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# The Early Renaissance And Vernacular Culture

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The Classics in the Middle Ages

The Refrain and the Rise of the Vernacular in

Medieval French Music and Poetry

Music and Humanism in the Early Renaissance

The Poet's Wisdom

Vernacular Historical Writing in Early Renaissance  
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Linguistic Theories in Dante and the Humanists

A Boccaccian Renaissance

Boccaccio and the Invention of Italian Literature

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**TIMOTHY  
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*The Early Renaissance*

*and Vernacular Culture*  
Princeton 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. *The Classics in the Middle Ages* Yale University Press The figure of the putto (often portrayed as a mischievous baby) made frequent

appearances in the art and literature of Renaissance Italy. Commonly called spiritelli, or sprites, putti embodied a minor species of demon, in their nature neither good

The Refrain and the Rise of the Vernacular in Medieval French Music and Poetry  
Cambridge 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.

Music and Humanism in the Early Renaissance Walter de Gruyter GmbH & Co KG  
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 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.

**The Poet's Wisdom**

University of Chicago 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.

**Vernacular Historical Writing in Early Renaissance**

**England** 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

Linguistic Theories in Dante and the Humanists MIT 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.

A Boccaccian

Renaissance Penn State Press

This volume presents editions of two fascinating anonymous and untitled manuscripts of magic produced in Elizabethan England:

the Antiphoner Notebook and the Boxgrove Manual. Frank Klaassen uses these texts, which he argues are representative of the overwhelming majority of magical practitioners, to explain how magic changed during this period and why these developments were crucial to the formation of modern magic. The Boxgrove Manual is a work of learned ritual magic that synthesizes material from Henry Cornelius Agrippa, the Fourth Book of Occult Philosophy, Heptameron, and various medieval conjuring works. The Antiphoner Notebook concerns the common magic of treasure hunting, healing, and protection, blending medieval conjuring and



charm literature with materials drawn from Reginald Scot's famous anti-magic work, *Discoverie of Witchcraft*. Klaassen painstakingly traces how the scribes who created these two manuscripts adapted and transformed their original sources. In so doing, he demonstrates the varied and subtle ways in which the Renaissance, the Reformation, new currents in science, the birth of printing, and vernacularization changed the practice of magic. Illuminating the processes by which two sixteenth-century English scribes went about making a book of magic, this volume provides insight into the wider intellectual culture surrounding the practice of magic in the

early modern period. *Boccaccio and the Invention of Italian Literature* University of Notre Dame Press  
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.

The Vernacular Aristotle BRILL

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.

**Vernacular Historical Writing in Early Renaissance**

**England** Routledge

The essays in this collection share an overall purpose : they aim to shed new light on Scottish culture during the century and a half (1475-1625) which saw the full emergence of Scotland as a player on the European political and cultural stages. Throughout the book, awareness of the larger European background is considered an essential element in the proper appraisal of the productions of Scottish culture. Topics discussed include : the Scottish reception of,

and participation in, general humanist learning; the impact of Burgundian patterns of late-medieval piety; international diplomacy; courtly culture under Kings James III, IV, V and VI, and Mary Stuart; poetry and politics; law; libraries; and historiography. The contributions in this volume offer innovative contextualisations and interpretations of many canonical works of Scottish culture; at the same time they also seek to expand that canon by examining several less familiar artistic productions. All those interested in the cultural changes inherent in the transition from the late-medieval to the early modern periods, and in the Northern

manifestations of the European Renaissance, will find much of interest in this book. In the words of R.L. Stevenson, the cultural achievement of Scotland during this period may be described as constituting a metaphoric "palace in the wild".

*Venetian Inscriptions*  
Oxford University  
Press, USA

In response to the dominance of Latin as the language of intellectual debate in early modern Europe, regional centers started to develop a new emphasis on vernacular languages and forms of cultural expression. This book shows that the local acts as a mark of distinction in the early modern cultural context.

Interdisciplinary in scope, essays examine vernacular strands in the visual arts, architecture and literature from the fourteenth to seventeenth centuries. Contributions focus on change, rather than consistencies, by highlighting the transformative force of the vernacular over time and over different regions, as well as the way the concept of the vernacular itself shifts depending on the historical context. Contributors include James J. Bloom, Jessica E. Buskirk, C. Jean Campbell, Lex Hermans, Sun Jing, Trudy Ko, David A. Levine, Eelco Nagelsmit, Alexandra Onuf, Bart Ramakers, and Jamie L. Smith

Developments in the Early Renaissance

Peeters Publishers

Essays examine how the genre of *historia* reflects connections between the study of nature and the study of culture in early modern scholarly pursuits. The early modern genre of *historia* connected the study of nature and the study of culture from the early Renaissance to the eighteenth century. The ubiquity of *historia* as a descriptive method across a variety of disciplines--including natural history, medicine, antiquarianism, and philology--indicates how closely intertwined these scholarly pursuits were in the early modern period. The essays collected in this volume demonstrate that *historia* can be considered a key

epistemic tool of early modern intellectual practices. Focusing on the actual use of *historia* across disciplines, the essays highlight a distinctive feature of early modern descriptive sciences: the coupling of observational skills with philological learning, empiricism with erudition. Thus the essays bring to light previously unexamined links between the culture of humanism and the scientific revolution. The contributors, from a range of disciplines that echoes the broad scope of early modern *historia*, examine such topics as the development of a new interest in historical method from the Renaissance *artes historicae* to the eighteenth-century

tension between "history" and "system"; shifts in Aristotelian thought paving the way for reevaluation of *historia* as descriptive knowledge; the rise of the new discipline of natural history; the uses of *historia* in anatomical and medical investigation and the writing of history by physicians; parallels between the practices of collecting and presenting information in both natural history and antiquarianism; and significant examples of the ease with which early seventeenth-century antiquarian scholars moved from studies of nature to studies of culture. *The Intellectual World of the Italian Renaissance* University Press of Florida "A volume of the first

importance to the scholarship of medieval women writers. . . . An ambitious attempt to understand what 'gender' and 'text' might have meant in the Middle Ages from the perspective of the woman writer and reader rather than through the more usual androcentric lens. . . . [The] collection brings together for the first time in one place essays about a whole range of women writers from the twelfth to the sixteenth centuries and from places as distant as Spain and Sweden, as well as the more well-known French and English writers."-- Laurie Finke, Kenyon College "Brings together, under three main categories, diverse methodologies from . . . some of the

foremost scholars and interpreters of each type of material and approach."--Nadia Margolis, University of Massachusetts, Amherst The women who spoke or wrote in the margins of the Middle Ages--women who were oppressed and diminished by social and religious institutions--often were not literate. Or, if they could read, they did not know how to write. Transforming or subverting Western and patristic traditions associated with the clergy, they also turned to Eastern and North African traditions and to popular oral theater, and focused in their choice of genre on lyric, romance, and confessional autobiography. These essays analyze their texts and reconstruct a



- medieval feminine aesthetic that begins a rewriting of cultural and literary history.
- Contents Part I. M/F: Authority, Domination, Misogyny 1. Muliebriter: Doing Gender in the Letters of Heloise, by Catherine Brown 2. The Use of Gender and Gender-Related Imagery in Hadewijch, by Saskia Murk-Jansen 3. Gender and Prophetic Authority in Birgitta of Sweden's Revelations, by Claire L. Sahlin 4. Rejecting Essentialism and Gendered Writing: The Case of Christine de Pizan, by Earl Jeffrey Richards Part II. Autohagiography and Self-Mimesis: The Construction of Female Subjectivity 5. Marie de France and the Body Poetic, by Rupert T. Pickens 6. Rewriting Romance: Courtly Discourse and Auto-Citation in Christine de Pizan, by Kevin Brownlee 7. A Very Material Mysticism: The Medieval Mysticism of Margery Kempe, by Sarah Beckwith 8. The Autohagiography and Medieval Women's Spiritual Autobiography, by Kate Greenspan Part III. Speaking the Body: Transhumanization and Subversion 9. On the (Un)Representability of Woman's Pleasure: Angela of Foligno and Jacques Lacan 10. "God fulfilled my body": Body, Self, and God in Julian of Norwich, by Maria R. Lichtmann 11. Writing (in) Fear, by Claire Nouvet 12. The Discourse of Ecstasy: Late Medieval Spanish Women and Their Texts, by Mary E. Giles Jane Chance is

professor of English at Rice University. She has written or edited 13 books on Old and Middle English literature, mythography, medieval women, and modern medievalism, including *Medieval Mythography: From Roman North Africa to the School of Chartres, A.D. 433-1177* (UPF, 1994), *Woman as Hero in Old English Literature*, and *Christine de Pizan, The Letter of Othea to Hector*, Translated, with Introduction and Interpretative Essay. She is the editor of the Pagasus Library of Medieval Women.

### **Medieval and Early Renaissance**

**Medicine** DS Brewer  
Dante Alighieri's argument on the question of the language stimulated

the debate among fifteenth century humanists. This book provides a novel and open-ended reading of Dante's literature on language as well as a systematic reconstruction of the whole body of humanistic literature on linguistic phenomena.

### **Neo-Latin and the Vernacular in Renaissance France**

Albany : State University of New York 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? Upending 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.

Handbook to Life in Renaissance Europe  
UNC Press Books

This book offers a new view of Italian Renaissance intellectual life, linking philosophy and literature as expressed in both Latin and Italian.

Painted Palaces: The Rise of Secular Art in Early Renaissance Italy  
BRILL

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 Age of Dante*

Taylor & Francis

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.

*Dynamics of Neo-Latin and the Vernacular*

BRILL

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

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