

### Chapter 1 : Popular Renaissance Books

*Renaissance literature writers (16th centuries) active during the Renaissance period in Europe.; Subcategories. This category has the following 7 subcategories, out of 7 total.*

What had been a stagnant, even backsliding kind of society re-invested in the promise of material and spiritual gain. There was the sincerely held belief that humanity was making progress towards a noble summit of perfect existence. How this rebirth for Renaissance literally means rebirth came to fruition is a matter of debate among historians. What cannot be debated is that humanity took an astounding leap forward after hundreds of years of drift. The fourteenth through the sixteenth centuries in Europe witnessed a deliberate break with feudal modes of living. Aristocratic landowners lost their hegemony over the lower classes, as opportunities for growth and enrichment beckoned from the swelling urban centers. In Italy, for example, educated citizens rediscovered the grace and power of their classical, pagan traditions. Greek and Roman mythologies and philosophies served as the inspirational material for a new wave of artistic creation. Several threads can be said to tie the entire European Renaissance together across the three centuries which it spanned. The steady rise of nationalism, coupled with the first flourishing of democracy, were traits common to the entire Continent. The first inklings of a middle class began to gain power in the cities, as trade and commerce became full enterprises in their own right. With the fear of contagion a distant bad memory, and people eager to get out of their homes and see more of the world, international and even global trade began to surge forward. Along with products and wealth, ideas also spread from one nation to another. Fashions in Venice soon became the fashions in Paris and eventually London. The ideas these travelers brought back to their homelands would influence culture, government, literature and fashion for many years thereafter. Until the Renaissance, Britain was regarded as something of a wilderness, lacking culture and refinement. Even the English language was disdained. The preeminent English philosopher Thomas More published his Utopia in Latin, and a vernacular English translation did appear until decades afterward. The single greatest innovation of the Renaissance era was the printing press, put into service around by Johannes Gutenberg. His greatest innovation was a means to rapidly produce movable typesets, meaning that new sheets of text could be set in place and printed with far less effort than had previously been the case. The revolutionized printing press allowed for the fast and relatively cheap reproduction of work. The religious upheaval known as the Protestant Reformation would not have been possible without the capacity to make many copies of a document quickly and with minimal effort. Even more so than easy reproduction, printing changed the whole social economics of reading and learning. No longer was literature a rarefied, privileged domain. The effect of having readily available literature was almost inconceivably profound in its democratization of the written word. Another overlooked aspect of this innovation is the effect that it had on the act of reading. Previously, one document was read aloud to a group of people. In the oral tradition, biblical or humorous stories were memorized and then passed down. Thanks to the sudden increase in printed material, communal reading and the oral tradition gradually gave way to silent, individual reading. At the time, silent reading was considered something of a novelty, and there were even those who looked upon the practice with suspicion. Nevertheless, the image of the individual engaged with the text on a solitary journey of interpretation is a quintessential Renaissance image. Every nation in Western Europe experienced its own incarnation of the Renaissance. In different nations, even different cities within the same nation, the manifestations of Renaissance art and thought were unique. Whereas in one region, architecture might be the most obvious outlet for new creative energies, in other regions literature might take the most prominent position. At every locale, however, the rebirth of passion and creativity had undeniably world-altering effects. Although the Italian Renaissance is most familiar to students, the literary output of Renaissance England rivals anything else of the period. Spanning the years , the English Renaissance produced some of the greatest works of literature the world has known. The spirit of optimism, unlimited potential, and the stoic English character all coalesced to generate literature of the first order. This power naturally translated into a literature that was bold, sweeping, innovative, and trend-setting. Poets experimented with form, and dramatists revived and reinvented the classical traditions of the Greeks and

Romans. The dominant forms of English literature during the Renaissance were the poem and the drama. Among the many varieties of poetry one might have found in sixteenth century England were the lyric, the elegy, the tragedy, and the pastoral. Near the close of the English Renaissance, John Milton composed his epic *Paradise Lost*, widely considered the grandest poem in the language. Conventions played a large part in how particular poetic styles were manifested. Expectations about style, subject matter, tone, and even plot details were well-established for each poetic genre. Even the specific occasion demanded a particular form of poetry, and these tried and true conventions were tacitly understood by all. Not infrequently, poetry of the era was intended to be accompanied by music. In any case, the general consensus among critics is that the chief aim of English Renaissance verse was to encapsulate beauty and truth in words. English poetry of the period was ostentatious, repetitious, and often betrayed a subtle wit. One attribute that tended to set English letters apart from the Continent was the willingness to intermix different genres into a sort of hodgepodge, experimental affair. English court life and the opinions of noble patrons had a profound influence on the direction of the arts. Being close to the king or queen was desirable, but also dangerous. The literature reveals that courtiers were exceedingly clever with their use of language, employing double meanings and sly wit to protect their own interests. The verbal duels one might have overheard in the court naturally found their way into the poetry and drama of the time. In the area of drama, no one matched William Shakespeare in terms of variety, profundity, and exquisite use of language. His subject matter ran the gamut, from classical Greco-Roman stories to contemporary tales of unrequited love. Shakespeare is known for his ability to shift between comedy and tragedy, from complex character study to light-hearted farce. He is likewise highly regarded for the exquisite formal structure which all of his plays demonstrate. This goes beyond just acts and scenes, but encompasses the emotional and psychological arc of the action in the drama. More than anyone else, he elevated the English language to a level of sumptuousness that previous generations would not have thought possible. His uncertain biography has led to numerous conspiracy theories, even to the point of questioning whether he was in fact a single person. One of the profound difficulties in ascribing authorship to any piece of literature from so long ago is that copyright, in the modern sense of the term, did not exist. A writer simply did not own his or her own words, an inconceivable state of affairs. The theatre in Renaissance England steadily evolved from a village festival attraction to a bona fide cultural institution. During the Middle Ages, troops of vagabond actors would perform morality plays, essentially live-action sermons, to delighted provincial audiences. In 1599, the Swan Theatre was erected on the outskirts of London, one of the first commercial playhouses. From the very beginning, the theater had its detractors. Locals despised the crowd and the noise that the popular houses attracted, and the pubs and brothels that inevitably cropped up nearby. Many saw the theater as an invitation to laziness, with children abandoning their studies and laborers leaving work to see the plays. Others found the subject matter distasteful and wicked. The Puritans, in particular, aimed their barbs directly at the Elizabethan stage. The intensely conservative offshoot of Protestantism, the Puritans feared that the cross-dressing and playacting one found at the theater would lead to sexual corruption among the general populace. One of the greatest stumbling blocks for artists and writers during the English Renaissance was the ever-present need to somehow eke a living out of their craft. The system of patronage was one means by which talented and creative individuals sustained themselves. A patron was an independently wealthy noble person who had a taste for the finer things, and lavished money and attention on artists who catered to that taste. In some cases, the patron surrounded themselves with poets and dramatists as a mere pretence. On the other hand, many patrons had a deep and genuine appreciation for artistic creation. From the point of view of the starving artist who reaped the benefits of such generosity, it did not really matter either way. Original manuscripts which have survived the ravages of time bear witness to the importance of securing the blessings of a wealthy patron. Typically such works are dedicated to the patron who provided the funds for its production. Or, the writer may be seeking the good favor of a patron who has yet to loosen their purse strings. There are even accounts of a single piece of literature being reproduced and dedicated to several potential patrons, a kind of wide net approach that demonstrates the business savvy required of the Renaissance artists. In the majority of cases, artists had to give much of their time to a career in some other more lucrative field and only pursue their craft as a sort of hobby. Four hundred years have done little to change that unfortunate

reality. The unbounded optimism and humanist spirit of the Renaissance could not go on forever. By the middle of the seventeenth century, the quest for human perfection had given way to decadence, cynicism, and an introversion which would stifle creativity for a long time to come. In England, the rise of Puritanism, itself an offshoot of Renaissance philosophy, put the brakes on the pursuit of knowledge and aesthetic endeavors. Another factor leading to the end of the English Renaissance was the failure of Queen Elizabeth to produce an heir. All of England adored their Queen, yet she was literally the end of a line. The power vacuum she left behind was immense, and set the stage for shocking violence and intrigue. In a nation fraught with such political uncertainty, the arts invariably suffered a decline. Do not reprint it without permission. Written by Josh Rahn.

### Chapter 2 : Welcome to Renaissance

*English Authors of the Renaissance Here is a brief list of the major authors, playwrights, and poets of the English Renaissance. Some writers fall into more than one category.*

Thanks to the invention of printing in 15th-century Germany and the Early Modern rise of the middle class which possessed the time and wealth to partake in literacy, literature spread more quickly and to a wider audience than ever before. This article focuses on creative literature as opposed to scholarly literature; key scholarly developments of this period are covered elsewhere see History of Western Philosophy, History of Science. Renaissance The cultural shift known as the Renaissance which emerged in Italy, then spread across Western Europe can be defined as "the full revival of humanism". The term humanism denotes "an outlook that emphasizes human capabilities and concerns"; the two most visible consequences of this outlook are secular appreciation i. Propelled by humanism, Renaissance scholars sought to revive the study of classical literature, as well as to create new literature in the spirit of the classics. Renaissance authors embraced humanism by injecting a measure of realism physical, social, emotional into the characters, plots, and settings of this new literature, distinguishing it from medieval work which lacked such realism. Though some new creative writing was produced in Latin, the dominance of vernacular languages which had been established by medieval writers would not be displaced. While the Renaissance took place mainly within the period ca. This is especially true of literature, the earliest field of Renaissance endeavour. Thus, in discussion of literary history, it is convenient to define the span of the Renaissance as ca. Alternatively, the period ca. Reformation The Renaissance overlaps with most of the Reformation, in which much of northern Europe was converted to Protestantism see Reformation. Since Protestantism emphasizes salvation through individual faith as opposed to relying on clergy as intermediaries, its adherents were encouraged to become literate and personally read the Bible. Rates of literacy improved, and the Bible was translated into many vernacular languages including a German translation by Luther. The Novel The term novel can be defined as "a long prose story". In the Western world, the novel first emerged as a minor genre of literature in ancient Greece and Rome. It grew more prominent in the Middle Ages, especially in the form of prose romances. Only in modern times, however, did novel-writing truly surge, in terms of both output and innovation. During the period ca. This triumph was preceded by the formative age of the novel, ca. This century gave rise to the three most renowned authors in the Italian language: Dante, Petrarch, and Boccaccio. The first stirrings of humanism date to the early fourteenth century; the foremost manifestation of these stirrings is the poetry of Dante, greatest of Italian writers. Though generally classified as a late medieval author, Dante is considered the outstanding forerunner to Renaissance literature, and thus is logically included in this article. Dante is renowned as the greatest epic poet of the Middle Ages placing him alongside Homer and Milton, the greatest ancient and modern epic poets, respectively. His masterpiece, the Divine Comedy, is the foremost work of Italian literature. The greatest lyric poet in Italian is Petrarch, known primarily for the Canzoniere, a collection of over three hundred poems. Petrarch was the leading pioneer of the full-scale revival of classical literature, earning him the title "father of humanism". Boccaccio, the greatest writer of Italian prose, is renowned chiefly for the Decameron, a collection of one hundred short stories. The tales, ranging from earthy comedies to romantic tragedies, are framed by a story of ten travellers, each of whom tells ten stories in order to pass the time. Many of the stories were not freshly composed by Boccaccio, but rather skilful reworkings of folktales. Indeed, creative adaptation of preexisting work has been common artistic practice in all media throughout history. While the medieval outlook consistently portrayed humanity as inherently lowly and corrupt, humanism proclaims the dignity and worth of human beings, asserting that determined people can rise to greatness through force of will. This belief in human capability to triumph over fortune is reflected in the stories of the Decameron. Fortunately, much of the character of medieval literature is present in the works of the fourteenth-century Italian authors, given that they stand at the very dawn of the Renaissance era. Through Petrarch, one is exposed to the qualities of medieval lyric poetry; through Boccaccio, to the qualities of non-epic medieval story-telling. The first century of this period witnessed the pinnacle of Italian literature; the last century, of

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Spanish and English literature. French literature which, along with German, would culminate in the Romantic age is less prominent during this period. Prior to Montaigne, who established the essay as one of the most popular methods of Western expression, only a handful of ancient philosophers had embraced the form. As noted earlier, the "formative age" of the novel spanned ca. Don Quixote follows the comical adventures of a retired gentlemen who, in a state of idealistic madness fuelled by medieval romances, embarks on a series of delusional chivalric quests. William Shakespeare, the greatest dramatist of all time. In addition to plays, Shakespeare composed over sonnets.

### Chapter 3 : Sixteenth Century Renaissance English Literature ()

*Renaissance Major Authors Someone once said that Sir Francis Bacon could read all the books printed in his lifetime. Perhaps that says more about printers than about Bacon.*

About Famous People of the Renaissance The Renaissance was a cultural movement which saw a flowering of education, literature, art and sciences. The Renaissance saw an inflow of new ideas and new practices and left a profound cultural legacy. The Renaissance was enabled by scientific discoveries, most notably, the development of the printing press by J. Gutenberg, which allowed the mass production of books. The heart of the Renaissance is considered to have started in Florence during the early 14th Century. This was helped by financial and cultural support from the dominant Medici family, and later from the Vatican.

Great Artists of the Renaissance Leonardo Da Vinci – Leonardo was the supreme Renaissance painter, scientist, inventor, and polymath. Da Vinci is widely regarded as one of the greatest minds the world has ever produced. He was interested in everything from music to art and science. Da Vinci was an immense creative force at the start of the Renaissance period. Amongst his many works was the immortal painting – The Mona Lisa.

Michelangelo – Renaissance sculptor, painter and architect. His greatest works include the statue of David and his painting of the Sistine Chapel.

Raphael – Italian painter. One of the three members of the High Renaissance trinity. Raphael was known for the perfection and grace of his classical interpretations. He was a prolific and versatile artist who experimented with new forms of art, such as subtle variations in colour.

Donatello An Italian painter and sculptor. Donatello was a key figure in the early Florence Renaissance.

Political Thinkers of the Renaissance Niccolo Machiavelli Machiavelli was an Italian writer, historian, diplomat and humanist. Moving in political circles, he created a new branch of political science based on humanist principles. His greatest work, The Prince is an expose of political machinations.

Thomas More More was an English statesman who wrote an ideal political system, Utopia. He was considered a social philosopher and Renaissance humanist.

Renaissance Scientists Nicholaus Copernicus A Renaissance mathematician and astronomer who formulated a heliocentric view of the universe. His teaching that the earth revolved around the sun placed him in opposition to the established teachings of the church. He was also an astronomer, physician, economist, diplomat, classics scholar and jurist.

Paracelsus founded the discipline of toxicology and pioneered the use of chemicals in treating patients. He rebelled against the medical orthodoxy of the medieval ages, emphasising practical experience rather than ancient scriptures.

Bacon is considered the father of empiricism for his work and advocacy of scientific method and methodical scientific inquiry in investigating scientific phenomena.

Galileo – Creating one of the first modern telescopes, Galileo revolutionised our understanding of the world supporting the work of Copernicus. His work Two New Sciences laid the groundwork for the science of Kinetics and strength of materials.

Johannes Kepler German scientist who played a key role in the 17th Century scientific revolution.

Martin Luther wrote 95 theses attacking the church, such as criticising the belief sin could be mitigated by paying money to the church. Martin Luther was ex-communicated from the Catholic church and was a key figure in the new Protestant religion. He was willing to raise questions about the teachings of the church and not to rely on blind dogma.

Erasmus was critical of the abuses of the church and advocated reform from within the church. He was an early advocate of religious tolerance and advocated a middle path between the Catholic and Protestant movements.

English Renaissance William Shakespeare English poet and playwright. Updated 1st March

People of the Enlightenment to The Enlightenment is a period which saw the growth of intellectual reason, individualism and a challenge to existing religious and political structures. Including mathematicians, biologists, physicists and chemists.

### Chapter 4 : Popular Renaissance Literature Books

*Renaissance literature refers to European literature which was influenced by the intellectual and cultural tendencies associated with the Renaissance. The literature of the Renaissance was written within the general movement of the Renaissance which arose in 14th-century Italy and continued until the 16th century while being diffused into the.*

Commentaries on Texts from the Corpus Aristotelicum In no other period of the history of philosophy, as far as we know, have so many commentaries on works by Aristotle been written both per year and in total as in the Renaissance. However, the reasons might include: It is possible to name Renaissance Aristotle commentaries influenced by one or more of each of these. As a whole, the reasons given above contribute to the great variety of what can be found in Renaissance Aristotle commentaries[ 11 ]. It may even be that such delightful variety is what chiefly attracts current scholars to studying this genre of philosophical literature. And yet most of these commentaries have not yet been studied by anyone since the Renaissance. However, it is doubtful that such a sorting contributes to a better understanding of their texts and contexts. This is because many authors of Aristotle commentariesâ€”including some who had a particular preference for one or more of the earlier commentatorsâ€”used the earlier commentaries on a case by case basis. As far as we know, most of these commentaries were written for use in a university setting see below. As a consequence, the choice of texts commented upon and the degree of detail given to a certain passage is often due, at least in part, to its use in a classroom, a universitarian debate or its relevance for exams. There are no sharp borderlines between commentaries proper, textbooks, encyclopedias, and treatises. Although most of the commentaries apparently deal with those texts from the corpus aristotelicum that have been the focus of interest from the 13th century to today, the Renaissance is a period where the percentage of commentaries and other texts dealing with the works of Aristotle less frequently read today e. In general, only some of the fields covered by the corpus aristotelicum were part of any single university curriculum. We do not yet have a survey on what was taught where and when, so we cannot yet give a complete assessment,[ 15 ] but permitting some margin of error, we can say: Logic was taught everywhere in some cases with a special stress on the Prior Analytics material and in some cases with special stress on the Posterior Analytics material, and in some cases with a special stress on Topics and argumentation, and in later timesâ€”perhaps starting with Antonius Rubius[ 16 ]â€”also on the Categories. Philosophy of nature was widely taught: Metaphysics was sometimes a niche subject without any relevance for the regular degree examinations e. The stress laid on moral philosophy differed considerably, and generally ethics was far more prominent than politicsâ€”let alone economics. This may be due, in part, to the specialization of teachers Melanchthon not agreeing that all knowledge rises from the senses, Cremonini disinterested in moral philosophy and thus not making statements on virtues, â€œ. There are a few explicit statements of the reasons for basing the teaching of philosophy at universities on the corpus aristotelicum or works derived from it. Augustinus Niphus died â€”who probably gave the fullest treatment of this questionâ€”gives the following reasons Niphus, , f. The parts of philosophy are treated by Aristotle one by one in books each of which is dedicated to just one part of philosophy; he proceeds from what is better known to us to that which is less known to us; he finds out about things by discussing views held by others; he treats everything with apt amplenness and conciseness; his style is that of a philosopher and not that of an orator; he is consistent. But as research progresses and more knowledge is gained about more universities and authors, the image gets more complex and less apt for generalizations. This adds insight into the diversity of the traditions at each university and the diversity of philosophies taught by teachers at each one. Textbooks and Encyclopedias Textbooks and encyclopedias are not necessarily contrasting genres, as sometimes encyclopedias were used as textbooks. Commentaries and textbooks are not the only types of texts used for interpreting, discussing, defending, adapting and transforming the doctrines of Aristotle and his commentators in the Renaissance. Specialized treatises cover a wide range of subjects: Many printed collections of theses for doctoral dissertations or other purposes can also be considered as specialized monographs â€” though in the form we have them most of them do not provide us with the argumentations that lead to the assumptions made. And it does not easily fit into any of the sections used here. It is an approach, that is useful to give order

to a text that treats a great number of Renaissance Aristotelians. Bibliography Reference Fletcher, J. Ohio State University Press, â€” Bibliography of Secondary Literature, Firenze: Philosophia generalis c, Pars 2. Logica e, Pars 4. Ethica et Politica f, Pars 5. De anima g, Pars 6. Philosophia naturalis h, Pars 7. Doxoscopia i, Pars 8: Index disputationum; Aagardusâ€”Maes k, Pars 8: Index disputationum; Maestlinusâ€”Zyra, Opera anonyma l, Pars 8: Index respondentium m, Pars 9. Ueberweg volumes on 17th century philosophy, edited by J.

### Chapter 5 : Renaissance Authors

() *Italian writer and Renaissance scholar. He wrote The Prince, a guidebook for rulers. He rejected the Christian view that the state is subject to divine law.*

Europe, to The Renaissance is one of the most interesting and disputed periods of European history. Many scholars see it as a unique time with characteristics all its own. A second group views the Renaissance as the first two to three centuries of a larger era in European history usually called early modern Europe , which began in the late fifteenth century and ended on the eve of the French Revolution or with the close of the Napoleonic era Some social historians reject the concept of the Renaissance altogether. Historians also argue over how much the Renaissance differed from the Middle Ages and whether it was the beginning of the modern world, however defined. The approach here is that the Renaissance began in Italy about and in the rest of Europe after and that it lasted until about It was a historical era with distinctive themes in learning, politics, literature, art, religion, social life, and music. The changes from the Middle Ages to the Renaissance were significant, but not as great as historians once thought. Renaissance developments influenced subsequent centuries, but not so much that the Renaissance as a whole can be called "modern. They saw the ancient world of Rome and Greece , whose literature, learning, and politics they admired, as an age of high achievement. But in their view, hundreds of years of cultural darkness followed because much of the learning and literature of the ancient world had been lost. Indeed, Italian humanists invented the concept of the "Middle Ages" to describe the years between about and Scholastic philosophy, which the Italian humanists rejected, and a different style of Latin writing, which the humanists viewed as uncouth and barbarous, prevailed in the Middle Ages. But Italian humanists believed that a new age was dawning. In the view of the humanists, the painter Giotto d. Most Italian intellectuals from the mid-fifteenth century on held these views. Northern Europeans of the sixteenth century also reached the conclusion that a new age had dawned. They accepted the historical periodization of ancient, medieval, and Renaissance and added a religious dimension. The former offered models of literature, culture, and good morality, while the New Testament and the church fathers, such as Sts. Augustine " and Jerome c. But then barbarous medieval culture replaced ancient eloquence, and, in their view, the theological confusion of medieval Scholasticism obscured the message of the New Testament. Erasmus and his followers dedicated themselves to restoring good literature, meaning classical Greek and Latin, and good religion, meaning Christianity purged of Scholastic irrelevance and clerical abuses. They believed that Christians could best live moral lives and attain salvation in the next life by following both Cicero and the New Testament. They believed that there were no real differences between the moral precepts found in the pagans of ancient Greece and Rome and the Bible. The majority of scholars view the early humanist and vernacular writer Petrarch as the first important figure. He strongly criticized medieval habits of thought as inadequate and elevated ancient ideals and literature as models to emulate. The result was the intellectual movement called humanism, which came to dominate Italian Latin schooling, scholarship, ethical ideas, and public discourse and spread to the rest of Europe in the late fifteenth and early sixteenth centuries. Both contemporaries and modern historians also see the Great Plague of to , with its huge demographic losses 30 to 50 percent in affected areas and psychological impact as another dividing point between Middle Ages and Renaissance. Next, a series of major political changes between and marked a new political era that was uniquely Renaissance. Spain , France , and England emerged as powerful territorial monarchies in the last quarter of the fifteenth century. Their quarrels with each other and interventions in the affairs of smaller states through the next years dominated European politics. Finally, the invention of movable type in the s by Johannes Gutenberg c. By the end of the year , some nineteen towns had printing presses; by some towns had presses, and the spread of printing was far greater in the sixteenth century. An efficient system of distribution and marketing spread printed books to every corner of Europe. The greater availability of books had an impact on practically every area of life, especially intellectual and religious life, so immense as to be beyond measurement. It was based on the belief that the literary, scientific, and philosophical works of ancient Greece and Rome provided the best guides for learning and living. And humanists believed that the New Testament

and early Christian authors offered the best spiritual advice. The nineteenth century invented the term "humanism. *Studia humanitatis* meant humanistic studies, which were grammar, rhetoric, poetry, history, and moral philosophy based on study of the standard ancient authors of Rome and, to a lesser extent, Greece. This is the famous definition presented in by the eminent historian Paul Oscar Kristeller and now widely accepted. The Renaissance also used and praised *humanitas*, an ancient Latin term meaning the good qualities that make men and women human. And the Renaissance invented a new term, *humanista*. It first appeared in Italian in a University of Pisa document of 1409. By the end of the sixteenth century it had spread to several European vernacular languages and was occasionally used in Latin. A *humanista* was a student, teacher, or scholar of the humanities. Humanism became institutionalized in society as a new form of education. Around a number of Italian pedagogical leaders decided that the traditional medieval curriculum for Latin schools, consisting of studying medieval authors and a few ancient poetic classics, or portions of them, and learning to write formal letters in Latin according to nonclassical rules, was inadequate. They proposed a new curriculum and approach. Pier Paolo Vergerio c. 1485. He argued that the best way to foster good character, learning, and an eloquent Latin style in speech and writing was to teach humanistic studies. He gave pride of place to history, moral philosophy, and eloquence, a novel emphasis. Boys trained in humanistic studies would be ready to become honorable leaders in society as adults. More than one hundred manuscripts can be found in Italian libraries, and Italian presses produced more than thirty incunabular printed before editions. It enjoyed similar diffusion in northern Europe. Humanism was more than skill in Latin. It tried to teach the principles of living a moral, responsible, and successful life on this earth. Parents came to believe that a humanistic education would best prepare their sons, and a few daughters, for leadership positions, such as head of a family, member of a city council, judge, administrator, or teacher. Humanistic studies provided the fundamental education. Training in the specialized disciplines of law, medicine, philosophy, or theology came later for those needing them. By about the English clergyman, the French lawyer, the German knight, the Italian merchant, and the Spanish courtier shared a common intellectual heritage. They could communicate across national frontiers and despite linguistic differences. They shared a common fund of examples, principles, and knowledge derived from the classics. Humanism brought intellectual unity to Europe. Humanism also included a sharply critical attitude toward received values, individuals, and institutions, especially those that did not live up to their own principles. Humanists especially questioned the institutions and values inherited from the Middle Ages. They found fault with medieval art, government, philosophy, and approaches to religion. Once the humanist habit of critical appraisal developed, many turned sharp eyes on their own times. And eventually they turned their critical gaze on the learning of the ancient world and rejected parts of it. In astronomy they inherited a conception of the universe originating in Ptolemy c. 150. Nicolaus Copernicus and in his *De Revolutionibus Orbium Caelestium*; On the revolutions of the heavenly orbs argued the reverse, that the Earth and other planets revolved around the sun. Despite bitter opposition from both Catholic and Protestant religious authorities, his views prevailed with most astronomers by the early seventeenth century. Galileo Galilei absorbed Aristotelian science and then rejected it in favor of a mathematically based analysis of physical reality, the modern science of mechanics. Another mathematical achievement affecting Europe and the rest of the world in future centuries was calendar reform. Renaissance Europe inherited the Julian calendar of ancient Rome, which was ten days in arrears by the sixteenth century. Pope Gregory XIII reigned and appointed a team of scholars to prepare a new calendar and in promulgated the Gregorian calendar still used today. Renaissance medical scholars inherited an understanding of the human body and an approach to healing based on the ancient Greek physician Galen c. 130. But a group of medical scholars called "medical humanists" by modern scholars challenged and altered received medical knowledge. As a result, Andreas Vesalius through his anatomical studies, William Harvey through his study of the circulation of the blood, and other scholars revolutionized medical research and instruction. Most of the innovative research in science, medicine, philosophy, and law came from universities. The Renaissance saw a great expansion in the number and quality of universities. It inherited twenty-nine functioning universities from the Middle Ages in 1400, then created forty-six new ones by 1500, losing only two by closure in between. This left Europe with sixty-three universities, more than double the medieval number. Demand for new universities came from several

directions. Most important, increasing numbers of men wanted to learn. Society also needed more trained professionals. Monarchs, princes, and cities required civil servants, preferably with law degrees. A medical degree enabled the recipient to become a private physician, a court physician, or one employed by the town. The Protestant and Catholic Reformations stimulated the demand for theology degrees. Universities provided stipends and other support for scholars. Since the universal language of learning was Latin and the printing press could publish new information, scientific communication was rapid and overcame the religious division of sixteenth-century Europe. University students to a lesser extent also crossed religious frontiers. The adoption of Roman law in central Europe created a demand for lawyers and judges trained in this field, which meant that both Catholic and Protestant Germans continued to study in Italian universities, the centers for the study of Roman law. A prince was an individual, whether called duke, count, marquis, or just signore lord, who ruled a state, usually with the support of his family. The term "prince" meant the authority to make decisions concerning all inhabitants without check by representative body, constitution, or court. He often had displaced another ruler or city council by force, war, assassination, bribery, diplomacy, purchase, marriage, or occasionally because the city invited him in to quell factionalism. Most often a prince came to power through an adroit combination of several of these. Once in control, he promulgated laws of succession to give himself a cloak of legitimacy so that his son or another family member might succeed him. Indeed, some inhabitants of the state would see him as legitimate and be content to be ruled by him.

### Chapter 6 : Renaissance | [www.nxgvision.com](http://www.nxgvision.com)

*Langston Hughes is one of the most prominent writers of the Harlem Renaissance. In a career that began in the early s and lasted through his death in , Hughes wrote plays, essays, novels, and poems. His most notable works include Montage of a Dream Deferred, The Weary Blues, Not Without.*

Visit Website Did you know? When Galileo died in , he was still under house arrest. The Catholic Church did not pardon him until . Cornerstone of the Renaissance Thanks to the patronage of these wealthy elites, Renaissance-era writers and thinkers were able to spend their days doing just that. Instead of devoting themselves to ordinary jobs or to the asceticism of the monastery, they could enjoy worldly pleasures. They traveled around Italy, studying ancient ruins and rediscovering Greek and Roman texts. To Renaissance scholars and philosophers, these classical sources held great wisdom. It also encouraged people to use experimentation and observation to solve earthly problems. As a result, many Renaissance intellectuals focused on trying to define and understand the laws of nature and the physical world. He also created pioneering studies of human anatomy. Likewise, the scientist and mathematician Galileo Galilei investigated one natural law after another. By dropping different-sized cannonballs from the top of a building, for instance, he proved that all objects fall at the same rate of acceleration. He also built a powerful telescope and used it to show that the Earth and other planets revolved around the sun and not, as religious authorities argued, the other way around. For this, Galileo was arrested for heresy and threatened with torture and death, but he refused to recant: However, perhaps the most important technological development of the Renaissance happened not in Italy but in Germany, where Johannes Gutenberg invented the mechanical movable-type printing press in the middle of the 15th century. For the first time, it was possible to make books—and, by extension, knowledge—widely available. Renaissance artists and architects applied many humanist principles to their work. For example, the architect Filippo Brunelleschi applied the elements of classical Roman architecture—shapes, columns and especially proportion—to his own buildings. The magnificent eight-sided dome he built at the Santa Maria del Fiore cathedral in Florence was an engineering triumph—it was feet across, weighed 37, tons and had no buttresses to hold it up—as well as an aesthetic one. Brunelleschi also devised a way to draw and paint using linear perspective. That is, he figured out how to paint from the perspective of the person looking at the painting, so that space would appear to recede into the frame. After the architect Leon Battista Alberti explained the principles behind linear perspective in his treatise *Della Pittura On Painting* , it became one of the most noteworthy elements of almost all Renaissance painting. Later, many painters began to use a technique called *chiaroscuro* to create an illusion of three-dimensional space on a flat canvas. The End of the Italian Renaissance By the end of the 15th century, Italy was being torn apart by one war after another. At the same time, the Catholic Church, which was itself wracked with scandal and corruption, had begun a violent crackdown on dissenters. In , the Council of Trent officially established the Roman Inquisition. In this climate, humanism was akin to heresy. The Italian Renaissance was over.

### Chapter 7 : Renaissance literature - Wikipedia

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### Chapter 8 : Category:Renaissance writers - Wikipedia

*Renaissance Literature Reading List Supplementary Readings Nicholas Udall, Ralph Roister Doister (written c. ) A Mirror for Magistrates, and subsequent prefaces and tragedies of Tresilian, Mortimer, Gloucester, Mowbray, and Richard II.*

### Chapter 9 : Renaissance Literature - Literature Periods & Movements

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