, and none has been more romanticized. What was it? In *The Renaissance*, the great historian Paul Johnson tackles that question with the towering erudition and imaginative fire that are his trademarks. Johnson begins by painting the economic, technological, and social developments that give the period its background. But, as Johnson explains, "The Renaissance was primarily a human event, propelled forward by a number of individuals of outstanding talent, in some cases amounting to genius." It is the human foreground that absorbs most of the book's attention. "We can give all kinds of satisfying explanations of why and when the Renaissance occurred and how it transmitted itself," Johnson writes. "But there is no explaining Dante, no explaining Chaucer. Genius suddenly comes to life, and speaks out of a vacuum. Then it is silent, equally mysteriously. The trends continue and intensify, but genius is lacking." In the four parts that make up the heart of the book--"The Renaissance in Literature and Scholarship," "The Anatomy of Renaissance Sculpture," "The Buildings of the Renaissance," and "The Apostolic Successions of Renaissance Painting"--Johnson chronicles the lives and works of the age's animating spirits. Finally, he examines the spread and decline of the Renaissance, and its abiding legacy. A book of dazzling riches, *The Renaissance* is a compact masterpiece of the historian's art.

*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

Award-winning lecturer Kenneth R. Bartlett applies his decades of experience teaching the Italian Renaissance to this beautifully illustrated overview. In his introductory Note to the Reader, Bartlett first explains why he chose Jacob Burckhardt's classic narrative to guide students through the complex history of the Renaissance and then provides his own contemporary interpretation of that narrative. Over seventy color illustrations, genealogies of important Renaissance families, eight maps, a list of popes, a timeline of events, a bibliography, and an index are included.

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