

Read Book Huizinga Waning Of
The Middle Ages

Huizinga Waning Of The Middle Ages

Medieval Death is an absorbing study of the social, theological, and cultural issues involved in death and dying in Europe from the end of the Roman Empire to the early sixteenth century. Drawing on both archaeological and art historical sources, Paul Binski examines pagan and Christian attitudes towards the dead, the aesthetics of death and the body, burial ritual and mortuary practice. The evidence is accumulated from a wide variety of medieval thinkers and images, including the macabre illustrations of the Dance of Death and other popular themes in art and literature, which reflect the medieval obsession with notions of humility,

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penitence, and the dangers of bodily corruption. The author discusses the impact of the Black Death on late medieval art and examines the development of the medieval tomb, showing the changing attitudes towards the commemoration of the dead between late antiquity and the late Middle Ages. In the final chapter the progress of the soul after death is studied through the powerful descriptions of Heaven, Hell, and Purgatory in Dante and other writers and through portrayals of the Last Judgment and the Apocalypse in sculpture and large-scale painting. "Here is the first full translation into English of one of the 20th century's few undoubted classics of history." —Washington Post Book World The Autumn of the Middle Ages is Johan Huizinga's classic portrait of life,

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thought, and art in fourteenth- and fifteenth-century France and the Netherlands. Few who have read this book in English realize that *The Waning of the Middle Ages*, the only previous translation, is vastly different from the original Dutch, and incompatible with all other European-language translations. For Huizinga, the fourteenth- and fifteenth-century marked not the birth of a dramatically new era in history—the Renaissance—but the fullest, ripest phase of medieval life and thought. However, his work was criticized both at home and in Europe for being "old-fashioned" and "too literary" when *The Waning of the Middle Ages* was first published in 1919. In the 1924 translation, Fritz Hopman adapted, reduced and altered the Dutch edition—softening Huizinga's

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passionate arguments, dulling his nuances, and eliminating theoretical passages. He dropped many passages Huizinga had quoted in their original old French. Additionally, chapters were rearranged, all references were dropped, and mistranslations were introduced. This translation corrects such errors, recreating the second Dutch edition which represents Huizinga's thinking at its most important stage. Everything that was dropped or rearranged has been restored. Prose quotations appear in French, with translations preprinted at the bottom of the page, mistranslations have been corrected. "The advantages of the new translation are so many. . . . It is one of the greatest, as well as one of the most enthralling, historical classics of the twentieth century, and everyone

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will surely want to read it in the form that was obviously intended by the author." —Francis Haskell, New York Review of Books "A once pathbreaking piece of historical interpretation. . . . This new translation will no doubt bring Huizinga and his pioneering work back into the discussion of historical interpretation."

—Rosamond McKitterick, New York Times Book Review

The Autumn of the Middle Ages

The Waning of the Middle Ages, by Johan Huizinga [book Review]

A Study of the Forms of Life, Thought and Art in France and the Netherlands in the Fourteenth and Fifteenth Centuries

The Waning of the Middle Ages (Hardback)

Public Life in Renaissance Florence

Covering the history of

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Renaissance Florence from the fourteenth century to the beginnings of the Medici duchy, Richard C. Trexler traces collective ritual behavior in all its forms, from a simple greeting to the most elaborate community festival. He examines three kinds of social relationships: those between individual Florentines, those between Florentines and foreigners, and those between Florentines and God and His saints. He maintains that ritual

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brought life to the public world and, when necessary, reformed public life.

Johan Huizinga had a special sympathy for the complex, withdrawn personality of Erasmus and for his advocacy of intellectual and spiritual balance in a quarrelsome age. This biography is a classic work on the sixteenth-century scholar/humanist.

Originally published in 1984. The Princeton Legacy Library uses the latest print-on-demand

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technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its

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founding in 1905.

**The Making of the Middle
Ages**

Reading Huizinga

Homo Ludens

**The Waning of the Middle
Ages, Etc. [Translated by
F. Hopman.].**

**A Story of Eastern
Europe, World War II, and
the Heart of Our Century**

Part history, part autobiography,
Eksteins relates the tragic story
of the Baltic nations before,
during, and after World War II
through personal stories from
his family. Photos and map.

Why are we interested in history
at all? Why do we feel the need

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to distinguish between past and present? This book investigates how the notion of sublime historical experience complicates and challenges existing conceptions of language, truth, and knowledge.

Waning of the Middle Ages

Erasmus and the Age of Reformation

Medieval Death

A Study of the Forms of Life in France and the Netherlands in the Fourteenth and Fifteenth Centuries

Readings in the French Counter-revolutionary Tradition

Praise for the first edition:

"Aberth wears his very

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considerable and up-to-date scholarship lightly and his study of a series of complex and somber calamities is made remarkably vivid." -- Barrie Dobson, Honorary Professor of History, University of York

The later Middle Ages was a period of unparalleled chaos and misery -in the form of war, famine, plague, and death. At times it must have seemed like the end of the world was truly at hand. And yet, as John Aberth reveals in this lively work, late medieval Europeans' cultural assumptions uniquely equipped them to face up positively to the huge problems that they faced. Relying on rich

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literary, historical and material sources, the book brings this period and its beliefs and attitudes vividly to life. Taking his themes from the Four Horsemen of the Apocalypse, John Aberth describes how the lives of ordinary people were transformed by a series of crises, including the Great Famine, the Black Death and the Hundred Years War. Yet he also shows how prayers, chronicles, poetry, and especially commemorative art reveal an optimistic people, whose belief in the apocalypse somehow gave them the ability to transcend the woes they faced on this earth. This

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second edition is brought fully up to date with recent scholarship, and the scope of the book is broadened to include many more examples from mainland Europe. The new edition features fully revised sections on famine, war, and plague, as well as a new epitaph. The book draws some bold new conclusions and raises important questions, which will be fascinating reading for all students and general readers with an interest in medieval history. Spengler's work describes how we have entered into a centuries-long "world-historical" phase comparable

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to late antiquity, and his controversial ideas spark debate over the meaning of historiography.

Huizinga's harvest

From the Brink of the

Apocalypse

Men and Ideas

A Study of the Play-Element in Culture

Sublime Historical Experience

This collection by the distinguished Dutch historian Johan Huizinga (1872-1945) reflects the theme of its key essay, "The Task of Cultural History," throughout its pages.

Huizinga's conception of cultural history informs both his essays on historiographic questions and those on such figures as John of

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Salisbury, Abelard, Joan of Arc, Erasmus, and Grotius. Originally published in 1984. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905. For the Anglo-American world, Edmund Burke is the touchstone of

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counter-revolutionary thought, but in this volume, Christopher Olaf Blum shows that in attempting to vindicate the principles that had, at its best, animated the Old Regime, and in critiquing the institutions and beliefs associated with the New Regime, the French counter-revolutionary tradition is unparalleled. To understand adequately what Georges Bernanos called the spiritual drama of Europe, it is a tradition that must be grappled with. Critics of the Enlightenment makes available new translations of representative selections from some of the leading French conservative thinkers of the nineteenth century: Francois de Chateaubriand, Louis de Bonald,

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Joseph de Maistre, Frederic Le Play, Emile Keller, and Rene de La Tour du Pin. The selections span much of the nineteenth century, from Chateaubriand's 1814 pamphlet against Bonaparte to La Tour du Pin's 1883 essay on the theory of the corporate state. The volume, therefore, not only includes responses of the French conservatives to the French Revolutions of 1789 through 1815, but also testifies to the continuing elaboration of this critique against the background of the troubled nineteenth century. Blum's introduction sets these selections within the contexts of the events giving rise to them and the lives of their authors. The French political

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philosopher Philippe Beneton supplies the book's foreword. Blum's elegant translations of texts heretofore difficult or impossible to find in English allow Anglophone readers to profit from the counter-revolutionaries' insights about social and cultural matters of perennial importance, such as the necessary roles of religion, family, and local communities within any larger political society--matters of pressing concern to the counter-revolutionaries of our own time

Burgundian Ceremony and Civic Life in Late Medieval Ghent
The Waning Middle Ages
The Waning of the Middle Ages
A Study of the Forms of Life ...
Rereading Huizinga

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Spanning a millennium of musical history, this monumental volume brings together nearly forty leading authorities to survey the music of Western Europe in the Middle Ages. All of the major aspects of medieval music are considered, making use of the latest research and thinking to discuss everything from the earliest genres of chant, through the music of the liturgy, to the riches of the vernacular song of the trouvères and troubadours. Alongside this account of the core repertory of monophony, The Cambridge History of Medieval Music tells the story

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of the birth of polyphonic music, and studies the genres of organum, conductus, motet and polyphonic song. Key composers of the period are introduced, such as Leoninus, Perotinus, Adam de la Halle, Philippe de Vitry and Guillaume de Machaut, and other chapters examine topics ranging from musical theory and performance to institutions, culture and collections.

Historians have conventionally viewed intellectual and artistic achievement as a seamless progression in a single direction, with the Renaissance, as identified by

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Jacob Burckhardt, as the root and foundation of modern culture. But in this brilliant new analysis William Bouwsma rethinks the accepted view, arguing that while the Renaissance had a beginning and, unquestionably, a climax, it also had an ending.

Examining the careers of some of the greatest figures of the age--Montaigne, Galileo, Jonson, Descartes, Hooker, Shakespeare, and Cervantes among many others--Bouwsma perceives in their work a growing sense of doubt and anxiety about the modern world. He considers first those features of modern European

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culture generally associated with the traditional Renaissance, features which reached their climax in the late sixteenth and early seventeenth centuries. But even as the movements of the Renaissance gathered strength, simultaneous impulses operated in a contrary direction. Bouwsma identifies a growing concern with personal identity, shifts in the interests of major thinkers, a decline in confidence about the future, and a heightening of anxiety. Exploring the fluctuating and sometimes contradictory atmosphere in which Renaissance artists and

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thinkers operated, Bouwsma shows how the very liberation from old boundaries and modes of expression that characterized the Renaissance became itself increasingly stifling and destructive. By drawing attention to the waning of the Renaissance culture of freedom and creativity, Bouwsma offers a wholly new and intriguing interpretation of the place of the European Renaissance in modern culture.

*Inventing The Middle Ages
A Study of the Forms of Life,
Thought, and Art in France and
the Netherlands in the
Fourteenth and Fifteenth*

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Centuries

The Decline of the West

Ritual and Representation

The Waning of the Middle

*Ages: a Study of the Forms of
Life, Thought and Art in France
and the Netherlands in the
Fourteenth and Fifteenth
Centuries*

***At the beginning of the
period Rome was old and
worn out with
misgovernment and evil
living. But planted in this
dying Rome there was the
new and vigorous
Christian Church which
was to draw up into itself
all that was best and***

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strongest of the old world. The Germans were rude and uncivilized, but they were strong in mind and body, and possessed some ideas about government, women, and the family which were better than the ideas of the Romans on these subjects.

An essential reference for all game designers, this 1938 classic is “a fascinating account of ‘man the player’ and the contribution of play to civilization” (Harper’s) In this classic evaluation of

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play that has become a “must-read” for those in game design, Dutch philosopher Johan Huizinga defines play as the central activity in flourishing societies. Like civilization, play requires structure and participants willing to create within limits. Starting with Plato, Huizinga traces the contribution of Homo Ludens, or “man the player” through Medieval Times, the Renaissance, and into our modern civilization. Huizinga

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defines play against a rich theoretical background, using cross-cultural examples from the humanities, business, and politics. Homo Ludens defines play for generations to come. Confronting Famine, War, Plague and Death in the Later Middle Ages

Research Grants Index

The waning Middle Ages : an exhibition of French and Netherlandish art from 1350 to 1500 commemorating the 50th anniversary of the publication of the Waning

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***of the Middle Ages by
Johan Huizinga ; The
University of Kansas
Museum of Art,
November 1 - December
1, 1969***

***Critics of the
Enlightenment
England and 'The waning
of the Middle Ages'.***

Summary: This study by the renowned Dutch scholar Willem Otterspeer shows the same hallmark passion with which Huizinga immersed himself in history. For Huizinga, philology was the mother of all interpretative endeavour, the master skill from which all branches of humanities originate and to which they all ultimately return. Reading and writing were both part of

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a collective ritual that channeled human passion into beautiful forms, while passion, and how to master it, remained the fundamental fact of human life. Throughout this analysis of Huizinga's oeuvre, Otterspeer remains faithful to his main philosophical tenets, in which contrast and harmony, memory and desire, are the warp and weft of his work. And again, this is precisely what Otterspeer does. Reading and writing, passion and detachment, method and mysticism are here combined in a way that would have delighted Huizinga himself. This book is the English translation of the original Dutch edition: 'Orde en trouw' (2006).

A study of the chief personalities and forces that brought Western Europe to pre-eminence as a centre for political experimentation, economic expansion,

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and intellectual discovery.

In the Shadow of Tomorrow

The Cambridge History of Medieval Music

The Waning of the Renaissance, 1550-1640

A Study of the Forms of Life, Thought and Art in France and the Netherlands in the XIVth and XVth Centuries

History, the Middle Ages, the Renaissance

This edited volume is a reappraisal of the legacy and historiographical impact of Johan Huizinga's 1919 masterwork for the centenary of its publication in the field of medieval history, art history, and cultural studies.

While earlier historians have seen the elaborate public rituals of the Burgundian dukes as stagnant

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forms held over from the chivalric world of the High Middle Ages, Peter Arnade argues that they were a vital theater of power through which the ducal court and the urban centers constantly renegotiated their relationship. This book is the first to apply the combined insights of social, political, and cultural history to an important but little-explored area of medieval and early modern Europe, the Burgundian Netherlands. Realms of Ritual traces the role of ritual in encounters between the dukes of Burgundy (later the Habsburg princes) and the townspeople of Ghent, the most important city in the county of Flanders. Arnade

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analyzes city-state ceremonies through which Ghent's aldermen, patricians, guildsmen, and the city's military and drama confraternities confronted local power and the growth of the Burgundian state. In the first serious reappraisal of Johan Huizinga's classic work The Waning of the Middle Ages, Arnade confirms Huizinga's vision of a Low Country society rich in public symbols, yet reveals the city-state conflict within which such ritual thrived. He offers a dramatically new perspective on the Northern Renaissance, as well as a historical/anthropological model for the study of urban-state relations.

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A Study of the Forms of Life ... in the Fourteen and Fifteen Centuries

Realms of Ritual

A Diagnosis of the Modern Distemper

Walking Since Daybreak

INVENTING THE MIDDLE AGES The Lives, Works, and Ideas of the Great Medievalists of the Twentieth Century In this ground-breaking work, Norman Cantor explains how our current notion of the Middle Ages-with its vivid images of wars, tournaments, plagues, saints and kings, knights and ladies-was born in the twentieth century. The medieval world was not simply excavated through systematic research. It had to be conceptually created: It had to be invented, and this is the story of that invention. Norman Cantor focuses on the

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lives and works of twenty of the great medievalists of this century, demonstrating how the events of their lives, and their spiritual and emotional outlooks, influenced their interpretations of the Middle Ages. Cantor makes their scholarship an intensely personal and passionate exercise, full of color and controversy, displaying the strong personalities and creative minds that brought new insights about the past. A revolution in academic method, this book is a breakthrough to a new way of teaching the humanities and historiography, to be enjoyed by student and general public alike. It takes an immense body of learning and transmits it so that readers come away fully informed of the essentials of the subject, perceiving the interconnection of medieval civilization with the culture of the twentieth century and having had a good

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time while doing it! This is a riveting, entertaining, humorous, and learned read, compulsory for anyone concerned about the past and future of Western civilization.

*The Story of the Middle Ages
An Exhibition of French and
Netherlandish Art from 1350 to 1500, the
University of Kansas Museum of Art,
November 1- December 1, 1969,
Commemorating The Waning of the
Middle Ages by Johan Huizinga :
Catalogue*

*A Study of the Forms of Life, Thought,
and Art in France and the Netherlands in
the XIVth and
Autumn of the Middle Ages, a Century
Later*