

The Renaissance A Very Short Introduction Very Short Introductions

Focuses on issues of assimilation, translation and misunderstanding as art objects moved between cultures, either literally or imaginatively, and considers how visual culture expresses the increasing contact between Europe and the rest of the world in this era.

A fresh and vigorous appreciation of the intellectual liberation and artistic triumphs of the Italian Renaissance. The development of the first universities from the 12th century onwards, growing wealth and patronage in certain cities, and above all the invention of printing and cheap paper, provided essential conditions for the Renaissance. And it was in literature and scholarship that it began, in the rebirth of classical culture that loosened the Church's iron grip on visual art.

Paul Johnson tells the story, in turn, of Renaissance literature, sculpture, building and painting. Despite the critical importance of inventions outside Italy - printing in Germany and oil painting in Holland - he locates the Renaissance firmly in Italy and in Florence above all, between 1400 and 1560. There are memorable sketches of the key figures - the frugal and shockingly original Donatello, the awesome Michelangelo, the delicacy of Giovanni Bellini. The final part of the book charts the spread and decline of the Renaissance, as the Catholic Church repositioned itself to counter the Reformation which the Renaissance had itself helped to produce.

Explores significant business dealings between artists and patrons in a historical tour through the Renaissance that posits that the period's fabulous advances in culture were tied to the creation of wealth

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This comics bio shows the process of Da Vinci's work and his inventions, his persecution as a gay man, and how the changing politics of his country and ebbs and flows of those in power affected him and his career. Complemented with background on his chronology, list of his oeuvres, etc.

The Harlem Renaissance was the most influential single movement in African American literary history. The movement laid the groundwork for subsequent African American literature, and had an enormous impact on later black literature world-wide. In its attention to a wide range of genres and forms – from the roman à clef and the bildungsroman, to dance and book illustrations – this book seeks to encapsulate and analyze the eclecticism of Harlem Renaissance cultural expression. It aims to re-frame conventional ideas of the New Negro movement by presenting new readings of well-studied authors, such as Zora Neale Hurston and Langston Hughes, alongside analysis of topics, authors, and artists that deserve fuller treatment. An authoritative collection on the major writers and issues of the period, *A History of the Harlem Renaissance* takes stock of nearly a hundred years of scholarship and considers what the future augurs for the study of 'the New Negro'.

Palgrave Advances offer a series of innovative books that orientate graduate and upper-level students within the current state of a field of study. Bringing together leading international scholars, each text surveys, questions and pushes the boundaries of the discipline. Foregrounding new research, these books seek to map the future direction of the field and as such are invaluable for students, scholars and lecturers. This book is the first comprehensive study of the historiography of the Renaissance since Wallace Ferguson's *The Renaissance in Historical Thought* of 1948. Taking its departure both from developments in history-writing

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during the Renaissance itself, and from Jacob Burckhardt's hugely influential and controversial characterization of the Renaissance of 1860, the collection of essays explores recent developments in understandings of the Renaissance from a range of different but interlocking chronological, geographical and disciplinary perspectives. Written by an international team of experts, this book is the essential guide to the modern Renaissance debate.

The history of northern Renaissance art, from the late 14th to the early 16th century, drawing on a rich range of sources to show how northern European art dominated the visual culture of Europe in this formative period

Revolutions have shaped world politics for the last three hundred years. This volume shows why revolutions occur, how they unfold, and where they created democracies and dictatorships. Jack A. Goldstone presents the history of revolutions from America and France to the collapse of the Soviet Union, 'People Power' revolutions, and the Arab revolts.

The Middle Ages (c.500-1500) includes a thousand years of European history. In this Very Short Introduction Miri Rubin tells the story of the times through the people and their lifestyles. Including stories of kingship and Christian salvation, agriculture and trade, Rubin demonstrates the remarkable nature and legacy of the Middle Ages.

Typography, the art of designing printed words, was once the domain of an elite few artists but has become an area with which millions of people engage daily.

The widespread usage of digital devices from laptops to tablets and smart

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phones which are used for written communications means that we are regularly asked to make decisions about the fonts, sizes, and layouts we use in our writing. This broadening engagement with the field of typography has led to a perceptible shift from debates about legibility and technicalities to conversations about which fonts best reflect the writer's personality or style. In this Very Short Introduction, Paul Luna offers a broad definition of typography as design for reading, whether in print or on screens, where a set of visual choices are taken to make a written message more accessible, more easily transmitted, more significant, or more attractive. Considering the development of letterforms and the shapes of letter we use, Luna discusses the history behind our modern day letters and fonts, before considering the issues behind key typographic decisions, and the differences between printed and on-screen typography. Presenting any piece of typography as a fundamental design choice, Luna introduces the options available today, and explores the reasons why key typographic decisions are made. ABOUT THE SERIES: The Very Short Introductions series from Oxford University Press contains hundreds of titles in almost every subject area. These pocket-sized books are the perfect way to get ahead in a new subject quickly. Our expert authors combine facts, analysis, perspective, new ideas, and enthusiasm to make interesting and challenging topics highly readable.

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More than ever before, the Renaissance stands as one of the defining moments in world history. Between 1400 and 1600, European perceptions of society, culture, politics and even humanity itself emerged in ways that continue to affect not only Europe but the entire world. This wide-ranging exploration of the Renaissance sees the period as a time of unprecedented intellectual excitement and cultural experimentation and interaction on a global scale, alongside a darker side of religion, intolerance, slavery, and massive inequality of wealth and status. It guides the reader through the key issues that defined the period, from its art, architecture, and literature, to advancements in the fields of science, trade, and travel. In its incisive account of the complexities of the political and religious upheavals of the period, the book argues that Europe's reciprocal relationship with its eastern neighbours offers us a timely perspective on the Renaissance as a moment of global inclusiveness that still has much to teach us today.

'[William Doyle] writes on the French Revolution with more understanding, balance and clarity than any other historian, living or dead.' -Prof. Tim Blanning, University of Cambridge

This book features 107 of the finest examples of illuminated pages from medieval and Renaissance Books of Hours. Roger Wieck's comprehensive text introduces the Book of Hours -- a "bestseller" for three hundred years -- to the general

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reader, discussing its iconography, the artists who illuminated this genre, and its role as a religious text in the lives of its owners. As a collection of both stirring words and inspiring images, the Book of Hours thus comprised a series of "painted prayers".

From the beginning of time, humans have been driven by both a fear of the unknown and a curiosity to know. We have always yearned to know what lies ahead, whether threat or safety, scarcity or abundance. Throughout human history, our forebears tried to create certainty in the unknown, by seeking to influence outcomes with sacrifices to gods, preparing for the unexpected with advice from oracles, and by reading the stars through astrology. As scientific methods improve and computer technology develops we become ever more confident of our capacity to predict and quantify the future by accumulating and interpreting patterns from the past, yet the truth is there is still no certainty to be had. In this Very Short Introduction Jennifer Gidley considers some of our most burning questions: What is "the future"?; Is the future a time yet to come?; Or is it a utopian place?; Does the future have a history?; Is there only one future or are there many possible futures? She asks if the future can ever be truly predicted or if we create our own futures - both hoped for and feared - by our thoughts, feelings, and actions, and concludes by analysing how we can learn to

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study the future. ABOUT THE SERIES: The Very Short Introductions series from Oxford University Press contains hundreds of titles in almost every subject area. These pocket-sized books are the perfect way to get ahead in a new subject quickly. Our expert authors combine facts, analysis, perspective, new ideas, and enthusiasm to make interesting and challenging topics highly readable.

"A book about the samurai from their origins in the eighth and ninth centuries until their demise in the mid-nineteenth century. It dispels a lot of myths about the samurai one might encounter in popular culture. It describes samurai life, work, philosophy, and warfare as it changed over time. It covers what samurai were doing when they weren't fighting. For example, samurai who engaged in commerce, formed gangs, begged, and even taught samurai etiquette and martial arts to non-samurai. The first half of the book tends to focus on warriors, some of whom were essentially aristocrats; warrior families who looked to non-warrior nobles for models of behaviour, lifestyle, and politics. It traces the early formation of a warrior regime, how it interacted with an emperor-centered noble court located permanently in Kyoto, and the political and cultural struggles within the warrior class. The second half of the book zeroes in on the details of warlord families, the struggles of "rank-and-file" samurai typically depicted in popular culture-warriors from the seventeenth through nineteenth centuries. It also shows

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how samurai history, culture, and values were consumed by non-samurai and, in so doing, contributed to an idealized warrior image that even samurai themselves tried to emulate"--

Botticelli, Holbein, Leonardo, Dürer, Michelangelo: the names are familiar, as are the works, such as the Last Supper fresco, or the monumental marble statue of David. But who were these artists, why did they produce such memorable images, and how would their original beholders have viewed these objects? Was the Renaissance only about great masters and masterpieces, or were "mistresses" also involved, such as women artists and patrons? And what about the 'minor'-pieces that Renaissance men and women would have encountered in homes, churches and civic spaces? This exciting and stimulating volume will answer such questions by considering both famous and lesser-known artists, patrons and works of art within the cultural and historical context of Renaissance Europe. ABOUT THE SERIES: The Very Short Introductions series from Oxford University Press contains hundreds of titles in almost every subject area. These pocket-sized books are the perfect way to get ahead in a new subject quickly. Our expert authors combine facts, analysis, perspective, new ideas, and enthusiasm to make interesting and challenging topics highly readable. Summary: Philosopher Stephen Law explains why humanism--though a rejection of

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religion--nevertheless provides both a moral basis and a meaning for our lives.-publisher description.

The dawn of print was a major turning point in the early modern world. It rescued ancient learning from obscurity, transformed knowledge of the natural and physical world, and brought the thrill of book ownership to the masses. But, as Andrew Pettegree reveals in this work of great historical merit, the story of the post-Gutenberg world was rather more complicated than we have often come to believe. *The Book in the Renaissance* reconstructs the first 150 years of the world of print, exploring the complex web of religious, economic, and cultural concerns surrounding the printed word. From its very beginnings, the printed book had to straddle financial and religious imperatives, as well as the very different requirements and constraints of the many countries who embraced it, and, as Pettegree argues, the process was far from a runaway success. More than ideas, the success or failure of books depended upon patrons and markets, precarious strategies and the thwarting of piracy, and the ebb and flow of popular demand. Owing to his state-of-the-art and highly detailed research, Pettegree crafts an authoritative, lucid, and truly pioneering work of cultural history about a major development in the evolution of European society.

During the Middle Ages, the nations of Europe forged new identities that moved them away from the lost glory of the Roman Empire into their own ethnicity. The experience of maturation was often clumsy and out of step, an evolutionary process that saw the nation's developing at their own pace as they struggled to replace the protection of Rome with their own home-grown strength. What the nations, once they were ready to be described in that manner, did have was the Roman Catholic Church, which defined itself as the spiritual protector of Christian

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believers. But the dutiful Christians of the Middle Ages who sought orthodoxy and for the most part obeyed the papal rules underwent a change when the Middle Ages ended. The Renaissance, or rebirth, was a period of time when Europeans began to question what they had been told was sacrosanct. Through art, inventions, science, literature, and theology, the separate nations of the European continent sought answers that the Roman Catholic Church was unwilling, or perhaps unable, to offer. Inside you will read about... ? The Rebirth of Europe ? The Italian Renaissance ? The French Renaissance ? The Spanish Renaissance ? The German Renaissance ? The Low Countries Renaissance ? The English Renaissance ? Here Be Dragons: Exploring the Unknown The Church that had become a powerful political entity was viewed with distrust and skepticism by many Christians; the spread of learning that accompanied the invention of Gutenberg's printing press meant that bold new ideas were traveling across the boundaries of Europe faster than the Church could silence them. Lascivious, power-brokering popes could not bring a halt to the challenges they encountered when a German priest rebelled against corrupt practices that masqueraded as ecclesiastical authority. As the walls came tumbling down, humanism burst forth, inspiring the art of Michelangelo, the science of Vesalius, the literature of Shakespeare and Cervantes. But with the loss of religious uniformity came terrible conflicts: France suffered the St. Bartholomew's Day Massacre; Spain welcomed the Inquisition to purge heresy; the Low Countries were split between Catholic and Protestant. The Renaissance was a triumph of the human spirit and a confirmation of human ability, even as it affirmed the willingness of men and women to die for the right to think freely.

The Renaissance holds an undying place in the human imagination, and its great heroes

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remain our own, from Michelangelo and Leonardo to Dante and Montaigne. This period of profound evolution in European thought is credited with transforming the West from medieval to modern; reviving the city as the center of human activity and the acme of civilization; and, of course, producing the most astonishing outpouring of artistic creation the world has ever known. Perhaps no era in history was more revolutionary, and none has been more romanticized. What was it? In *The Renaissance*, the great historian Paul Johnson tackles that question with the towering erudition and imaginative fire that are his trademarks. Johnson begins by painting the economic, technological, and social developments that give the period its background. But, as Johnson explains, "The Renaissance was primarily a human event, propelled forward by a number of individuals of outstanding talent, in some cases amounting to genius." It is the human foreground that absorbs most of the book's attention. "We can give all kinds of satisfying explanations of why and when the Renaissance occurred and how it transmitted itself," Johnson writes. "But there is no explaining Dante, no explaining Chaucer. Genius suddenly comes to life, and speaks out of a vacuum. Then it is silent, equally mysteriously. The trends continue and intensify, but genius is lacking." In the four parts that make up the heart of the book--"The Renaissance in Literature and Scholarship," "The Anatomy of Renaissance Sculpture," "The Buildings of the Renaissance," and "The Apostolic Successions of Renaissance Painting"--Johnson chronicles the lives and works of the age's animating spirits. Finally, he examines the spread and decline of the Renaissance, and its abiding legacy. A book of dazzling riches, *The Renaissance* is a compact masterpiece of the historian's art.

Writing about the Renaissance can be a daunting task. Not only do scholars disagree on what

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the Renaissance is, but they also disagree on whether or not it even took place. Margaret L. King's richly illustrated social history of the Renaissance succeeds as a trusted resource, introducing readers to Europe between 1300–1700, as well as to the problems of cultural renewal. A Short History of the Renaissance in Europe includes a detailed discussion of Burckhardt as well as new content on European contact with the Islamic world. This new edition also provides improved coverage of the Protestant and Catholic Reformations. "Focus" features provide fascinating insights into the Renaissance era, and "Voices" sections introduce a wealth of primary sources. King's engaging narrative is enhanced by over 100 images, statistical tables, timelines, a glossary, and suggested readings.

A "lively and engaging" history of the Middle Ages (Dallas Morning News) from the acclaimed historian William Manchester, author of *The Last Lion*. From tales of chivalrous knights to the barbarity of trial by ordeal, no era has been a greater source of awe, horror, and wonder than the Middle Ages. In handsomely crafted prose, and with the grace and authority of his extraordinary gift for narrative history, William Manchester leads us from a civilization tottering on the brink of collapse to the grandeur of its rebirth: the dense explosion of energy that spawned some of history's greatest poets, philosophers, painters, adventurers, and reformers, as well as some of its most spectacular villains. "Manchester provides easy access to a fascinating age when our modern mentality was just being born." --Chicago Tribune

Voices and Books in the English Renaissance offers a new history of reading that focuses on the oral reader and the voice- or performance-aware silent reader, rather than the historical reader, who is invariably male, silent, and alone. It recovers the vocality of education for boys and girls in Renaissance England, and the importance of training in *pronuntiatio* (delivery) for

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oral-aural literary culture. It offers the first attempt to recover the voice—and tones of voice especially—from textual sources. It explores what happens when we bring voice to text, how vocal tone realizes or changes textual meaning, and how the literary writers of the past tried to represent their own and others' voices, as well as manage and exploit their readers' voices. The volume offers fresh readings of key Tudor authors who anticipated oral readers including Anne Askew, William Baldwin, and Thomas Nashe. It rethinks what a printed book can be by searching the printed page for vocal cues and exploring the neglected role of the voice in the printing process. Renaissance printed books have often been misheard and a preoccupation with their materiality has led to a focus on them as objects. However, Renaissance printed books are alive with possible voices, but we will not understand this while we focus on the silent reader.

This pioneering study approaches the new printed-book industry in Renaissance Italy from the perspective of its publishers and booksellers, analyzing their responses to the challenges of production and their creative approaches to the distribution and sale of their merchandise. More than ever before, the Renaissance stands as one of the defining moments in world history. Between 1400 and 1600, European perceptions of society, culture, politics and even humanity itself emerged in ways that continue to affect not only Europe but the entire world. This wide-ranging exploration of the Renaissance sees the period as a time of unprecedented intellectual excitement and cultural experimentation and interaction on a global scale, alongside a darker side of religion, intolerance, slavery, and massive inequality of wealth and status. It guides the reader through the key issues that defined the period, from its art, architecture, and literature, to advancements in the fields of science, trade, and travel. In its

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incisive account of the complexities of the political and religious upheavals of the period, the book argues that Europe's reciprocal relationship with its eastern neighbours offers us a timely perspective on the Renaissance that still has much to teach us today. ABOUT THE SERIES: The Very Short Introductions series from Oxford University Press contains hundreds of titles in almost every subject area. These pocket-sized books are the perfect way to get ahead in a new subject quickly. Our expert authors combine facts, analysis, perspective, new ideas, and enthusiasm to make interesting and challenging topics highly readable.

By far the best collection of sources to introduce readers to Renaissance humanism in all its many guises. What distinguishes this stimulating and useful anthology is the vision behind it: King shows that Renaissance thinkers had a lot to say, not only about the ancient world--one of their habitual passions--but also about the self, how civic experience was configured, the arts, the roles and contributions of women, the new science, the 'new' world, and so much more. --Christopher S. Celenza, Johns Hopkins University

Includes material on "European history from around 1450-1620."

The present is a contest between the bright and dark sides of discovery. To avoid being torn apart by its stresses, we need to recognize the fact—and gain courage and wisdom from the past. Age of Discovery shows how. Now is the best moment in history to be alive, but we have never felt more anxious or divided. Human health, aggregate wealth and education are flourishing. Scientific discovery is racing forward. But the same global flows of trade, capital, people and ideas that make gains possible for some people deliver big losses to others—and make us all more vulnerable to one another. Business and science are working giant revolutions upon our societies, but our politics and institutions evolve at a much slower pace.

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That's why, in a moment when everyone ought to be celebrating giant global gains, many of us are righteously angry at being left out and stressed about where we're headed. To make sense of present shocks, we need to step back and recognize: we've been here before. The first Renaissance, the time of Columbus, Copernicus, Gutenberg and others, likewise redrew all maps of the world, democratized communication and sparked a flourishing of creative achievement. But their world also grappled with the same dark side of rapid change: social division, political extremism, insecurity, pandemics and other unintended consequences of discovery. Now is the second Renaissance. We can still flourish—if we learn from the first. The extraordinary creative energy of Renaissance Italy lies at the root of modern Western culture. In her elegant new introduction, Virginia Cox offers a fresh vision of this iconic moment in European cultural history, when - between the fourteenth and sixteenth centuries - Italy led the world in painting, building, science and literature. Her book explores key artistic, literary and intellectual developments, but also histories of food and fashion, map-making, exploration and anatomy. Alongside towering figures such as Leonardo da Vinci, Michelangelo, Raphael, Petrarch, Machiavelli and Isabella d'Este, Cox reveals a cast of lesser-known protagonists including printers, travel writers, actresses, courtesans, explorers, inventors and even celebrity chefs. At the same time, Italy's rich regional diversity is emphasised; in addition to the great artistic capitals of Florence, Rome and Venice, smaller but cutting-edge centres such as Ferrara, Mantua, Bologna, Urbino and Siena are given their due. As the author demonstrates, women played a far more prominent role in this exhilarating resurgence than was recognized until very recently - both as patrons of art and literature and as creative artists themselves. 'Renaissance woman', she boldly argues, is as important a legacy as 'Renaissance man'.

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The Renaissance is one of the most celebrated periods in European history. But when did it begin? When did it end? And what did it include? Traditionally regarded as a revival of classical art and learning, centred upon fifteenth-century Italy, views of the Renaissance have changed considerably in recent decades. The glories of Florence and the art of Raphael and Michelangelo remain an important element of the Renaissance story, but they are now only a part of a much wider story which looks beyond an exclusive focus on high culture, beyond the Italian peninsula, and beyond the fifteenth century. The Oxford Illustrated History of the Renaissance tells the cultural history of this broader and longer Renaissance: from seminal figures such as Dante and Giotto in thirteenth-century Italy, to the waning of Spain's 'golden age' in the 1630s, and the closure of the English theatres in 1642, the date generally taken to mark the end of the English literary Renaissance. Geographically, the story ranges from Spanish America to Renaissance Europe's encounter with the Ottomans—and far beyond, to the more distant cultures of China and Japan. And thematically, under Gordon Campbell's expert editorial guidance, the volume covers the whole gamut of Renaissance civilization, with chapters on humanism and the classical tradition; war and the state; religion; art and architecture; the performing arts; literature; craft and technology; science and medicine; and travel and cultural exchange.

Despite the efforts of modern scholars to explain the origins of science communication as a social, rhetorical, and aesthetic phenomenon, most researchers approach the popularization of science from the perspective of present issues, thus ignoring its historical roots in classical culture along with its continuities, disruptions, and transformations. This volume fills this research gap with a genealogically reflected introduction into the popularization of science as a

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recurrent cultural technique. The category »popular science« is elucidated in interdisciplinary and diachronic dialogue, discussing case studies from all historical periods. Classicists, archaeologists, medievalists, art historians, sociologists, and historians of science provide the first diachronic and multi-layered approach to the rhetoric techniques, aesthetics, and societal conditions that have shaped the dissemination and reception of scientific knowledge.

The most comprehensive guide on the market to the key authors and works of the African American literary movement.

Updated edition of the author's *The Renaissance soul: life design for people with too many passions to pick just one*, published in 2006.

This book presents the entire epoch of the Renaissance through a collection of images, offering all the tools anyone needs to explore this age of reawakening, invention, and achievement. More than 1,000 illustrations - of paintings, sculpture, architecture, drawings, and engravings - are grouped to present more than a hundred pertinent topics. The topics themselves are divided among eight major themes covering every aspect of intellectual, political, religious, economic, social, technological, artistic, and architectural life in the Renaissance, all extensively cross-referenced.

The fifteenth century saw the evolution of a distinct and powerfully influential European artistic culture. But what does the familiar phrase Renaissance Art actually refer to? Through engaging discussion of timeless works by artists such

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as Jan van Eyck, Leonardo da Vinci, and Michelangelo, and supported by illustrations including colour plates, Tom Nichols offers a masterpiece of his own as he explores the truly original and diverse character of the art of the Renaissance.

Fashion is a dynamic global industry that plays an important role in the economic, political, cultural, and social lives of an international audience. It spans high art and popular culture, and plays a significant role in material and visual culture. This book introduces fashion's myriad influences and manifestations. Fashion is explored as a creative force, a business, and a means of communication. From Karl Lagerfeld's creative reinventions of Chanel's iconic style to the multicultural reference points of Indian designer Manish Arora, from the spectacular fashion shows held in nineteenth century department stores to the mix-and-match styles of Japanese youth, the book examines the ways that fashion both reflects and shapes contemporary culture. Using historical and contemporary examples, it gives a clear understanding of how fashion has developed since the renaissance, while raising questions about its status, ethical credibility, and influence on consumers. The book provides insight into the structure of the fashion industry and how fashions are designed, promoted and consumed, in relation to relevant historical, social and cultural contexts. It is structured thematically, to look at the

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role and development of designers, the growth of shopping and the different businesses involved in making and selling fashionable clothes. Fashion's relationship to the wider culture is also explored, by considering its representation in art and collaborations between designers and artists, the moral controversies surrounding fashion, and attempts to produce ethical clothing, and the effects of globalisation on the fashion trade. ABOUT THE SERIES: The Very Short Introductions series from Oxford University Press contains hundreds of titles in almost every subject area. These pocket-sized books are the perfect way to get ahead in a new subject quickly. Our expert authors combine facts, analysis, perspective, new ideas, and enthusiasm to make interesting and challenging topics highly readable.

"African American Religion offers a provocative historical and philosophical treatment of the religious life of African Americans. Glaude argues that the phrase "African American religion" is meaningful only insofar as it singles out the distinctive ways religion has been leveraged by African Americans to respond to different racial regimes in the United States. That bold claim frames how he reads the historical record. Slavery, Jim Crow, and current appeals to color blindness serve as a backdrop for his treatment of conjure, African American Christianity and Islam"--

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"The Renaissance, now in its third edition, engages with earlier and current debates about the Renaissance, especially concerning its 'modernity', its elitism and gender-bias, and its globalism. Brown provides a fresh insight into some of the main themes of the Renaissance, with humanism now being explored in relation to gender, the position of women, and the response of religious reformers to the new ideas. Key themes, such as humanism, art and architecture, Renaissance theatre, and the invention of printing, are illustrated with quotations and exempla, making this book an invaluable source for students of the Renaissance, early modern history, and social and cultural history"--

"This Very Short Introduction offers an overview of the Harlem Renaissance, a cultural awakening among African Americans between the two world wars. Cheryl A. Wall brings readers to the Harlem of 1920s to identify the cultural themes and issues that engaged writers, musicians, and visual artists alike"--

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