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Many have wondered why the

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works of Shakespeare and other early modern writers are so filled with violence, with murder and mayhem. This work explains how and why, putting the literature of the European Renaissance in the context of the

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history of violence. Personal violence was on the decline in Europe beginning in the fifteenth century, but warfare became much deadlier and the stakes of war became much higher as the new nation-states

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viewed for hegemony and the New World became a target of a shattering invasion. There are times when Renaissance writers seem to celebrate violence, but more commonly they anatomized it and were inclined

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to focus on victims as well as warriors on the horrors of violence as well as the need for force to protect national security and justice. In Renaissance writing, violence has lost its innocence.

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Long considered a highly
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Past highlights the fact that Fuller was a major contributor to the flowering of historical writing in early modern England. W. B. Patterson provides both a biography of Thomas Fuller's life and career in the midst of the

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most wrenching changes his country had ever experienced and a critical account of the origins, growth, and achievements of a new kind of history in England, a process to which he made a significant and

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original contribution. The volume begins with a substantial introduction dealing with memory, uses of the past, and the new history of England in the late sixteenth and early seventeenth centuries. Fuller

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was moved by the changes in
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that followed. He sought to
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English past, recalling the successes and failures of both distant and recent events. The book illuminates Fuller's focus on history as a means of understanding the present as well as the past, and on religion

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student to master, using the artist's drawings to chart his progress and offering unique insight into the true nature of his mastery. Pascuzzi himself is a practicing artist in Florence, Michelangelo's city. When he was a grad student in art history, he

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won a Fulbright to “apprentice” himself to Michelangelo: to study his extant drawings and copy them to discern his progression in technique, composition, and mastery of anatomy. Pascuzzi also relied on the Renaissance treatise that “Il Divino” himself

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