

Early Modern Europe, 1450–1789

CAMBRIDGE HISTORY OF EUROPE, 2ND EDITION

Merry E. Wiesner-Hanks

Further Reading

CHAPTER FOUR: CULTURAL AND INTELLECTUAL LIFE, 1450–1600

Works by nearly every writer of the English Renaissance are now available in web-based editions, sometimes in many versions; the number of translations is fewer, but growing constantly. Additional **collections of sources** translated into English include: Peter Elmer, Nicholas Webb, and Roberta Wood, eds. *The Renaissance in Europe: An Anthology* (New Haven: Yale University Press, 2000) and Stefano Ugo Baldassarri and Arielle Saiber, eds., *Images of Quattrocento Florence: Selected Writings in Literature, History, and Art* (New Haven: Yale University Press, 2000)

Important **studies of Renaissance culture** by senior scholars include: William J. Bouwsma, *The Waning of the Renaissance, 1550-1640* (New Haven: Yale University Press, 2000); Peter Burke, *Languages and Communities in Early Modern Europe* (Cambridge: Cambridge University Press, 2004); Stephen Greenblatt, *Renaissance Self-Fashioning: From More to Shakespeare* (Chicago: University of Chicago Press, 2nd ed. 2005) and *The Swerve: How the World Became Modern* (New York: Norton, 2010).

There are a number of new works rethinking **the legacy of humanism**, including Erika Rummel, *The Confessionalization of Humanism in Reformation Germany* (Oxford: Oxford University Press, 2000); Lucille Kekewich, *The Impact of Humanism*, Vol. 1 (New Haven: Yale University Press, 2000); James Hankins, ed., *Renaissance Civic Humanism: Reappraisals and Reflections* (Cambridge: Cambridge University Press, 2004); Angelo Mazzocco, ed., *Interpretations of Renaissance Humanism* (Leiden: Brill, 2006).

Reflecting the current interest in cross-cultural encounters, several recent studies have examined humanist ideas about Islam, including Nancy Bisaha, *Creating East and West: Renaissance Humanists and the Ottoman Turks* (Philadelphia: University of Pennsylvania Press, 2004) and Margaret Meserve, *Empires of Islam in Renaissance Historical Thought* (Cambridge, Mass.: Harvard University Press, 2008). John Guy, *Thomas More* (Oxford: Oxford University Press, 2000) analyzes More's life and the legends that have grown up surrounding that life.

J. H. Burns, eds., *The Cambridge History of Political Thought, 1450–1700* (Cambridge: Cambridge University Press, 1994) is a good place to start for a solid **overview of political thought**, with articles by many specialists. John Pocock, *The Machiavellian Moment: Florentine Political Thought and the Atlantic Republican Tradition* (Princeton: Princeton University Press, revised ed. 2003) is an important study of the links between Italian, British, and American republican ideas. Recent studies of Machiavelli include: Vickie Sullivan, *Machiavelli, Hobbes, and the Formation of a Liberal Republicanism in England* (Cambridge: Cambridge University Press, 2004); Paul Rahe, ed., *Machiavelli's Liberal Republican Legacy* (Cambridge: Cambridge University Press, 2006) Maurizio Viroli, *Machiavelli's God* (Princeton: Princeton University Press, 2010). Robert V. Freideberg, *Self-Defense and Religious Strife in Early Modern Europe: Reformation Theories of Legitimate Resistance* (Aldershot: Ashgate, 2002) is a newer study of resistance theory.

The **Shakespeare** industry is booming, with more materials coming out in paper or on-line every day, including scholarly analysis of every conceivable aspect of his writings. An exhaustive (more than 1000 pages!), though very readable critical introduction to all the plays is Marjorie Garber's *Shakespeare After All* (New York: Pantheon, 2004). Some books that take a more historical approach include Jeffrey Knapp, *Shakespeare's Tribe: Church, Nation, and Theater in Renaissance England* (Chicago: University of Chicago Press, 2002), which argues that writers saw plays as supporting true religion, thus bringing the possibility of salvation to a wider group, and James Shapiro, *1599: A Year in*

the Life of William Shakespeare (New York HarperCollins, 2004), which explores political events and other developments in the year that Shakespeare opened the Globe Theater and wrote *Henry V*, *Julius Caesar*, *As You Like It*, and (perhaps) *Hamlet*. Andrew Gurr, *Playgoing in Shakespeare's London* (Cambridge: Cambridge University Press, 2004) brings the world of London theaters to life.

Examinations of **educated women and women writers** include James Daybell, *Women Letterwriters in Tudor England* (Oxford: Oxford University Press, 2006); Diana Robin, *Publishing Women: Salons, the Presses, and the Counter-Reformation in Sixteenth-Century Italy* (Chicago: University of Chicago Press, 2007); Sarah Gwyneth Ross, *The Birth of Feminism: Woman as Intellect in Renaissance Italy and England* (Cambridge, Mass: Harvard University Press, 2009).

Several recent studies have looked at **women involved with theater**, including Elissa B. Weaver, *Convent Theatre in Early Modern Italy: Spiritual Fun and Learning for Women* (Cambridge: Cambridge University Press, 2001); Pamela Allen Brown and Peter Parolin, eds. *Women Players in England, 1500-1660: Beyond the All-Male Stage* (Aldershot: Ashgate, 2005); Felicity Nussbaum, *Rival Queens: Actresses, Performance, and the Eighteenth-Century British Theater* (Philadelphia: University of Pennsylvania Press, 2010).

Scholars are paying increasing attention to **relationships of patronage**, as they note the ways politics and the arts were intertwined. Recent studies include: David Mateer, ed., *Courts, Patrons, and Poets* (New Haven: Yale University Press, 2000); Sharon Kettering, *Patronage in Sixteenth and Seventeenth-Century France* (Aldershot: Ashgate, 2002); Rebecca Zorach, *Blood, Milk, Ink, Gold: Abundance and Excess in the French Renaissance* (Chicago: University of Chicago Press, 2004); F.W. Kent, *Lorenzo de' Medici and the Art of Magnificence* (Baltimore: Johns Hopkins University Press, 2004); Kelley Harness, *Echoes of Women's Voices: Music, Art, and Female Patronage in Early Modern Florence* (Chicago: University of Chicago Press, 2005).

The intersection between developments in **music** and other types of cultural and social is analyzed in Rebecca Wagner Oettinger, *Music as Propaganda in the German Reformation* (Aldershot: Ashgate, 2001); Kate van Orden, *Music, Discipline, and Arms in Early Modern France* (Chicago: University of Chicago Press, 2003); Alexander Fisher, *Music and Religious Identity in Counter-Reformation Augsburg, 1580-1630* (Aldershot: Ashgate, 2004).

Art historians are also setting the works they study within broad cultural and social contexts: Christine M. Boeckl, *Images of Plague and Pestilence: Iconography and Iconology* (Kirkville, MO: Truman State University Press, 2000); David Hotchkiss Price, *Albrecht Dürer's Renaissance: Humanism, Reformation, and the Art of Faith* (Ann Arbor: University of Michigan, 2003); Patricia Fortini Brown, *Private Lives in Renaissance Venice: Art, Architecture and the Family* (New Haven: Yale University Press, 2004); Jeffrey Chipps Smith *The Northern Renaissance (Art and Ideas)* (New York: Phaidon, 2004). Charles Nicoll, *Leonardo: Flights of the Mind* (New York: Viking, 2004) is masterful new biography that explores Leonardo's inspirations and influences, while Francis Amers-Lewis and Paul Joannides, eds., *Reactions to the Master: Michelangelo's Effect on Art and Artists in the Sixteenth Century* (Aldershot: Ashgate, 2003) examines the legacy of Michelangelo.