
The Renaissance Begins

Renaissance and Renascences in Western Art

The Renaissance

The Divine Comedy

The Renaissance

The History of the Renaissance World: From the Rediscovery of Aristotle to the Conquest of Constantinople

The Twelfth-Century Renaissance

The Reception of Antiquity in Renaissance Humanism

The Cambridge Companion to Renaissance Humanism

Medici Money

The Renaissance

The Panorama of the Renaissance

The Civilisation of the Period of the Renaissance in Italy

Aesop's Fables

Petrarch in English

Michelangelo

Historical Atlas of the Renaissance

The Italian Renaissance

Understanding Music

The Prince

Barbarians to Angels: The Dark Ages Reconsidered

Life in the Renaissance

The Feud That Sparked the Renaissance

The Renaissance Nude

The Collector of Lives: Giorgio Vasari and the Invention of Art

The Little Prince

The Renaissance Bazaar

The Oxford Illustrated History of the Renaissance

Hybrid Renaissance

Revolutions: a Very Short Introduction

The Praise of Folly

The Renaissance of the Twelfth Century

The Art of Renaissance Europe

The Swerve

The Renaissance

Luxury Arts of the Renaissance

Erasmus, Man of Letters

The Renaissance and Reformation

The Book in the Renaissance

The Renaissance of Etching
Empire of the Eagle

The Renaissance Begins

Downloaded from qr.bonide.com by guest

KAILEY RODRIGO

Renaissance and Renascences in Western Art Penguin UK

The European Middle Ages form a complex and varied as well as a very considerable period of human history. Within their thousand years of time they include a large variety of peoples, institutions, and types of culture, illustrating many processes of historical development and containing the origins of many phases of modern civilization. - p. [3].

The Renaissance W. W. Norton & Company

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.

The Divine Comedy Central European University Press

Spanning an age that witnessed great achievements in the arts and sciences, this definitive overview of the Italian Renaissance will both captivate ordinary readers and challenge specialists. Dr. Plumb's impressive and provocative narrative is accompanied by contributions from leading

historians, including Morris Bishop, J. Bronowski, Maria Bellonci, and many more, who have further illuminated the lives of some of the era's most unforgettable personalities, from Petrarch to Pope Pius II, Michelangelo to Isabella d'Este, Machiavelli to Leonardo. A highly readable and engaging volume, THE ITALIAN RENAISSANCE is a perfect introduction to the movement that shaped the Western world.

The Renaissance Hourly History

The Little Prince and (French: and Le Petit Prince) is a and novella and by French aristocrat, writer, and aviator and Antoine de Saint-Exupéry. It was first published in English and French in the US by and Reynal and Hitchcock and in April 1943, and posthumously in France following the and liberation of France and as Saint-Exupéry's works had been banned by the and Vichy Regime. The story follows a young prince who visits various planets in space, including Earth, and addresses themes of loneliness, friendship, love, and loss. Despite its style as a children's book, and The Little Prince and makes observations about life, adults and human nature. The Little Prince and became Saint-Exupéry's most successful work, selling an estimated 140 million copies worldwide, which makes it one of the and best-selling and and most translated books and ever published. and It has been translated into 301 languages and dialects. and The Little Prince and has been adapted to numerous art forms and media, including audio recordings, radio plays, live stage, film, television, ballet, and opera.

The History of the Renaissance World: From the Rediscovery of Aristotle to the Conquest of Constantinople Modern Library

Francesco Petrarca (1304-1374), creator of the sonnet form, remained for more than three hundred years the most influential poet in Europe, his works more widely read than even those of Dante. This collection contains English language versions of his poems from across six centuries, in a wide variety of translations and reinterpretations. Spanning the Trionfi series and the Canzoniere - Petrarch's impassioned sonnet-sequence concerning his beloved Laura - it also includes great English poems influenced by Petrarch. From Chaucer's early adaptation of a Petrarchan sonnet in Troilus and Criseyde to the sixteenth century translations by the Earl of Surrey, Byron's mocking consideration of the Canzoniere in Don Juan and Ezra Pound's parody Silet, all provide a unique insight into the significance of the founder of the European lyric tradition.

The Twelfth-Century Renaissance Metropolitan Museum of Art

A collection of animal fables told by the Greek slave Aesop.

The Reception of Antiquity in Renaissance Humanism Princeton University Press

Today we associate the Renaissance with painting, sculpture, and architecture—the “major” arts. Yet contemporaries often held the “minor” arts—gem-studded goldwork, richly embellished armor, splendid tapestries and embroideries, music, and ephemeral multi-media spectacles—in much higher esteem. Isabella d'Este, Marchesa of Mantua, was typical of the Italian nobility: she bequeathed to her children precious stone vases mounted in gold, engraved gems, ivories, and

antique bronzes and marbles; her favorite ladies-in-waiting, by contrast, received mere paintings. Renaissance patrons and observers extolled finely wrought luxury artifacts for their exquisite craftsmanship and the symbolic capital of their components; paintings and sculptures in modest materials, although discussed by some literati, were of lesser consequence. This book endeavors to return to the mainstream material long marginalized as a result of historical and ideological biases of the intervening centuries. The author analyzes how luxury arts went from being lofty markers of ascendancy and discernment in the Renaissance to being dismissed as “decorative” or “minor” arts—extravagant trinkets of the rich unworthy of the status of Art. Then, by re-examining the objects themselves and their uses in their day, she shows how sumptuous creations constructed the world and taste of Renaissance women and men.

The Cambridge Companion to Renaissance Humanism Profile Books

“Walker here pairs off proto-architect Filippo Brunelleschi and doormaker Lorenzo Ghiberti in an often engaging version of Quattrocento Smackdown.” —Library Journal
Joining the bestsellers *Longitude* and *Galileo’s Daughter*, this is a lively and intriguing tale of two artists whose competitive spirit brought to life one of the world’s most magnificent structures and ignited the Renaissance. The dome of the Santa Maria del Fiore, the great cathedral of Florence, is among the most enduring symbols of the Renaissance, an equal to the works of Leonardo and Michelangelo. Its designer was Filippo Brunelleschi, a temperamental architect and inventor who rediscovered the techniques of mathematical perspective. Yet the completion of the dome was not Brunelleschi’s glory alone. He was forced to share the commission with his archrival, the canny and gifted sculptor Lorenzo Ghiberti. In this lush, imaginative history—a fascinating true story of artistic genius and personal triumph—Paul Robert Walker breathes life into these two talented, passionate artists and the competitive drive that united and dived them. As it illuminates fascinating individuals from Donatello and Masaccio to Cosimo de’Medici and Leon Battista Alberti, *The Feud That Sparked the Renaissance* offers a glorious tour of 15th-century Florence, a bustling city on the verge of greatness in a time of flourishing creativity, rivalry, and genius. “A convincing account of one of the defining moments in art and history . . . He presents the two key figures in this drama in true human proportions . . . a skillful and engrossing story.” —Kirkus Reviews
“A monstrously detailed account of a fascinating period in art and architecture.” —AudioFile

Medici Money Harvard University Press

The young Roman soldier Quintus shares the dream of every man in the Imperial army: to grow old and honorable in its service, to earn his wooden sword and land at life's end. But Quintus is also driven by a stronger need—he longs to reclaim his family's honor that was torn asunder, caught in the bloody arena of Rome's politics. But dreams can turn to dust on the tides of battle, and when his commander Crassus and his legions are defeated at Carrhae (with the might of Rome in disgrace and the golden Eagles - Rome's most honored symbol of power-captured), Quintus is left with little hope, either for his family's salvation...or a lengthy survival. As the struggling remnants of the Roman army are sold as slaves, Quintus (and the Eagles) are destined to go East—forever east as token pawns, tribute to the distant Han Emperor in the far off Land of Gold. Quintus will do as a Roman must - his honor gone, he will follow the Eagle...and strive to somehow recapture the honor that Rome has lost. And so onto the East, out of the logic and honor that is Rome...and into the mists

of legend. To see visions of wonder unknown to any Roman, and learn that the Eagle has a power and magic all its own.

The Renaissance Getty Publications

One of the world's most celebrated scholars, Greenblatt has crafted both an innovative work of history and a thrilling story of discovery, in which one manuscript, plucked from a thousand years of neglect, changed the course of human thought and made possible the world as we know it.

The Panorama of the Renaissance Oxford University Press, USA

A chronicle of the years between 1100 and 1453 describes the Crusades, the Inquisition, the emergence of the Ottomans, the rise of the Mongols, and the invention of new currencies, weapons, and schools of thought.

The Civilisation of the Period of the Renaissance in Italy Simon and Schuster

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.

Aesop's Fables Getty Publications

The Renaissance of Etching is a groundbreaking study of the origins of the etched print. Initially used as a method for decorating armor, etching was reimagined as a printmaking technique at the end of the fifteenth century in Germany and spread rapidly across Europe. Unlike engraving and woodcut, which required great skill and years of training, the comparative ease of etching allowed a wide variety of artists to exploit the expanding market for prints. The early pioneers of the medium include some of the greatest artists of the Renaissance, such as Albrecht Dürer, Parmigianino, and Pieter Bruegel the Elder, who paved the way for future printmakers like Rembrandt, Goya, and many others in their wake. Remarkably, contemporary artists still use etching in much the same way as their predecessors did five hundred years ago. Richly illustrated and including a wealth of new information, *The Renaissance of Etching* explores how artists in Germany, the Netherlands, Italy, and France developed the new medium of etching, and how it became one of the most versatile and enduring forms of printmaking. p.p1 {margin: 0.0px 0.0px 0.0px 0.0px; font: 14.0px Verdana}

Petrarch in English Oxford University Press, USA

Discusses the political developments in Europe from the fourteenth through the sixteenth centuries as well as the cultural changes of the period.

Michelangelo Harper Collins

A gloriously illustrated examination of the origins and development of the nude as an artistic subject in Renaissance Europe. Reflecting an era when Europe looked to both the classical past and a global future, this volume explores the emergence and acceptance of the nude as an artistic subject. It engages with the numerous and complex connotations of the human body in more than 250 artworks by the greatest masters of the Renaissance. Paintings, sculptures, prints, drawings, illuminated manuscripts, and book illustrations reveal private, sometimes shocking, preoccupations as well as surprising public beliefs—the Age of Humanism from an entirely new perspective. This book presents works by Albrecht Dürer, Lucas Cranach, and Martin Schongauer in the north and Donatello, Raphael, and Giorgione in the south; it also introduces names that deserve to be known better. A publication this rich in scholarship could only be produced by a variety of expert scholars; the sixteen contributors are preeminent in their fields and wide-ranging in their knowledge and curiosity. The structure of the volume—essays alternating with shorter texts on individual artworks—permits studies both broad and granular. From the religious to the magical and the poetic to the erotic, encompassing male and female, infancy, youth, and old age, *The Renaissance Nude* examines in a profound way what it is to be human.

[Historical Atlas of the Renaissance](#) Aegitas

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.

The Italian Renaissance Ethan Ellenberg Literary Agency

"It is better to be feared than loved, if you cannot be both." *The Prince*, written by Niccolò Machiavelli, is a groundbreaking work in the genre of political philosophy, first published in 1532. It offers a direct and unflinching examination of power and leadership, challenging conventional notions of morality and ethics in governance. This work will leave you questioning the true nature of

authority and political strategy. Machiavelli's prose captures the very essence of human ambition, forcing readers to grapple with the harsh realities of leadership. This is not just a historical treatise, but a blueprint for navigating the political power structures of any era. If you're seeking a deeper understanding of political leadership and the dynamics of influence, this book is for you. Sneak Peek "Since love and fear can hardly exist together, if we must choose between them, it is far safer to be feared than loved." In *The Prince*, Machiavelli draws on historical examples and his own diplomatic experience to lay out a stark vision of what it takes to seize and maintain power. From the ruthlessness of Cesare Borgia to the political maneuvering of Italian city-states, Machiavelli outlines how a leader must be prepared to act against virtue when necessary. Every decision is a gamble, and success depends on mastering the balance between cunning and force. Synopsis The story of *The Prince* delves into the often brutal realities of ruling. Machiavelli provides rulers with a pragmatic guide for gaining and sustaining power, asserting that the ends justify the means. The book is not just a reflection on how power was wielded in Renaissance Italy but a timeless manual that offers insight into political consulting, political history, and current political issues. Its relevance has endured for centuries, influencing leaders and thinkers alike. Machiavelli emphasizes that effective rulers must learn how to adapt, deceive, and act decisively in pursuit of their goals. This stunning, classic literature reprint of *The Prince* offers unaltered preservation of the original text, providing you with an authentic experience as Machiavelli intended. It's an ideal gift for anyone passionate about political science books or those eager to dive into the intricacies of power and leadership. Add this thought-provoking masterpiece to your collection, or give it to a loved one who enjoys the best political books. *The Prince* is more than just a book – it's a legacy. Grab Your Copy Now and get ready to command power like a true Prince. Title Details Original 1532 text Political Philosophy Historical Context

Understanding Music Cambridge University Press

"For the thinkers, artists and scholars of the Renaissance, antiquity was a major source of inspiration; it provided renewed modes of scholarship, led to corrections of received doctrine and proved a wellspring of new achievements in almost every area of human life. The 130 articles in this volume cover not only well known figures of the Renaissance such as Copernicus, Dürer, and Erasmus but also overall themes such as architecture, agriculture, economics, philosophy and philology as well as many others."--Provided by publisher.

The Prince W. W. Norton & Company

"In the 20th and 21st century revolutions have become more urban, often less violent, but also more frequent and more transformative of the international order. Whether it is the revolutions against Communism in Eastern Europe and the USSR; the "color revolutions" across Asia, Europe and North Africa; or the religious revolutions in Iran, Afghanistan, and Syria; today's revolutions are quite different from those of the past. Modern theories of revolution have therefore replaced the older class-based theories with more varied, dynamic, and contingent models of social and political change. This new edition updates the history of revolutions, from Classical Greece and Rome to the Revolution of Dignity in the Ukraine, with attention to the changing types and outcomes of revolutionary struggles. It also presents the latest advances in the theory of revolutions, including the issues of revolutionary waves, revolutionary leadership, international influences, and the

likelihood of revolutions to come. This volume provides a brief but comprehensive introduction to the nature of revolutions and their role in global history"--

Barbarians to Angels: The Dark Ages Reconsidered Amber Books Ltd

Hybrid Renaissance introduces the idea that the Renaissance in Italy, elsewhere in Europe, and in the world beyond Europe is an example of cultural hybridization. The two key concepts used in this book are "hybridization" and "Renaissance". Roughly speaking, hybridity refers to something new that emerges from the combination of diverse older elements. (The term "hybridization" is preferable to "hybridity" because it refers to a process rather than to a state, and also because it

encourages the writer and the readers alike to think in terms of degree: where there is more or less, rather than presence versus absence.) The book begins with a discussion of the concept of cultural hybridization and a cluster of other concepts related to it. Then comes a geography of cultural hybridization focusing on three locales: courts, major cities (whether ports or capitals) and frontiers. The following seven chapters describe the hybridity of the Renaissance in different fields: architecture, painting and sculpture, languages, literature, music, philosophy and law and finally religion. The essay concludes with a brief account of attempts to resist hybridization or to purify cultures or domains from what was already hybridized.