



SUBJECT
AND OBJECT IN
RENAISSANCE
CULTURE

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AND
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WITH AN AFTERWORD BY
PATRICK DILLON

Subject And Object In Renaissance Culture

Kasey Silem Mohammad Hicks



Subject And Object In Renaissance Culture:

Subject and Object in Renaissance Culture Margreta de Grazia, Maureen Quilligan, Peter Stallybrass, 1996-02-23 This collection of original essays brings together some of the most prominent figures in new historicist and cultural materialist approaches to the early modern period and offers a new focus on the literature and culture of the Renaissance. Traditionally Renaissance studies have concentrated on the human subject. The essays collected here bring objects, purses, clothes, tapestries, houses, maps, feathers, communion wafers, tools, pages, skulls back into view. As a result, the much vaunted early modern subject ceases to look autonomous and sovereign but is instead caught up in a vast and uneven world of objects which he and she makes, owns, values, imagines and represents. This book puts things back into relation with people in the process; it elicits new critical readings and new cultural configurations. **Studies in English Literature**, 1999

Shakespeare Quarterly, 2001 **Technology and the Early Modern Self** Adam Max Cohen, 2009-02-15 Cohen utilizes the interdisciplinary nature of contemporary literary and cultural studies to shed new light on the relationships between technologies and the people who used them during the early modern period. JEGP, Journal of English and Germanic Philology Gustaf E. Karsten, 2001 **1997 Lectures and Memoirs** British Academy, 1998 Volume 97 of the Proceedings of the British Academy contains nine British Academy lectures and fourteen obituaries of Fellows of the British Academy. Proceedings of the British Academy British Academy, 1998 *Yale French Studies*, 1948 *Perspectives on Western Art: Italian renaissance art of the early fifteenth century* Linnea Holmer Wren, David J. Wren, Janine M. Carter, 1987 This anthology of readings related to Western art history explains specific works of art illustrated in Janson's History of Art and De la Croix and Tansey's Gardner's Art Through the Ages in terms of the ideas, beliefs and concerns of the people and cultures who created the art. It brings a new understanding of art because it shows the social and cultural basis of major works of art through history. The ten sections are Ancient Near East, Egyptian, Aegean, Greek, Etruscan, Roman, early Christian, Byzantine and Islamic, early Medieval, Romanesque and Gothic. The readings have been drawn from many areas of intellectual and social history including religion, philosophy, literature, science, economics and law. Each selection is preceded by an introductory note which discusses the readings in terms of its subject and theme, its source and usage and its relevance to the study of the work of art. Shakespeare's Hamlet and the Controversies of Self John Lee, 2000 This text offers a new approach to the discussion of English Renaissance literary subjectivity. Unhappy with new historicist and cultural materialistic criticism, it traces the history of the controversies of self. The Cumulative Book Index, 1997 A world list of books in the English language. *Fantastical Errors* Kasey Silem Mohammad Hicks, 1998 *Continuity and Change in Art* Sidney Jules Blatt, Ethel S. Blatt, 1984 First Published in 1984 Routledge is an imprint of Taylor Francis, an information company. Subject Guide to Books in Print, 1991 *Shakespeare Survey* Allardyce Nicoll, 2007 An annual survey of Shakespearian study and production. Yearbook of Comparative and General Literature, 2003 **Sources of Architectural Form** Mark

Gelernter, 1995 Sources of architectural form is a comprehensive and critical history of Western architectural theory from the ancient world to the present day Mark Gelernter sets out the major design theories in eight chronological periods conveying their flavour with contemporary quotations Each theory is analysed for its strengths and weaknesses Theories of education are also examined as many theorists from Vitruvius to Gropius included precepts for teaching as integral components of their ideas Back cover

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Richard A. Goldthwaite, 1993 Wealth and the Demand for Art in Italy represents a departure from previous studies both in its focus on demand and in its emphasis on the history of the material culture of the West By demonstrating that the roots of modern consumer society can be found in Renaissance Italy Richard Goldthwaite offers a significant contribution to the growing body of literature on the history of modern consumerism a movement which he regards as a positive force for the formation of new attitudes about things that is a defining characteristic of modern culture

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