Review of Literature :

For nineteenth-century Swiss historian Jacob Burckhardt (1990), the Italian Renaissance was nothing less than the beginning of the modern world - a world in which flourishing individualism and the competition for fame radically transformed science, the arts, and politics. In this landmark work he depicts the Italian city-states of Florence, Venice and Rome as providing the seeds of a new form of society, and traces the rise of the creative individual, from Dante to Michelangelo. A fascinating description of an era of cultural transition, this nineteenth-century masterpiece was to become the most influential interpretation of the Italian Renaissance, and anticipated ideas such as Nietzsche's concept of the 'Ubermensch' in its portrayal of an age of genius.

In this engaging and elegant study, Donald R. Kelley (1991), presents a comprehensive survey of Renaissance humanism from its inception in Florence in the fourteenth century to its flowering throughout Europe.

In his new textbook Naeurt, Charles Garfield (1995) provides students with a highly readable synthesis of the major determining features of the European Renaissance, one of the most influential cultural revolutions in history. Professor Nauert's approach is broader than the traditional focus on Italy, and tackles the themes in the wider European context. He traces the origins of the humanist 'movement' and connects it to the social and political environments in which it developed. In a tour-de-force of lucid exposition over six wide-ranging chapters, Nauert charts the key intellectual, social, educational and philosophical concerns of this humanist revolution, using art and biographical sketches of key figures to illuminate the discussion. The study also traces subsequent transformations of humanism and its solvent effect on intellectual developments in the late Renaissance.

From the fourteenth to the seventeenth century, due to Kraye, Jill (1996), humanism played a key role in European culture. Beginning as a movement based on the recovery, interpretation and imitation of ancient Greek and Roman texts and the archaeological study of the physical remains of antiquity, humanism turned into a dynamic cultural programme, influencing almost every facet of Renaissance intellectual life. The fourteen original essays in this volume deal with all aspects of the movement, from language learning to the development of science, from the effect of humanism on biblical study to its influence on art,
from its Italian origins to its manifestations in the literature of More, Sidney and Shakespeare. A detailed biographical index, and a guide to further reading, are provided. Overall, The Cambridge Companion to Renaissance Humanism provides a comprehensive introduction to a major movement in the culture of early modern Europe.

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A volume in the Problems in European Civilization series, Schiffirman, Zachary Sayre (2001), features a collection of secondary source essays focusing on aspects of the Renaissance and humanist beliefs. The proven PEC format features key scholarship, chapter and essay introductions, and extensive, up-to-date suggestions for further reading. All selections in the text are edited for both content and length.

Civic humanism has been one of the most influential of all concepts in the history of ideas. In this volume, Hankins James (2004), an eminent team of political theorists and historians of ideas have been brought together to reassess the impact on the subject of the pioneering work of Hans Baron (1966) and J. G. A. Pocock (1975), creating a fresh intellectual landscape in which Renaissance civic humanism can be discussed. Drawing on a wide range of political and historical texts, this book evaluates civic humanism in the light of the emergence of oligarchy, imperialism, patronage politics and the Medici ascendency in Florence in the 14th to 16th centuries. It proposes new understandings of the evolution of important republican concepts such as liberty, the rule of law, virtue, and the common good. This thought-provoking collection represents a significant contribution to the study of republican political ideology in the Renaissance and modern periods.

In her book Wolfe, Jessica (2004), explores how machinery and the practice of mechanics participate in the intellectual culture of Renaissance humanism. Before the emergence of the concept of technology, sixteenth- and early seventeenth-century writers
recognised the applicability of mechanical practices and objects to some of their most urgent moral, aesthetic, and political questions. The construction, use, and representation of devices including clocks, scientific instruments, stage machinery, and war engines not only reflect but also actively reshape how Renaissance writers define and justify artifice and instrumentality - the reliance upon instruments, mechanical or otherwise, to achieve a particular end. Harnessing the discipline of mechanics to their literary and philosophical concerns, scholars and poets including Francis Bacon, Edmund Spenser, George Chapman, and Gabriel Harvey look to machinery to ponder and dispute all manner of instrumental means, from rhetoric and pedagogy to diplomacy and courtly dissimulation.

Thomas More's *Utopia* has long been regarded as the great Northern European expression of Italian civic humanist ideals. This article Saint (2005), argues in contrast, that More's treatise constitutes an emphatic rejection of those values. In support of this claim, the article chronicles the reception of *Utopia* in Italy; it demonstrates that More's text was taken up, not by the civic humanists, but by their fiercest critics. These early Italian readers recognized in *Utopia* a repudiation of active citizenship, an assault on private property, a rejection of the Roman cult of glory, and a polemic against Ciceronian humanism. As a result, the reception of *Utopia* is shown to have opened up a fissure in the republican tradition which would have profound consequences for the subsequent development of European political discourse.

In this volume, Celenza Christopher S (2006), comprises original contributions from 17 scholars whose work and careers Ronald Witt has touched in myriad ways. Intellectual, social, and political historians, a historian of philosophy and an art historian: specialists in various temporal and geographical regions of the Renaissance world here address specific topics reflecting some of the major themes that have woven their way through Ronald Witt's intellectual cursus. While some essays offer fresh readings of canonical texts and explore previously unnoticed lines of filiation among them, others present "discoveries," including a hitherto "lost" text and overlooked manuscripts that are here edited for the first time. Engagement with little-known material reflects another of Witt's distinguishing characteristics: a passion for original sources. The essays are gathered under three rubrics: "Politics and the
As Daniel Wakelin admits early in his deeply-researched, wide-ranging, and often witty book, "The most rigorous historians and the most hostile critics have recently seen the humanist not as the saviour of civic life but as a banal grammarian" (16). No banal grammarians here: by glossing humanist glosses and reading humanist readings, Coldiron, A.E.B. (2007), remarks as, Wakelin restores interest in an unusual list of English writers and illuminates an important but little-known period (1430-1530) in the history of humanism. Wakelin uncovers a pervasive, vernacular humanist activity in England that differs from both earlier and later Latinate-humanist engagements with antiquity.

This Concise Companion of Hamilton Donna B (2007), launches students into the study of English Renaissance literature through the central contexts that informed it and Places the poetry within contexts such as: economics; religion; empire and exploration; education, humanism and rhetoric; censorship and patronage; royal marriage and succession; treason and rebellion; “others” in England; private lives; cosmology and the body; and life-writing.

i) It incorporates recent developments in the field, as well as work soon to be published.
ii) Entices students to explore the subject further.
iii) Provides new syntheses that will be of interest to scholars.

All the contributors are highly regarded scholars and teachers.

Humanism is usually thought to come to England in the early sixteenth century, Wakelin Daniel, (2007), in this book, however, uncovers the almost unknown influences of humanism on English literature in the preceding hundred years. He considers the humanist influences on the reception of some of Chaucer's work and on the work of important authors such as Lydgate, Bokenham, Caxton, and Medwall, and in many anonymous or forgotten translations, political treatises, and documents from the fifteenth and early sixteenth centuries. At the heart of his study is a consideration of William Worcester, the fifteenth-century scholar.
In his study, Coldiron, A.E.B (2008) observes, "Wakelin restores interest in an unusual list of English writers and illuminates an important but little-known period in the history of humanism. He uncovers a pervasive, vernacular humanist activity in England that differs from both earlier and later Latinate-humanist engagements with antiquity.... This book posits continuity between medieval and Renaissance humanisms, and the nuanced local readings adjust what we mean by both 'humanism' and 'Renaissance.'"

A cultural history, obviously by a specialist on northern Europe, Forsh’s (2009), written primarily for an undergraduate and general audience. A second overview with an extremely useful and fairly comprehensive bibliographical essay at the end, although those seeking here detailed information on Italy will want to look elsewhere, women’s don’t appear in the book either and they should.

The studies of Bolgar R R (2010), illustrate the different ways in which the Renaissance made use of its classical heritage, and how a variety of techniques were employed to transform the material that could be derived from the ancient classics so that it could serve the social and cultural purposes of Renaissance man. The scope of the volume covers discussions of catalogues and editions of humanist works; the humanist contribution to the art of discourse; humanism and religion; humanism and political thought; and finally the contribution of the humanists to the useful and fine arts. This volume consists of papers delivered at the second conference on Classical Influences held at King’s College, Cambridge, in 1974. This book should be of interest to specialists in classical studies, Renaissance studies and the history of literature and ideas, and specialists in French, German and Italian studies. The last three articles will also interest art historians.

The book by Witt Ronald G (2012), traces the intellectual life of the Kingdom of Italy, the area in which humanism began in the mid-thirteenth century, a century or more before exerting its influence on the rest of Europe. Covering a period of over four and a half centuries, this study offers the first integrated analysis of Latin writings produced in the area, examining not only religious, literary, and legal texts. Ronald G. Witt characterizes the changes reflected in these Latin writings as products of the interaction of thought with economic, political, and religious tendencies in Italian society as well as with intellectual influences coming from abroad. His research ultimately traces the early emergence of humanism in northern Italy in the
mid-thirteenth century to the precocious development of a lay intelligentsia in the region, whose participation in the culture of Latin writing fostered the beginnings of the intellectual movement which would eventually revolutionize all of Europe.

The savagery of the native Irish and, in particular, their predilection for severing heads, is repeatedly asserted, not only in the texts of conquest, but in representations of the "Wild Irish" on the Elizabethan and Jacobean stage. Palmer Patricia, in her essay tests this literary commonplace against the historical record of the early modern conquest of Ireland. Far from being merely the aberrant practice of the barbarous Gaels, beheading — and a form of judicial headhunting — became a cornerstone of the conquerors' policy of martial law. As atrocity was redefined as justice, so, in the hands of writers such as Spenser, Churchyard, and Derricke, was it aestheticized. But even as such writers wove inventive beheadings into their texts, Irish poets were elegizing the severed heads of patrons killed by the English. The poetry of beheading became a site of cultural confrontation and of unexpected assertions of humanity.