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Memory and Community in Sixteenth-Century France engages the question of remembering from a number of different perspectives. It examines the formation of communities within diverse cultural, religious, and geographical contexts, especially in relation to the material conditions for producing texts and discourses that were the foundations for collective practices of memory. The Wars of Religion in France gave rise to numerous narrative and graphic representations of bodies remembered as icons and signifiers of the religious 'troubles.' The multiple sites of these clashes were filled with sound, language, and diverse kinds of signs mediated by print, writing, and discourses that recalled past battles and opposed different factions. The volume demonstrates that memory and

community interacted constantly in sixteenth-century France, producing conceptual frames that defined the conflicting groups to which individuals belonged, and from which they derived their identities. The ongoing conflicts of the Wars hence made it necessary for people both to remember certain events and to forget others. As such, memory was one of the key ideas in a period defined by its continuous reformulations of the present as a forum in which contradictory accounts of the recent past competed with one another for hegemony. One of the aims of *Memory and Community in Sixteenth-Century France* is to remedy the lack of scholarship on this important memorial function, which was one of the intellectual foundations of the late French Renaissance and its fractured communities. This volume brings formal coherence to the overwhelming mass of prints published in 16th century Rome. The aim is to provide an overview of who was publishing what prints and when over the course of the period. A historical and musical study of a rich set of sources newly discovered, with inventories (giving melodic incipits of unica or works not available in modern editions). Includes color frontispiece not included in pagination. For more information, see [http://www.corpusmusicae.com/rms/rms\\_cc002.htm](http://www.corpusmusicae.com/rms/rms_cc002.htm)

Now back in print, "the ultimate book-lover's gift book" (Los Angeles Times) In 1561–62 the master calligrapher Georg Bocsday (died 1575), imperial secretary to the Holy Roman Emperor Ferdinand I, created *Mira calligraphiae monumenta* (Model Book of Calligraphy) as a demonstration of his own preeminence among scribes. Some thirty years later, Ferdinand's grandson, the Emperor Rudolf II, commissioned Europe's last great manuscript illuminator, Joris Hoefnagel (1542–1600), to embellish the work. The resulting book is at once a treasury of extraordinary beauty and a landmark in the cultural debate between word and image. Bocsday assembled a vast selection of contemporary and historical scripts for a work that summarized all that had been learned about writing to date—a testament to the universal power of the written word. Hoefnagel, desiring to prove the superiority of his art over Bocsday's words, employed every resource of illusionism, color, and form to devise all manner of brilliant grotesques, from flowers, fruit, insects, and animals to monsters and masks. Unavailable for nearly a decade, this gorgeous volume features over 180 color illustrations, as well as scholarly commentary and biographies of both artists to inspire scholars, bibliophiles, graphic designers, typographers, and calligraphers. This collection of essays offers a wide range of new interdisciplinary perspectives on Heinrich Glarean's contribution to intellectual life. Explores the reception of fifteenth-century English manuscripts and two generations of a Tudor family who owned and read them. This innovative study investigates the reception of medieval manuscripts over a long century, 1470–1585, spanning the reigns of Edward IV to Elizabeth I. Members of the Tudor gentry family who owned these manuscripts had properties in Willesden and professional affiliations in London. These men marked the leaves of their books with signs of use, allowing their engagement with the texts contained there to be reconstructed. Through detailed research, Margaret Connolly reveals the various uses of these old books: as a repository for family records; as a place to preserve other texts of a favourite or important nature; as a source of practical information for the household; and as a professional manual for the practising lawyer. Investigation of these family-owned books reveals an unexpectedly strong interest in works of the past, and the continuing intellectual and domestic importance of medieval manuscripts in an age of print. This volume examines the commerce of music and its connection to the printing and publishing industry in mid-sixteenth century Venice. It presents a broad portrayal of the Venetian music booktrade and explores business strategies. Assuming no prior knowledge of the period, this engaging narrative history introduces readers to the central features and main developments of sixteenth-century Europe. The sixteenth century has long been acknowledged the 'Golden Age' of English verse - with such names as Shakespeare, Donne, and Spenser to its credit it could hardly be otherwise. Yet this anthology, which includes both undisputed masterpieces and achievements in hitherto neglected fields, is the first to reveal the full range and diversity of the century's poetic riches. What emerges is the most complete picture available of the poetic vitality of the sixteenth century. This new volume in the Short Oxford History of Europe series looks at the sixteenth century - one of the most tumultuous and dramatic periods of social and cultural transformation in European history. Six leading experts consider this period from a variety of perspectives, including political, social, economic, religious, and intellectual history, and subject traditional explanations of all these areas to revision in light of the most modern scholarship. - ;The sixteenth century witnessed some of the most abrupt and traumatic transformations ever seen in European society and culture. Populatio. An in-depth look at the dynamic cultural world of tea in Japan during its formative period Around Chigusa investigates the cultural and artistic milieu in which a humble jar of Chinese origin dating to the thirteenth or fourteenth century became Chigusa, a revered, named object in the practice of formalized tea presentation (chanoyu) in sixteenth-century Japan. This tea-leaf storage jar lies at the nexus of interlocking personal networks, cultural values, and aesthetic idioms in the practice and appreciation of tea, poetry, painting, calligraphy, and Noh theater during this formative period of tea culture. The book's essays set tea in dialogue with other cultural practices, revealing larger cultural paradigms that informed the production, circulation, and reception of the artifacts used and displayed in tea. Key themes include the centrality of tea to the social life of and interaction among warriors, merchants, and the courtly elite; the multifaceted relationship between things wa (Japanese) and kan (Chinese) and between tea and poetry; the rise of new formats for display of the visual and calligraphic arts; and collecting and display as an expression of political power. Printed editions of midrashim, rabbinic expositions of the Bible, flooded the market for Hebrew books in the sixteenth century. First published by Iberian immigrants to the Ottoman Empire, they were later reprinted in large numbers at the famous Hebrew presses of Venice. This study seeks to shed light on who read these new books and how they did so by turning to the many commentaries on midrash written during the sixteenth century. These innovative works reveal how their authors studied rabbinic Bible interpretation and how they anticipated their readers would do so. Benjamin Williams focuses particularly on the work of Abraham ben Asher of Safed, the *Or ha-Sekhel* (Venice, 1567), an elucidation of midrash Genesis Rabba which contains both the author's own interpretations and also the commentary he mistakenly attributed to the most celebrated medieval commentator Rashi. Williams examines what is known of Abraham ben Asher's life, his place among the Jewish scholars of Safed, and the publication of his book in Venice. By analysing selected passages of his commentary, this study assesses how he shed light on rabbinic interpretation of Genesis and guided readers to correct interpretations of the words of the sages. A consideration of why Abraham ben Asher published a commentary attributed to Rashi shows that he sought to lend authority to his programme of studying midrash by including interpretations ascribed to the most famous commentator alongside his own. By analysing the production and reception of the *Or ha-Sekhel*, therefore, this work illuminates the popularity of midrash in the early modern period and the origins of a practice which is now well-established—the study of rabbinic Bible interpretation with the guidance of commentaries. Because of their spectacular, naturalistic pictures of plants and the human body, Leonhart Fuchs's *De historia stirpium* and Andreas Vesalius's *De humani corporis fabrica* are landmark publications in the history of the printed book. But as *Picturing the Book of Nature* makes clear,

they do more than bear witness to the development of book publishing during the Renaissance and to the prominence attained by the fields of medical botany and anatomy in European medicine. Sachiko Kusakawa examines these texts, as well as Conrad Gessner's unpublished *Historia plantarum*, and demonstrates how their illustrations were integral to the emergence of a new type of argument during this period—a visual argument for the scientific study of nature. To set the stage, Kusakawa begins with a survey of the technical, financial, artistic, and political conditions that governed the production of printed books during the Renaissance. It was during the first half of the sixteenth century that learned authors began using images in their research and writing, but because the technology was so new, there was a great deal of variety of thought—and often disagreement—about exactly what images could do: how they should be used, what degree of authority should be attributed to them, which graphic elements were bearers of that authority, and what sorts of truths images could and did encode. Kusakawa investigates the works of Fuchs, Gessner, and Vesalius in light of these debates, scrutinizing the scientists' treatment of illustrations and tracing their motivation for including them in their works. What results is a fascinating and original study of the visual dimension of scientific knowledge in the sixteenth century. Harper's informs a diverse body of readers of cultural, business, political, literary and scientific affairs. This book - the first full-length study of the blason poétique examines the evolution of this French genre in the course of the sixteenth century, but also traces its earliest heraldic origins and indicates its subsequent development into the seventeenth century. The blason is treated in general but attention is concentrated particularly upon the anatomical blasons and contreblassons written by Clément Marot and his contemporaries in the 1530s and 1540s with a reevaluation of their chronology in the light of hitherto «lost» editions, and an examination of the poems themselves and their debt both to the native French tradition and to Italian influences. Parallels are traced with contemporary illustrated verse, and the study attempts to demonstrate how - far from being an ephemeral eccentricity - the genre fits into the overall pattern of sixteenth-century French verse. The National Gallery catalogues are among the essential reference works for an art-historical scholarship. Each picture is examined, with a discussion of subject matter, authorship, provenance and art-historical significance. This volume describes Italian schools from the 16th century. First published in two parts in 1977, the first edition of the *Companion to Neo-Latin Studies* appeared, filling a long-felt lacuna in the study of Neo-Latin literature. Both parts were subsequently revised to take into account to the explosive growth of Neo-Latin studies in the last decades. Part II of the *Companion to Neo-Latin Studies* addresses all the relevant literary forms and genres of Neo-Latin literature; their characteristics and evolution are described and bibliographical aids have been added; the method is descriptive rather than theoretical. Also included are linguistic, philological and editorial questions, discussing the features of Neo-Latin vocabulary, syntax, style, prosody and metre, old and modern editions, and other issues. A historical survey of Neo-Latin studies concludes Part II. Several indexes facilitate access to the varied contents of the work. Together, the two parts of the *Companion* form an indispensable and up-to-date introduction to the immense and still largely growing field of Neo-Latin literature. First paperback edition of classic introductory text features history of contrapuntal theory, technical features, "species" exercises in 2-, 3- and 4-part counterpoint; canon, motet, Mass, more. Includes many musical examples. This edited collection presents new research on the development of printing and bookselling throughout Europe during the sixteenth and seventeenth centuries, addressing themes such as the Reformation, the transmission of texts and the production and sale of printed books.

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