Read Book The Cambridge History Of Renaissance Philosophy

The Cambridge History Of Renaissance Philosophy | 911fd7b29c87f26fb3857b883a1da97d


Reformation of the script was central to the humanist agenda - this book suggests a new explanation of its international success.

26 papers delivered at the Conference held in Cambridge in December 2005 by a distinguished group of art historians and medievalists are presented here, each with illustrations.

This volume is an attempt to discuss the ways in which themes of authority and gender can be traced in the writing of chronicles and chronicle-like writings from the early Middle Ages to the Renaissance. With major contributions by fourteen authors, each of them specialists in the field, this study spans full across the compass of medieval and early modern Europe, from England and Scandinavia, to Byzantium and the Crusader Kingdoms; embraces a variety of media and methods; and touches evidence from diverse branches of learning such as language and literature, history and art, to name just a few. This is an important collection which will be of the highest utility for students and scholars of language, literature, and history for many years to come.

Through forty-five creative and concise essays by an international team of authors, this Cambridge History brings the fifteenth century to life for both specialists and general readers. Combining the best qualities of survey texts and scholarly literature, the book offers authoritative overviews of central composers, genres, and musical institutions as well as new and provocative reassessments of the work concept, the boundaries between improvisation and composition, the practice of listening, humanism, musical borrowing, and other topics. Multidisciplinary studies of music and architecture, feast ing, poetry, politics, liturgy, and religious devotion rub shoulders with studies of compositional techniques, musical notation, music manuscripts, and reception history. Generously illustrated with figures and examples, this volume paints a vibrant picture of musical life in a period characterized by extraordinary innovation and artistic achievement.

A history of philosophy from 1100-1600 concentrating on the Aristotelian tradition in the Latin Christian West. "will long remain the major guide to later medieval philosophy and related topics. Most of the essays are exciting and challenging, some of them truly brilliant."

--Speculum

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 other black literature world-wide. In its attention to a wide range of genres and forms -- from the roman a 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'.

Connecting to issues in the humanities today, this book shows how the Italian Renaissance influenced and changed Early Modern Europe.

Featuring essays by major international scholars, this Companion combines analysis of themes crucial to Renaissance tragedy with the interpretation of canonical and frequently taught texts. Part I introduces key topics, such as religion, revenge, and the family, and discusses modern performance traditions on stage and screen. Bridging this section with Part II is a chapter which engages with Shakespeare. It tackles Shakespeare's generic distinctiveness and how our familiarity with Shakespearean tragedy affects our appreciation of the tragedies of his contemporaries. Individual essays in Part II introduce and contribute to important critical conversations about specific tragedies. Topics include The Revenger's Tragedy and the theatri cism of original sin, A Rden of Faversham and the preternatural, and The Duchess of Malfi and the erotics of literary form. Providing fresh readings of key texts, the Companion is an essential guide for all students of Renaissance tragedy.

This book, first published in 1992, presents a comprehensive scholarly account of the development of European political thinking through the Renaissance and the reformation to the 'scientific revolution' and political
Renaissance Philosophy

This pioneering study approaches the new printed-book industry in Renaissance Italy from the perspective of its publishers and booksellers, analyzing their responses to the challenges of production and their creative approaches to the distribution and sale of their merchandise.

An account of the successive movements of English literature with detailed treatment of writers and the influence of foreign literatures.

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.

Elizabeth Spiller studies how early modern attitudes towards race were connected to assumptions about the relationship between the act of reading and the nature of physical identity. As reading was understood to happen in and to the body, what you read could change who you were. In a culture in which learning about the world and its human boundaries came increasingly through reading, one place where histories of race and histories of books intersect is in the minds and bodies of readers. Bringing together ethnic studies, book history and historical phenomenology, this book provides a detailed case study of printed romances and works by Montalvo, Heliodorus, Aymot, Ariosto, Tasso, Cervantes, Munday, Burton, Sidney and Wroth. Reading and the History of Race traces ways in which print culture and the reading practices it encouraged, contributed to shifting understandings of racial and ethnic identity.

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

This 1999 volume is the standard work of reference on early modern literary criticism in Europe.

Considers ideologies and mutual effects of humanism, mysticism and the exact sciences, thereby integrating a study of early Scientific Revolution astronomy, mathematics and medicine with the intellectual, religious and philosophical milieu.

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The Cambridge History of Renaissance Philosophy offers a balanced and comprehensive account of philosophical thought from the middle of the fourteenth century to the emergence of modern philosophy at the turn of the seventeenth century. The Renaissance has attracted intense scholarly attention for over a century, but in the beginning the philosophy of the period was relatively neglected and this is the first volume in English to synthesize for a wide readership the substantial and sophisticated research now available. The volume is organized by branch of philosophy rather than by individual philosopher or by school. The intention has been to present the internal development of different aspects of the subject in their own terms and within their historical context. This structure also emphasizes naturally the broader connotations of "philosophy" in that intellectual world.

Leading international contributors present a lively and interdisciplinary panorama of the Italian Renaissance as it has developed in recent decades.

With the advent of the printing press throughout Europe in the last quarter of the fifteenth century, the key Latin texts of Italian humanism began to be published outside Italy, most of them by a small group of printers who, in most cases, worked in close collaboration with lecturers and teachers. This study provides the first comprehensive account of the dissemination of this important literary corpus in Spain, France, the Low Countries and the German-speaking world between ca. 1470 and ca. 1540. By combining an examination of book production and consumption with attention to the educational system of Renaissance Europe, this book highlights both the historical significance of the Latin literature of Italian humanism within the school and university curriculum of the time, and the impact of such a body of texts on the rising national literary traditions in Latin and in the vernacular, of the period. Printing and Reading Italian Latin Humanism in Renaissance Europe will appeal to scholars of classical and Renaissance literature, and to anyone interested in intellectual history and in the history of education in the Renaissance. It will be of particular interest to scholars in Hispanic studies.

Part of the seminal Cambridge History of Music series, this volume departs from standard histories of early modern Western music in two important ways. First, it considers music as something primarily experienced by people in their daily lives, whether as musicians or listeners, and as something that happened in particular locations, and different intellectual and ideological contexts, rather than as a story of genres, individual composers and their works. Second, by constraining discussion within the limits of a 100-year timespan, the music culture of the sixteenth century is freed from its conventional (and tenuous) absorption within the abstraction of 'the Renaissance', and is understood in terms of recent developments in the broader narrative of this turbulent period of European history. Both an original take on a well-known period in early music and a key work of reference for scholars, this volume makes an important contribution to the history of music.

This is a comprehensive study in English of political thought in Spain during the Renaissance. In the early sixteenth century Castile experienced two major constitutional crises caused by the accession of a Habsburg ruler (shortly to become Holy Roman Emperor) to her throne, and by the discovery and conquest of America. Politically, these circumstances created a bizarre situation in which the venerable idea of medieval empire...
was forced to co-exist with a novel, imperial vision made inevitable by expansion in the new world. The strain imposed on Castile's constitutional fabric stimulated the most significant developments of Spanish political thought in the Renaissance. Against this background, Professor Fernández-Santamaría surveys the contribution of a number of eminent writers from diverse intellectual traditions who endeavoured to apply established political assumptions to these unprecedented circumstances.

This 2001 interpretation of literature and arts reveals how clothing and costume were critical to Renaissance culture.

The collection of articles gathered in this volume grew naturally and spontaneously out of the Second International Conference on Medieval and Renaissance Thought hosted by Sam Houston State University in April 2016. This anthology reflects the diverse fields of study represented at the conference. The purpose of the conference, and consequently of this book of essays, is partially to establish a place for medieval and renaissance scholarship to thrive in our current intellectual landscape. This volume is not designed solely for scholars, but also for generalists who wish to augment their knowledge and appreciation of an array of disciplines; it is an intellectual smorgasbord of philosophy, poetry, drama, popular culture, linguistics, art, religion, and history.

Leonardo Bruni (1370–1444) is widely recognized as the most important humanist historian of the early Renaissance. But why this recognition came about—and what it has meant for the field of historiography—has long been a matter of confusion and controversy. Writing History in Renaissance Italy offers a fresh approach to the subject by undertaking a systematic, work-by-work investigation that encompasses for the first time the full range of Bruni’s output in history and biography. The study is the first to assess in detail the impact of the classical Greek historians on the development of humanist historiography. It highlights in particular the importance of Thucydides and Polybius—authors Bruni was among the first in the West to read, and whose analytical approach to politics led him in new directions. Yet the revolution in history that unfolded across the four decades covered in this study is no mere revival of classical models: Ianziti constantly monitors Bruni’s position within the shifting hierarchies of power in Florence, drawing connections between his various historical works and the political uses they were meant to serve. The result is a clearer picture of what Bruni hoped to achieve, and a more precise analysis of the dynamics driving his new approach to the past. Bruni himself emerges as a protagonist of the first order, a figure whose location at the center of power was a decisive factor shaping his innovations in historical writing.

The first of a two-volume anthology containing new translations of important works on moral philosophy written during the Renaissance.

Spanning a millennium of musical history, this monumental volume brings together nearly forty leading authorities to survey the music of Western Europe in the Middle Ages. All of the major aspects of medieval music are considered, making use of the latest research and thinking to discuss everything from the earliest genres of chant, through the music of the liturgy, to the riches of the vernacular song of the trouvères and troubadours. Alongside this account of the core repertory of monophony, The Cambridge History of Medieval Music tells the story of the birth of polyphonic music, and studies the genres of organum, conductus, motet and polyphonic song. Key composers of the period are introduced, such as Leoninus, Perotinus, A dam de la Halie, Philippe de Vitry and Guillaume de Machaut, and other chapters examine topics ranging from musical theory and performance to institutions, culture and collections.

This book traces the history of Ferdinand and Isabella in laying the foundations of a single Spanish state. An account is then given of their grandson Charles V's rule of Spain and his search for solutions to the challenges of a new empire in America. The author also charts how Charles bore the increasingly heavy burden of the Holy Roman Empire, and how he struggled to protect it against Lutheranism within and Turkish attack from the east. The final chapters concentrate on Francis I as ruler, warrior, defender of the Catholic Church and patron of the arts. Each chapter concludes with extracts from contemporary documents.

An examination of the social history of Florence from the fourteenth through sixteenth centuries.

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.

The Cambridge Companion to Renaissance Philosophy, published in 2007, provides an introduction to a complex period of change in the subject matter and practice of philosophy. The philosophy of the fourteenth through sixteenth centuries is often seen as transitional between the scholastic philosophy of the Middle Ages and modern philosophy, but the essays collected here, by a distinguished international team of contributors, call these assumptions into question, emphasizing both the continuity with scholastic philosophy and the role of Renaissance philosophy in the emergence of modernity. They explore the ways in which the science, religion and politics of the period reflect and are reflected in its philosophical life, and they emphasize the dynamism and pluralism of a period which saw both new perspectives and enduring contributions to the history of philosophy. This will be an invaluable guide for students of philosophy, intellectual historians, and all who are interested in Renaissance thought.

The most comprehensive guide on the market to the key authors and works of the African American literary movement.
This book presents a new perspective on the Italian Renaissance court by examining the circulation, collection and exchange of art objects.

Including Professor Salmon's pioneering and authoritative analyses as well as particular studies of French revolts.

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A survey of Renaissance painting, sculpture, and architecture considers the major artists, trends, influences, and social changes of the age