
The Early Renaissance And Vernacular Culture

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RORY YAMILET

The

Intellectual World of the Italian Renaissance
Cambridge University

Press
The word renaissance means "rebirth," and the most

obvious example of this phenomenon was the regeneration of Europe's classical Roman roots. The Renaissance began in northern Italy in the late 14th century and culminated in England in the early 17th century. Emphasis on the dignity of man (though not of woman) and on human potential distinguished the Renaissance from the previous Middle Ages.

In poetry and literature, individual thought and action were prevalent, while depictions of the human form became a touchstone of Renaissance art. In science and medicine the macrocosm and microcosm of the human condition inspired remarkable strides in research and discovery, and the Earth itself was explored, situating Europeans within a wider realm of

possibilities. Organized thematically, the Handbook to Life in Renaissance Europe covers all aspects of life in Renaissance Europe: History; religion; art and visual culture; architecture; literature and language; music; warfare; commerce; exploration and travel; science and medicine; education; daily life. [A Short History of the Renaissance in Northern Europe](#) Brill

Academic Pub
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. *A Boccaccian Renaissance* University of Chicago Press The book explores the philosophical thinking of Petrarch and Boccaccio in contrast to the

writings of contemporary mendicants. Examining both Latin and vernacular works, it investigates how these humanists poetically express the temporal, subjective, and emotional quality of moral sensibility. The Italian Mind Oxford University Press, USA Scholars have traditionally viewed the Italian Renaissance artist as a gifted, but poorly educated craftsman

whose complex and demanding works were created with the assistance of a more educated advisor. These assumptions are, in part, based on research that has focused primarily on the artist's social rank and workshop training. In this volume, Angela Dressen explores the range of educational opportunities that were available to the Italian Renaissance artist. Considering

artistic formation within the history of education, Dressen focuses on the training of highly skilled, average artists, revealing a general level of learning that was much more substantial than has been assumed. She emphasizes the role of mediators who had a particular interest in augmenting artists' knowledge, and highlights how artists used Latin and vernacular

texts to gain additional knowledge that they avidly sought. Dressen's volume brings new insights into a topic at the intersection of early modern intellectual, educational, and art history. A Palace in the Wild Cambridge University Press The emergence of print in late fifteenth-century Italy gave a crucial new importance to the editors of texts, who determined

the form in which texts from the Middle Ages would be read, and who could strongly influence the interpretation and status of texts by adding introductory material or commentary. Brian Richardson here examines the Renaissance circulation and reception of works by earlier writers including Dante, Petrarch, Boccaccio and Ariosto, as well as popular contemporary

works of entertainment . In so doing he sheds light on the impact of the new printing and editing methods on Renaissance culture, including the standardisation of vernacular Italian and its spread to new readers and writers, the establishment of new standards in textual criticism, and the increasing rivalry between the two cities on which this study is chiefly focused,

Venice and Florence.
The Routledge History of the Renaissance
 Walter de Gruyter GmbH & Co KG
 This volume examines the transmission and influence of Ciceronian rhetoric from late antiquity to the fifteenth century, examining the relationship between rhetoric and practices as diverse as law, dialectic, memory theory, poetics, and ethics. Includes an

appendix of primary texts
Practice and Theory in the Italian Renaissance Workshop Yale University Press
 Western Europe supported a highly developed and diverse medical community in the late medieval and early Renaissance periods. In her absorbing history of this complex era in medicine, Siraisi explores the inner workings of the medical community and illustrates

the connections of medicine to both natural philosophy and technical skills.

Venetian Inscriptions
BRILL
The purpose of this volume is to investigate the crucial role played by the return of knowledge of Greek in the transformation of European culture, both through the translation of texts, and through the direct study of the language. It aims to collect and organize in one database

all the digitalised versions of the first editions of Greek grammars, lexica and school texts available in Europe in the 14th and 15th centuries, between two crucial dates: the start of Chrysoloras's teaching in Florence (c. 1397) and the end of the activity of Aldo Manuzio and Andrea Asolano in Venice (c. 1529). This is the first step in a major investigation into the knowledge of Greek and its

dissemination in Western Europe: the selection of the texts and the first milestones in teaching methods were put together in that period, through the work of scholars like Chrysoloras, Guarino and many others. A remarkable role was played also by the men involved in the Council of Ferrara (1438-39), where there was a large circulation of Greek books and ideas. About ten years later,

Giovanni Tortelli, together with Pope Nicholas V, took the first steps in founding the Vatican Library. Research into the return of the knowledge of Greek to Western Europe has suffered for a long time from the lack of intersection of skills and fields of research: to fully understand this phenomenon, one has to go back a very long way through the tradition of the texts and their reception in contexts as different as the Middle Ages and the beginning of Renaissance humanism. However, over the past thirty years, scholars have demonstrated the crucial role played by the return of knowledge of Greek in the transformation of European culture, both through the translation of texts, and through the direct study of the language. In addition, the actual translations from Greek into Latin remain poorly studied and a clear understanding of the intellectual and cultural contexts that produced them is lacking. In the Middle Ages the knowledge of Greek was limited to isolated areas that had no reciprocal links. As had happened to many Latin authors, all Greek literature was rather neglected, perhaps because a number of philosophical texts had already been

available in translation from the seventh century AD, or because of a sense of mistrust, due to their ethnic and religious differences. Between the 12th and 14th century AD, a change is perceptible: the sharp decrease in Greek texts and knowledge in the South of Italy, once a reference-point for this kind of study, was perhaps an important reason prompting Italian humanists to

go and study Greek in Constantinople. Over the past thirty years it has become evident to scholars that humanism, through the re-appreciation of classical antiquity, created a bridge to the modern era, which also includes the Middle Ages. The criticism by the humanists of medieval authors did not prevent them from using a number of tools that the Middle Ages

had developed or synthesized: glossaries, epitomes, dictionaries, encyclopaedias, translations, commentaries. At present one thing that is missing, however, is a systematic study of the tools used for the study of Greek between the 15th and 16th century; this is truly important, because, in the following centuries, Greek culture provided the basis of European thought in all the most

important fields of knowledge. This volume seeks to supply that gap.

Dynamics of Neo-Latin and the Vernacular

Cambridge University Press
Verrocchio worked in an extraordinarily wide array of media and used unusual practices of making to express ideas.

Early Renaissance
Albany : State University of New York Press
This title was first published in 2000: The

printed writings of the most important authors of the sixteenth century are characterised by frequent references to current affairs. This collection brings together essays by literary scholars and historians of the era to discuss various ways in which those writing in the vernacular during the early sixteenth century responded to contemporary events. The papers in this

volume also demonstrate how the spread of literacy was of fundamental significance for the economics of book production, and for ways in which political power was exercised and expressed, as well as for the development of new literary forms of critical and occasional writing.

The Mythographic Art Penn State Press
Drawing together the latest research in

the field, The Routledge History of the Renaissance treats the Renaissance not as a static concept, but as one of ongoing change within an international framework. It takes as its unifying theme the idea of exchange and interchange through the movement of goods, ideas, disease and people, across social, religious, political and physical boundaries. Covering a broad range of

temporal periods and geographic regions, the chapters discuss topics such as the material cultures of Renaissance societies; the increased popularity of shopping as a pastime in fourteenth-century Italy; military entrepreneurs and their networks across Europe; the emergence and development of the Ottoman empire from the early fourteenth to the late

sixteenth century; and women and humanism in Renaissance Europe. The volume is interdisciplinary in nature, combining historical methodology with techniques from the fields of anthropology, sociology, psychology and literary criticism. It allows for juxtapositions of approaches that are usually segregated into traditional subfields, such as intellectual, political, gender,

military and economic history. Capturing dynamic new approaches to the study of this fascinating period and illustrated throughout with images, figures and tables, this comprehensive volume is a valuable resource for all students and scholars of the Renaissance.

Renaissance Syntax and Subjectivity
Oxford University Press, USA
Dynamics of Neo-Latin and the Vernacular

offers a collection of studies that deal with the cultural exchange between Neo-Latin and the vernacular, and with the very cultural mobility that allowed for the successful development of Renaissance bilingual culture. Studying a variety of multilingual issues of language and poetics, of translation and transfer, its authors interpret Renaissance cross-cultural contact as a

radically dynamic, ever-shifting process of making cultural meaning. With renewed attention for suitable theoretical and methodological frames of reference, Dynamics of Neo-Latin and the Vernacular firmly resists literary history's temptation to pin down the Early Modern relationship between languages, literatures and cultures, in favour of stressing the sheer variety

<p>and variability of that relationship itself. Contributors are Jan Bloemendal, Ingrid De Smet, Annet den Haan, Tom Deneire, Beate Hintzen, David Kromhout, Bettina Noak, Ingrid Rowland, Johanna Svensson, Harm-Jan van Dam, Guillaume van Gemert, Eva van Hooijdonk, and Ümmü Yüksel.</p> <p>Inventing the Renaissance Putto UNC Press Books</p>	<p>This book offers a new view of Italian Renaissance intellectual life, linking philosophy and literature as expressed in both Latin and Italian.</p> <p><i>The Transformation of Vernacular Expression in Early Modern Arts</i> Routledge</p> <p>At the beginning of the fifteenth century, painters and sculptors were seldom regarded as more than artisans and craftsmen, but within little more than a hundred years</p>	<p>they had risen to the status of "artist." This book explores how early Renaissance artists gained recognition for the intellectual foundations of their activities and achieved artistic autonomy from enlightened patrons. A leading authority on Renaissance art, Francis Ames-Lewis traces the ways in which the social and intellectual concerns of painters and sculptors brought about</p>
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the acceptance of their work as a liberal art, alongside other arts like poetry. He charts the development of the idea of the artist as a creative genius with a distinct identity and individuality. Ames-Lewis examines the various ways that Renaissance artists like Mantegna, Leonardo da Vinci, Raphael, and Dürer, as well as many other less well known painters and sculptors,

pressed for intellectual independence. By writing treatises, biographies, poetry, and other literary works, by seeking contacts with humanists and literary men, and by investigating the arts of the classical past, Renaissance artists honed their social graces and broadened their intellectual horizons. They also experienced a growing creative confidence and self-awareness

that was expressed in novel self-portraits, works created solely to demonstrate pictorial skills, and monuments to commemorate themselves after death.

Medieval and Early Renaissance Medicine
 Princeton University Press
 Dante's Divine Comedy in Early Renaissance England
 compares the intellectual, emotional, and religious world of Dante in 13th-century

Florence with that of a group of English intellectuals gathered around Humphrey, Duke of Gloucester, uncle of the King, Henry VI. Here, Jonathan Hughes establishes that there was a Renaissance in 15th-century England, encouraged by the discovery and translations of works of Greek philosophers and developments in science and medicine; and that vernacular writers in Gloucester's circle, such as John Lydgate and Robert Hoccleve, were of fundamental importance in exploring the meaning of the self and man's relationship with the natural world and the classical past. However, the appearance in 15th-century England of Dante's 'Commedia', the most popular work of the Middle Ages, served to remind writers and readers of the cost of intellectual enquiry: the loss of faith in a harmonious and beautiful world; the redemptive power of the love of a woman; and the tangible presence of an afterlife. Engagingly written and meticulously researched, this innovative study shines a new perspective on Dante scholarship as well as offering a unique analysis of intellectual thought and culture in

15th-century England. *The Early Renaissance* Cambridge University Press

The first study of the reception of Aristotle in Medieval and Renaissance Italy that considers the ethical dimension of translation.

Print Culture in Renaissance Italy Routledge

A Boccaccian Renaissance brings together essays written by internationally recognized scholars in

diverse national traditions to respond to the largely unaddressed question of Boccaccio's impact on early modern literature and culture in Italy and Europe. Martin Eisner and David Lummus co-edit the first comprehensive examination in English of Boccaccio's impact on the Renaissance. The essays investigate what it means to follow a Boccaccian model, in tandem with or in place of ancient

authors such as Vergil or Cicero, or modern poets such as Dante or Petrarch. The book probes how deeply the Latin and vernacular works of Boccaccio spoke to the Renaissance humanists of the fifteenth century. It treats not only the literary legacy of Boccaccio's works but also their paradoxical importance for the history of the Italian language and reception in theater and books of

conduct. While the geographical focus of many of the essays is on Italy, the volume concludes with three studies that open new inroads to understanding his influence on Spanish, French, and English writers across the sixteenth century. The book will appeal strongly to scholars and students of Boccaccio, the Italian and European Renaissance, and Italian literature. Contributors:

Jonathan Combs-Schilling, Rhiannon Daniels, Martin Eisner, Simon Gilson, James Hankins, Timothy Kircher, Victoria Kirkham, David Lummus, Ronald L. Martinez, Ignacio Navarrete, Brian Richardson, Marc Schachter, Michael Sherberg, and Janet Levarie Smarr

The Early Renaissance and Vernacular Culture BRILL

Even many Renaissance specialists believe that little secular painting survives before the late fifteenth century, and its appearance becomes a further argument for the secularizing of art. This book asks how history changes when a longer record of secular art is explored. It is the first study in any language of the decoration of Italian palaces and homes between 1300

and the mid-Quattrocento, and it argues that early secular painting was crucial to the development of modern ideas of art. Of the cycles discussed, some have been studied and published, but most are essentially unknown. A first aim is to enrich our understanding of the early Renaissance by introducing a whole corpus of secular painting that has been too long overlooked. Yet "Painted

palaces" is not a study of iconography. In examining the prehistory of painted rooms like Mantegna's Camera Picta, the larger goal is to rethink the history of early Renaissance art. Dante's Divine Comedy in Early Renaissance England Peeters Publishers
Written by an eminent authority on the Renaissance, these classic essays deal not only with Paul Kristeller's

specialty, Renaissance humanism and philosophy, but also with Renaissance theories of art. The focus of the collection is on topics such as humanist learning, humanist moral thought, the diffusion of humanism, Platonism, music and learning during the early Renaissance, and the modern system of arts in relation to the Renaissance. For this

volume the author has written a new preface, a new essay, and an afterword.

The Early Renaissance in England;

University of Notre Dame Press

Why do the paintings and poetry of the Italian Renaissance—a celebration of classical antiquity—also depict the Florentine countryside populated with figures dressed in contemporary silk robes and fleur-de-lys crowns?

Depending on conventional

interpretations of this well-studied period, Charles Dempsey argues that a fusion of classical form with contemporary content, once seen as the paradox of the Renaissance, can be better understood as its defining characteristic. Dempsey describes how Renaissance artists deftly incorporated secular and popular culture into their creations, just as they interwove classical and

religious influences. Inspired by the love lyrics of Parisian troubadours, Simone Martini altered his fresco Maestà in 1321 to reflect a court culture that prized terrestrial beauty. As a result the Maestà scandalously revealed, for the first time in Italian painting, a glimpse of the Madonna's golden locks. Modeled on an ancient statue, Botticelli's Birth of Venus went much further,

featuring fashionable beauty ideals of long flowing blonde hair, ivory skin, rosy cheeks, and perfectly arched eyebrows. In the only complete reconstruction of Feo Belcari's twelve Sybilline Octaves, Dempsey shows how

this poet, patronized by the Medici family, was also indebted to contemporary dramatic modes. Popularizing biblical scenes by mixing the familiar with the exotic, players took the stage outfitted in taffeta tunics and fanciful hats, and one

staging even featured a papier-maché replica of Jonah's Whale. As Dempsey's thorough study illuminates, Renaissance poets and artists did not simply reproduce classical aesthetics but reimagined them in vernacular idioms.