

DOWNLOAD PDF V. 1. REAPPRAISALS IN HISTORY FROM THE RENAISSANCE THROUGH WATERLOO.

Chapter 1 : The Story of Civilization - Wikipedia

Get this from a library! The European past. Volume 1, Reappraisals in history from the Renaissance through Waterloo. [Shepard B Clough;].

Palazzo Farnese , Rome, 16th century The Palazzo style began in the early 19th century essentially as a revival style which drew, like Classical revival and Gothic revival , upon archaeological styles of architecture, in this case the palaces of the Italian Renaissance. Italian palazzi, as against villas which were set in the countryside, were part of the architecture of cities, being built as town houses, the ground floor often serving as commercial premises. Early palazzi exist from the Romanesque and Gothic periods, but the definitive style dates from a period beginning in the 15th century, when many noble families had become rich on trade. Early 19th century[edit] The earliest true Renaissance Revival "Palazzo style" buildings in Europe were built by the German architect Leo von Klenze who usually worked in the Greek Neo-Classical style. The walls are stuccoed and painted like the Palazzo Farnese. In England, the Palazzo style was at its purest in the second quarter of the 19th century. It was in competition with the Classical Revival style, which incorporated large pediments , colonnades and giant orders , lending a grandeur to public buildings as seen at the British Museum s , and the more romantic Italianate and French Empire styles in which much domestic architecture was built. They are Florentine in style, rather than Palladian. Within the next decade he built the head premises of six different banking companies in Sydney, as well as branches in country towns. Henry Hobson Richardson designed a number of buildings using the palazzo form but remarkable for employing the Italian Romanesque rather than Renaissance style. The American architect Louis Sullivan pioneered steel-frame construction, meaning that both the floors and outer walls of a building were supported by an internal steel frame, rather than the structure of the walls. This technological development permitted the construction of much taller habitable buildings than was previously possible. Louis demonstrate the application of the palazzo style to tall structures which maintain the Renaissance features of a cornice and differentiated basement but which have its cliff-like walls composed mainly of glass, the rows of windows separated by vertical bands which also define corners of the building, giving a similar effect to quoins. The latter building is eight storeys high, and has a pronounced course which juts like a cornice above the third level, a device that gives the lower parts of the building a more traditional palazzo scale than the less decorated levels that rise above it. Graham , a story office building in Lower Manhattan which is a landmark engineering achievement as a skyscraper. With the development of Moderne architecture the palazzo style became less common. The Italian architect Aldo Rossi has designed a number of Palazzo style buildings, including Hotel Il Palazzo in Fukuoka , Japan, which combines elements of a typical palazzo facade, including projecting cornice, with the intense red found in Japanese traditional architecture, and the green of patinated bronze. The style is usually Renaissance revival but may be Romanesque or, more rarely, Italian Gothic. The facade is cliff-like, without any large projecting portico or pediment. There are several storeys with regular rows of windows which are generally differentiated between levels, and sometimes have pediments that are alternately triangular and segmental. The facade is symmetrical and usually has some emphasis around its centrally placed portal. The basement or ground floor is generally differentiated in the treatment of its masonry, and is often rusticated. The corners of earlyth-century examples generally have quoins or, in 20th-century buildings, there is often some emphasis that gives visual strength to the corners. Except in some Postmodern examples, there is always emphasis on the cornice which may be very large and overhang the street. All public faces of the building are treated in a similar manner, the main difference being in the decoration of doors.

DOWNLOAD PDF V. 1. REAPPRAISALS IN HISTORY FROM THE RENAISSANCE THROUGH WATERLOO.

Chapter 2 : Talk:English Renaissance - Wikipedia

Showing all editions for 'The European www.nxgvision.com 1, Reappraisals in history from the Renaissance through Waterloo' Sort by.

We all picked the sides out of the hat. Lee picked out Confederate Command with me in second. The Union were commanded by Smiffy with Richard and Surj being second and third. In one of Posties usual twists to the game, only the Commanders were allowed to set up. The only flaw on the Confederate side was our centre was pretty weak. I would have preferred a few more units there! In the usual rules the Union always go first, but this time we threw for the move, which we won and decided to go first. My command, our right moved straight up to attack asap. And we had to try and cover the centre if they moved up. Plane and simple at my end, get in before the Union do too much damage!! On our right flank were 3 units of Cavalry, facing 2 units of Union Cavalry. All of these being dismounted except one of mine. Now with Union dismounted Cavalry being a right bugger to play against, I decided to play very cautious too, knowing that all Surj would want is a fire fight. They might as well have been models of Yogi Bear and Boo Boo for all the damage we did with them Damn dice!!!! Meanwhile on our left flank, Lee moved through the cornfield to cover our flank. So it was clear he was in defensive mode as well. Which we were both pleased about to be honest. Still looks a mess, it was a hard slog for the both of us, neither gaining the upper hand. Same on the right flank. I kept my Cavalry mounted, hoping Surj would move forward with his dismounted unit in the open, so I could charge it. Spent and worn units were appearing everywhere. Uh oh, they finally move for the centre. I kept passing my morale for my worn unit in the centre red marker , with only half a move available all I could do was charge in again. In a bit of a sneaky move, I charged across the front on the Union lines, at an exposed regt. Of course I remembered to refuse my flank! Bit blurry, but you get the picture. I threw a 10 and knocked 2 stands of a Yankee unit, but of course this meant I was now out of ammo and had to move back one move!!!! Lee moved over to the Orchard to meet the threat. I win the melee, but again the result was only a push back. Its just not happening, time and time again I got myself in a great position, but was let down by the dice gods. I live to fight and charge again. But lose on the next throw!! Another unit goes worn, its just not happening. They are good for a laugh and a cry. But they are soooooo frustrating I cannot write it down in words. In these rules you can have the tactical know-how of a mushroom and still easily win the game with dice. Its at this point my eye starts to twitch like Herbert Lom in the Pink Panther films! I cannot take another Fire and Fury game A few more sandwiches would have been good too!!

DOWNLOAD PDF V. 1. REAPPRAISALS IN HISTORY FROM THE RENAISSANCE THROUGH WATERLOO.

Chapter 3 : DWS | books tagged DWS | LibraryThing

The European Past (Volume 1) Reappraisals in History from the Renaissance Through Waterloo Unknown Binding - Be the first to review this item.

Needs something about the Romantic poets[edit] Needs something about the Romantic poets, I think. Keats, Bryon, Shelly, Wordsworth, etc. I associate them with Some of my graduate work was as a student of early modern English history, and none of us were very keen on the Renaissance idea, although I was focused on the religious aspects of the time period and likely missed a lot of important related scholarship. The Singing Badger I would accept the dating of the period in the opening sentence as reasonable, but Milton was born in , and emerged artistically towards the mid 17thC, i. I am unfamiliar with editing wikipedia, so perhaps someone less electronically-challenged else could do so if they think it worthwhile! Or should it focus purely on the cultural and artistic developments in Tudor and Stuart England? I can pile a bunch of stuff in here on the English Reformation, but is that what this article is for? Or should this be taken off the History of Britain list, and a separate article entitled Early Modern Britain be written? Given the apparent lack of an historical article on this period so far, I would strongly support moving this one and using it as a basis for expansion. That or we keep an English Renaissance article that deals almost exclusively with the question of if there was one, and then link from it to the Early Modern Britain article where the period is dealt with ni its entirety. I think we need an article on the "English Renaissance" and an article on the broader history of Britain from Bosworth Field to Waterloo i. Sorry to create conflict. That way the historical article Early Modern Britain can swing out more broad, and we can avoid giving the E. Singing Badger, is this amenable? Always hard to establish exactly where that line is between too few articles with too much content and too many articles with too little. Happy editing all, Antandrus Please, both of you, add to it what you can! What portions of the political history of England impacted the cultural movement enough to be here? Revert as many of my changes as you like. One thing I know about is the huge number of plays about civil war in the period, which obviously reflect fears of what would happen once Elizabeth I died. Something about patronage would be cool too. If only one had the time Here are some uncontroversial corrections: Bacon lived from to Thomas More lived from to I looked up these dates in Wikipedia. As England abolished its astrologers and alchemists, it came closer to reaching modern science with the Baconian Method, a forerunner of the Scientific Method. This article in general could use some expansion as well. Cheers, Antandrus talk Shall I put the little lock on? Does anyone else have this on their watchlist? Thanks, Antandrus talk Patrides needs to be reviewed. In other wiki pages authors like John Milton and Hobbes are mentioned, who were both influenced by the Civil War in England. The social upheaval of the Civil War seems like a better ending point than the s. It the list in that sentence does not include [mention] Raphael. Is that because Raphael was not Italian? Or perhaps because the list would just be [getting] too long, if it had one more entry? Idea[edit] How about adding Raphael to the list in that sentence? Nobody would hold anything like that today: We usually regard Petrarch as a forerunner of Humanism, which starts at the beginning of the 15th century with Salutati, Leonardo Bruni, Bracciolini,L. The very concept of Renaissance, and of national Renaissance above all, is somewhat ideological.

DOWNLOAD PDF V. 1. REAPPRAISALS IN HISTORY FROM THE RENAISSANCE THROUGH WATERLOO.

Chapter 4 : Don't throw a 1: The Battle at Jacob's Church - An ACW batrep

Hankins describes Baron's "The crisis of the Early Italian Renaissance: Civic Humanism and Republican Liberty in an Age of Classicism and Tyranny as possibly the most important monograph in Renaissance history written since the Second World War" (1).

Additional Information In lieu of an abstract, here is a brief excerpt of the content: This sentiment, not surprisingly, was particularly strong among English Protestants. Francis Bacon asserted that the reformation of the Christian Church was but the first stage of a more comprehensive renovation of all learning. This historicist commitment was widespread in 17th-century England. Copernicus and Paracelsus, according to one writer, were the Luther and Calvin of natural philosophy. Kepler was known as the Luther of astronomy. For them, too, it seems that the religious reformation was the primary event and, as Bacon expressed it, the "spring" of subsequent reformations. In sum, then, Butterfield articulates the view that there was a Scientific Revolution, albeit one of extended duration, and that this particular revolution was largely responsible for giving Western modernity its characteristic features. Of possible competing events—the Reformation, the Renaissance, and the advent of Christianity—only the last had a comparable influence. What I have suggested is that the Scientific Revolution is still a useful category, provided that we hedge it with appropriate qualifications. So, too, are the Reformation and Renaissance. In the contentious business of ranking these in terms of their influence, however, I part company with Butterfield. The Reformation—and here I admittedly take a broader conception of religious reformation than that assumed by Butterfield—was a major factor in creating the kind of world in which a particular kind of natural philosophy could take root and flourish. And insofar as it made this contribution, it is to be placed before the rise of science both chronologically and in terms of its impact on the West. In any case, the religious upheavals of the 16th century, apart from any impact on the emergence of science, saw the confessionalization of Europe, contributed to the birth of the modern state, and initiated the processes of secularization. It is tempting to throw capitalism into this mix, but at his point I imagine that my respondents already have enough controversial claims to reckon with. Butterfield was right to argue for the importance of the Scientific Revolution although we might quibble with the exact terminology, but he went too far in claiming it to have been largely independent of, and more influential than, the Reformation. That said, his *Origins of Modern Science* has weathered the test of time better than most works of a similar vintage. It is remarkably well informed, most of its factual claims would still stand today, and even major contentions of the kind presently under discussion are carefully nuanced. It is still a book from which we can learn. Peter Harrison is professor of history and philosophy at Bond University. Lindberg and Robert Westman, eds. Field and Frank James, eds.

Chapter 5 : Project MUSE - Response to Harrison

Volume 1: Reappraisals in History from the Renaissance Through Waterloo Volume II: Reappraisals in History Since Waterloo By Shepard B. Clough, Emeritus, Columbia University; Peter Gay, Yale.

Chapter 6 : Palazzo style architecture - Wikipedia

Volume I: Reappraisals in History from the Renaissance through Waterloo, , pages, paper, \$ Volume II: Reappraisals in History Since Waterloo, ,