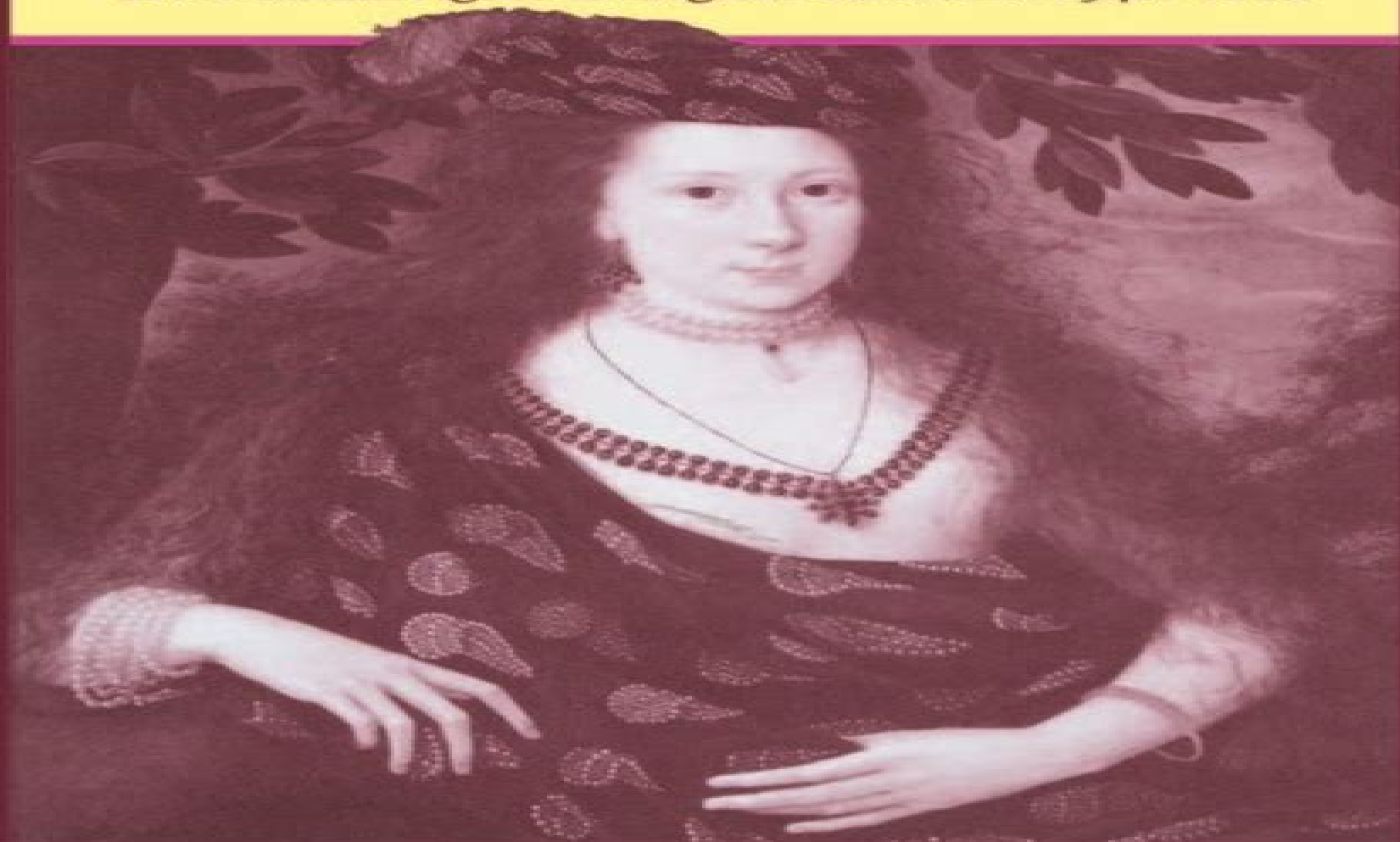


RENAISSANCE BODIES

The Human Figure in English Culture c. 1540–1660



Edited by Lucy Gent and Nigel Llewellyn

Renaissance Bodies The Human Figure In English Culture C 15401660

Julia L. Hairston, Walter Stephens



Renaissance Bodies The Human Figure In English Culture C 15401660:

Renaissance Bodies Lucy Gent,Nigel Llewellyn,1990 Renaissance Bodies is a unique collection of views on the ways in which the human image has been represented in the arts and literature of English Renaissance society The subjects discussed range from high art to popular culture from portraits of Elizabeth I to polemical prints mocking religious fanaticism and include miniatures manners anatomy drama and architectural patronage The authors art historians and literary critics reflect diverse critical viewpoints and the 78 illustrations present a fascinating exhibition of the often strange and haunting images of the period With essays by John Peacock Elizabeth Honig Andrew and Catherine Belsey Jonathan Sawday Susan Wiseman Ellen Chirelstein Tamsyn Williams Anna Bryson Maurice Howard and Nigel Llewellyn The whole book presents a mirror of contemporary concerns with power the merits and demerits of individualism sex roles selves the meaning of community and even conspicuous consumption The Observer

The Anatomical Renaissance Andrew Cunningham,2016-12-05 The central proposition of this book is that the great anatomists of the Renaissance from Vesalius to Fabricius and Harvey the forebears of modern scientific biology and medicine consciously resurrected not merely the methods but also the research projects of Aristotle and other Ancients The Moderns choice of topics and subjects their aims and their evaluation of their investigations were all made in a spirit of emulation not rejection of their distant predecessors First published in 1997 Andrew Cunningham s masterly analysis of the history of the scientific renaissance a history not of things found but of projects of enquiry provoked a reappraisal of the intellectual roots of the Renaissance as well as illuminating debates on the history of the body and its images

Renaissance Bodies Lucy GENT,Nigel LLEWELLYN,1990

Visions of the Courtly Body Christiane Hille,2013-01-09 In 1603 the beginning of the Stuart reign painting was of minor importance at the English court where the elaborately designed masques of Inigo Jones served as the prime medium of royal representation Only two decades later their most celebrated performer George Villiers the First Duke of Buckingham had assembled one of the largest and most significant collections of painting in early seventeenth century Europe His career as the personal and political favourite of two succeeding monarchs James I and Charles I coincides with the commission of a number of highly ambitious portraits from the hands of Peter Paul Rubens and Anthony van Dyck that displayed his body in spectacular manner As the first comprehensive study of Buckingham s patronage of the visual arts this book is concerned with the question of how the painted image of the courtier transferred strategies of social distinction that had originated in the masque to the language of painting Establishing a new grammar in the competing rhetorics of bodily self fashioning this recast notion of portraiture contributed to an epistemological change in perceptions of visual representation at the early modern English court in the course of which painting advanced to the central art form in the aesthetics of kingship

Elizabeth I Carole Levin,Jo Eldridge Carney,2017-05-15 This interdisciplinary collection by historians cultural critics and literary scholars examines a variety of the political social and cultural forces at work during the English Renaissance and

beyond forces that contributed to creating a wealth of artistic literary and historical impressions of Elizabeth her court and the time period named after her the Elizabethan age Articles in the collection discuss Elizabeths relationships investigate the advice given her explore connections between her court and the arts and consider the role of Elizabeth s court in the political life of the nation Some of the ways Elizabeth was understood and represented demonstrate society s fears and ambivalence about early modern women in power while others celebrate her successes as England s first and only unmarried queen regnant This volume will be of interest to scholars and students in a wide range of disciplines including literary cultural historical and women s studies as well as those interested in the life and times of Elizabeth I

Enrico; or, Byzantium Conquered Lucrezia Marinella,2009-09-15 Lucrezia Marinella 1571 1653 is by all accounts a phenomenon in early modernity a woman who wrote and published in many genres whose fame shone brightly within and outside her native Venice and whose voice is simultaneously original and reflective of her time and culture In Enrico or Byzantium Conquered one of the most ambitious and rewarding of her numerous narrative works Marinella demonstrates her skill as an epic poet Now available for the first time in English translation Enrico retells the story of the conquest of Byzantium in the Fourth Crusade 1202 04 Marinella intersperses historical events in her account of the invasion with numerous invented episodes drawing on the rich imaginative legacy of the chivalric romance Fast moving colorful and narrated with the zest that characterizes Marinella s other works this poem is a great example of a woman engaging critically with a quintessentially masculine form and subject matter writing in a genre in which the work of women poets was typically shunned

A Companion to Tudor Britain Robert Tittler,Norman L. Jones,2009-01-07 A Companion to Tudor Britain provides an authoritative overview of historical debates about this period focusing on the whole British Isles An authoritative overview of scholarly debates about Tudor Britain Focuses on the whole British Isles exploring what was common and what was distinct to its four constituent elements Emphasises big cultural social intellectual religious and economic themes Describes differing political and personal experiences of the time Discusses unusual subjects such as the sense of the past amongst British constituent identities the relationship of cultural forms to social and political issues and the role of scientific inquiry Bibliographies point readers to further sources of information

Gender and Space in Early Modern England Amanda Flather,2007 A nuanced re evaluation of the ways in which gender affected the use of physical space in early modern England Space was not simply a passive backdrop to a social system that had structural origins elsewhere it was vitally important for marking out and maintaining the hierarchy that sustained social and gender order in sixteenth and seventeenth century England Gender had a considerable influence on its use and organization status and gender were displayed physically and spatially every moment of the day from a person s place at table to the bed on which he or she slept in places of work and recreation in dress gesture and modes of address Space was also the basis for the formation of gender identities which were constantly contested and restructured as this book shows Examining in turn domestic social and sacred spaces and the spatial division of labour in

gender construction the author demonstrates how these could shift and with them the position and power of women She shows that the ideological assumption that all women are subject to all men is flawed and exposes the limitations of interpretations which rely on the model and binary opposition of public private male female to describe gender relations and their changes across the period thus offering a much more complex and picture than has hitherto been perceived The book will be essential reading not just for historians of the family and of women but for all those studying early modern social history AMANDA FLATHER is a lecturer in the Department of History at the University of Essex

The Body in Early Modern Italy Julia L. Hairston, Walter Stephens, 2010-04 Human bodies have been represented and defined in various ways across different cultures and historical periods As an object of interpretation and site of social interaction the body has throughout history attracted more attention than perhaps any other element of human experience The essays in this volume explore the manifestations of the body in Italian society from the fourteenth through the seventeenth centuries Adopting a variety of interdisciplinary approaches these fresh and thought provoking essays offer original perspectives on corporeality as understood in the early modern literature art architecture science and politics of Italy An impressively diverse group of contributors comment on a broad range and variety of conceptualizations of the body creating a rich dialogue among scholars of early modern Italy Contributors Albert R Ascoli University of California Berkeley Douglas Biow The University of Texas at Austin Margaret Brose University of California Santa Cruz Anthony Colantuono University of Maryland College Park Elizabeth Horodowich New Mexico State University Sergius Koderka New Design University St P lten Austria Jeanette Kohl University of California Riverside D Medina Lasansky Cornell University Luca Marcozzi Roma Tre University Ronald L Martinez Brown University Katharine Park Harvard University Sandra Schmidt Free University of Berlin Bette Talvacchia University of Connecticut

Margaret Cavendish Emma Rees, 2024-06-04 Margaret Cavendish was one of the most prolific complex and misunderstood writers of the seventeenth century A contemporary of Descartes and Hobbes she was fascinated by philosophical scientific and imaginative advances and struggled to overcome the political and cultural obstacles which threatened to stop her engagement with such discourses Emma Rees examines how Cavendish engaged with the work of thinkers such as Lucretius Plato Homer and Harvey in an attempt to write her way out of the exile which threatened not only her intellectual pursuits but her very existence What emerges is the image of an intelligent audacious and intrepid early modern woman whose tale will appeal to specialists and general readers alike

Senses of Touch: Human Dignity and Deformity from Michelangelo to Calvin Marjorie O'Rourke Boyle, 2021-10-11 Senses of Touch anatomizes the uniquely human hand as a rhetorical figure for dignity and deformity in early modern culture It concerns a valuational shift from the contemplative ideal as signified by the sense of sight to an active reality as signified by the sense of touch From posture to piety from manicure to magic the book discovers touch in a critical period of its historical development in anatomy and society It features new interpretations of two landmarks of western civilization Michelangelo's fresco of the Creation of Adam

and Calvin's doctrine of election. It also accords special attention to the typing of women as sensual creatures by using their hands as a heuristic. Its alternative interpretations explore in theory and in practice the sensuality, the creativity and the plain utility of hands thus integrating biology and culture.

Reading Shakespeare Historically Lisa Jardine, 1996. Lisa Jardine reads Renaissance drama in its historical and cultural context from laws of defamation in *Othello* to the competing loyalties of companionate marriage and male friendship in *The Changeling*.

Masculinity, Corporality and the English Stage 1580-1635 Christian M. Billing, 2016-09-17. The significance of human anatomy to the most physical of art forms: the theatre has hitherto been an under-explored topic. Filling this gap, Christian Billing questions conventional wisdom regarding the one-sex anatomical model and uses a range of medical treatises to delineate an emergent two-sex paradigm of human biology. The impact such a model had on the staging of the human form in English professional theatre is also explored in appraisals of: i) the homoerotic significance of a two-sex paradigm; ii) social and theatrical cross-dressing; iii) the uses of theatrical androgyny; iv) masculine corporality and the representation of assertive women; and v) the theatrical poetics of human dissection. Billing supports cultural and scientific study with close readings of Lyly, Shakespeare, Jonson, Middleton, Dekker, Beaumont, Fletcher and Ford. The book provides a sophisticated and original analysis of the early modern stage body as a discursive site in wider debates concerning sexuality and gender.

The English Execution Narrative, 1200-1700 Katherine Royer, 2015-10-06. Royer examines the changing ritual of execution across five centuries and discovers a shift both in practice and in the message that was sent to the population at large. She argues that what began as a show of retribution and revenge became a ceremonial portrayal of redemption as the political, religious and cultural landscape of England evolved.

Science and Nature Carolyn Merchant, 2017-11-07. Science and Nature brings together the work and insights of historian Carolyn Merchant on the history of science, environmental history and ethics. The book explores her ideas about the interconnections among science, women, nature and history as they have emerged over her academic lifetime. Focusing on topics such as *The Death of Nature*, the Scientific Revolution, women in the history of science and environment and partnership ethics, it synthesizes her writings and sets out a vision for the twenty-first century. Anyone interested in the interactions between science and nature in the past, present and future will want to read this book. It is an ideal text for courses on the environment, environmental history, history of science and the philosophy of science.

Shakespearean Maternities Chris Laoutaris, 2008-06-20. This study explores maternity in the disciplines of early modern England. Placing the reproductive female body centre stage in Shakespeare's theatre, Laoutaris ranges beyond the domestic sphere in order to recuperate the wider intellectual, epistemological and archaeological significance of maternity to the Renaissance imagination. Focusing on anatomy in *Hamlet*, natural history in *The Tempest*, demonology in *Macbeth* and heraldry in Antony and Cleopatra, this book reveals the ways in which the maternal body was figured in and in turn contributed towards the re-conceptualisation of bodies of knowledge. Laoutaris argues that Shakespeare resists a monolithic concept of motherhood.

presenting instead a range of contested maternities which challenge the distinctive ways of knowing these early disciplines worked to impose on the order of created nature The Cambridge Companion to English Literature, 1500-1600 Arthur F.

Kinney,2000 The first comprehensive account of English Renaissance literature and the culture which shaped it **The Early Stuart Masque** Barbara Ravelhofer,2006-04-13 The Early Stuart Masque Dance Costume and Music studies the complex impact of movements costumes words scenes music and special effects in English illusionistic theatre of the Renaissance Drawing on a massive amount of documentary evidence relating to English productions as well as spectacle in France Italy Germany and the Ottoman Empire the book elucidates professional ballet theatre management and dramatic performance at the early Stuart court Individual studies take a fresh look at works by Ben Jonson Samuel Daniel Thomas Carew John Milton William Davenant and others showing how court poets collaborated with tailors designers technicians choreographers and aristocratic as well as professional performers to create a dazzling event Based on extensive archival research on the households of Queen Anne and Queen Henrietta Maria special chapters highlight the artistic and financial control of Stuart queens over their masques and pastorals Many plates and figures from German Austrian French and English archives illustrate accessibly written introductions to costume conventions early dance styles male and female performers the dramatic symbolism of colours and stage design in performance With splendid costumes and choreographies masques once appealed to the five senses A tribute to their colourful brilliance this book seeks to recover a lost dimension of performance culture in early modern England **Civic and Medical Worlds in Early Modern England** E.

Decamp,2016-06-15 Through its rich foray into popular literary culture and medical history this book investigates representations of regular and irregular medical practice in early modern England Focusing on the prolific figures of the barber surgeon and barber surgeon the author explores what it meant to the early modern population for a group of practitioners to be associated with both the trade guilds and an emerging professional medical world The book uncovers the differences and cross pollinations between barbers and surgeons practices which play out across the literature we learn not only about their cultural civic medical and occupational histories but also about how we should interpret patterns in language name choice performance materiality acoustics and semiology in the period The investigations prompt new readings of Shakespeare Jonson Middleton and Beaumont among others And with chapters delving into early modern representations of medical instruments hairiness bloodletting procedures waxy or infected ears wart removals and skeletons readers will find much of the contribution of this book is in its detail which brings its subject to life **"The Feminine Dynamic in English Art, 1485-1603"** Susan E. James,2017-07-05 A significant contribution to the understanding of sixteenth century English art in an historical context this study by Susan James represents an intensive rethinking and restructuring of the Tudor art world based on a broad detailed survey of women's diverse creative roles within that world Through an extensive analysis of original documents James examines and clarifies many of the misperceptions upon which modern discussions of Tudor art are

based The new evidence she lays out allows for a fresh investigation of the economics of art production particularly in the images of Elizabeth I of strategies for influencing political situations by carefully planned programs of portraiture of the seminal importance of extended clans of immigrant Flemish artists and of careers of artists Susanna Horenbout and Lievine Teerlinc and their impact on the development of the portrait miniature Drawn principally from primary sources this book presents important new research which examines the contributions of Tudor women in the formation distribution and popularization of the visual arts particularly portraiture and the portrait miniature James highlights the involvement of women as patrons consumers and creators of art in sixteenth century England and their use of the painted image as a statement of cultural worth She explores and analyzes the amount of time money effort and ingenuity which women across all social classes invested in the development of art in the uses they found for it and the surprising and unexpected ways in which they exploited it

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