

Pagan Mysteries In The Renaissance (Peregrine Books)

While numerous classical dictionaries identify the figures and tales of Greek and Roman mythology, this reference book explains the allegorical significance attached to the myths by Medieval and Renaissance authors. Included are several hundred alphabetically arranged entries for the gods, goddesses, heroes, heroines, and places of classical myth and legend. Each entry includes a brief account of the myth, with reference to the Greek and Latin sources. The entry then discusses how Medieval and Renaissance commentators interpreted the myth, and how poets, dramatists, and artists employed the allegory in their art. Each entry includes a bibliography and the volume concludes with appendices and an extensive bibliography of primary and secondary sources.

For sixteenth-century Italian masters, the creation of art was a contest. They knew each other's work and patrons, were colleagues and rivals. Survey of this artistic rivalry, the emotional and professional circumstances of their creations.

Unnatural Horizons presents a selective history of the last five centuries of landscape architecture at the intersection of poetics and science, rhetoric and technology, and philosophy and politics. It investigates the relations between garden aesthetics and metaphysics, discussing issues similar to those raised by Weiss's critically acclaimed Mirrors of Infinity. The Western garden has always served as a setting for music, dance, theater, sculpture, and architecture, as well as the minor arts of meditative contemplation and erotic seduction. The history of landscape architecture is therefore inextricable from the histories of the other arts, and must be studied from an interdisciplinary and polycultural point of view. Some of the topics included in this book are the influence of neo-Platonic philosophy on the Italian Renaissance garden, erotic fantasies and the 18th-century libertine garden, the contrast between Thoreau's romantic notion of virgin nature and changes in perception due to increasing speed and mechanization, and the limits of landscape architecture as art form in 20th-century gardens. A thorough and scholarly study of Spenser and Shakespeare and their contrary artistry, covering themes of theology, psychology, the depictions of passion and intellect, moral counsel, family hierarchy, self-love, temptation, folly, allegory, female heroism, the supernatural and much more. Renaissance psychologies examines the distinct and polarised emphasis of these two towering intellects and writers of the early modern period. It demonstrates how pervasive was the influence of Spenser on Shakespeare, as in the "playful metamorphosis of Gloriana into Titania" in A Midsummer Night's Dream and its return from Spenser's moralizing allegory to the Ovidian spirit of Shakespeare's comedy. It will appeal to students and lecturers in Spenser studies, Renaissance poetry and the wider fields of British literature, social and cultural history, ethics and theology.

The main literary dispute of the Renaissance pitted those Neo-Latin writers favoring Cicero alone as the apotheosis of Latin prose against those following an eclectic array of literary models. This Ciceronian controversy pervades the texts and letters collected for the first time in this volume. In 1462 Pope Pius II performed the only reverse canonization in history, damning a living man to an afterlife of torment. What had Sigismondo Malatesta, Lord of Rimini and a patron of the arts, done to merit this fate? Anthony D'Elia shows how the recovery of classical literature and art during the Italian Renaissance led to a revival of paganism.

Originally published in 1983, Leo Steinberg's classic work has changed the viewing habits of a generation. After centuries of repression and censorship, the sexual component in thousands of revered icons of Christ is restored to visibility. Steinberg's evidence resides in the imagery of the overtly sexed Christ, in Infancy and again after death. Steinberg argues that the artists regarded the deliberate exposure of Christ's genitalia as an affirmation of kinship with the human condition. Christ's lifelong virginity, understood as potency under check, and the first offer of blood in the circumcision, both required acknowledgment of the genital organ. More than exercises in realism, these unabashed images underscore the crucial theological import of the Incarnation. This revised and greatly expanded edition not only adduces new visual evidence, but deepens the theological argument and engages the controversy aroused by the book's first publication.

[*Dialogue and Universalism*](#)

[*Towards a Resolution of the Cosmological Antinomies*](#)

[*Republics and Kingdoms Compared*](#)

[*The Pagan Dream of the Renaissance*](#)

[*Paradox and Contradiction in Landscape Architecture*](#)

[*Sixteenth-Century Italian Art*](#)

[*Erasmus in Pursuit of Wisdom*](#)

[*Essential Papers on Jewish Culture in Renaissance and Baroque Italy*](#)

[*Renaissance Papers 2011*](#)

[*A Dictionary of Allegorical Meanings*](#)

[*Pagan Mysteries in the Renaissance Enl. and Rev. Ed*](#)

Sixteenth-Century Italian Art is a first-rate collection of the major classic and contemporary writings on the Italian Renaissance. Taking a thematic approach, the book exemplifies the traditional concerns of the field and presents arguments in a clear, accessible way. A stellar collection of 23 classic and recent essays on the art and architecture of this fascinating period in art history Brings together in a single volume, important literature on sixteenth-century Italian art from the last half century, highlighting major topics of recent art historical studies Introduces major topics and debates in the field, including pagan mysteries, nature and artifice, the art of the body, and "reformations" of art, theory and practice Includes new translations of texts never previously published in English Organized thematically, and features substantial editorial introductions, making this anthology ideal for course use.

"Edgar Wind was one of the most distinguished art historians and philosophers of the twentieth century. He made crucial contributions to debates on aesthetics and on the interdisciplinary nature of cultural history involving such other leading figures as Ernst Cassirer and Erwin Panofsky. It is not always realised, however, that his early thinking was moulded by a concern with the German philosophical tradition, culminating in the analysis of the meaning and function of scientific experimentation and proof. This first edition in English of Edgar Wind's important work *Das Experiment und die Metaphysik: Zur Auflosung der kosmologischen Antinomien* (1934) also carries a new introduction by Matthew Rampley, placing Wind's philosophical thinking in context. The work is being published to coincide with the opening in 2000 of the Sackler Library at Oxford, which will include a Wind Reading Room."

Highly regarded in the field of arts and urban design, Paul Carter is well-known for his public space designs, most notably Melbourne's Federation Square, Sydney's Golden Grove, and the Darwin waterfront cultural facility. In this book, Paul Carter 'maps' the Mallee region in Victoria, Australia, exploring the visible and invisible aspects of place. Using the region as an example, Carter digs deep, exploring and analyzing literature, art, oral history, and the historical record. The result is a pastiche of complex understanding that brings to life the Mallee area and presents it in the past, present, and future. Ground Truthing offers a unique take on natural history, mapping, and urban planning.

Since publication in 1979 Isabel Rivers' sourcebook has established itself as the essential guide to English Renaissance poetry. It: provides an account of the main classical and Christian ideas, outlining their meaning, their origins and their transmission to the Renaissance; illustrates the ways in which Renaissance poetry drew on classical and Christian ideas; contains extracts from key classical and Christian texts and relates these to the extracts of the English poems which draw on them; includes suggestions for further reading, and an invaluable bibliographical appendix.

Reading the Renaissance, first published in 1996, is a collection of essays discussing the literature, drama, poetics and culture of the Renaissance period. The Renaissance, which extends from about 1300 to 1700 depending on the country, was originally a rebirth of the arts but has also come to apply to the wider cultural change in the face of modernization. The essays represent a plural Renaissance and explore the boundaries between genre and gender, languages and literatures, reading and criticism, the Renaissance and the medieval, the early modern and the postmodern, world and theatre. There is also a plurality of methods that is fitting for the variety of topics and the richness of the Renaissance. This book is ideal for students of literature and theatre studies. This book presents an interpretation of Maurice Scève's lyric sequence *Délie, objet de plus haulte vertu* (Lyon, 1544) in literary relation to the *Vita nuova*, *Commedia*, and other works of Dante Alighieri. Dante's subtle influence on Scève is elucidated in depth for the first time, augmenting the allusions in *Délie* to the *Canzoniere* of Petrarch (Francesco Petrarca). Scève's sequence of dense, epigrammatic dizains is considered to be an early example, prior to the Pléiade poets, of French Renaissance imitation of Petrarch's vernacular poetry, in a time when *imitatio* was an established literary practice, signifying the poet's participation in a tradition. While the *Canzoniere* is an important source for Scève's *Délie*, both works are part of a poetic lineage that includes Occitan troubadours, Guinizzelli, Cavalcanti, and Dante. The book situates Dante as a relevant predecessor and source for Scève, and examines anew the Petrarchan label for *Délie*. Compelling poetic affinities emerge between Dante and Scève that do not correlate with Petrarch.

Toward synergy of civilizations.

[Foundations, Forms, and Legacy](#)

[The Sistine Ceiling](#)

[Reading the Renaissance](#)

[The Survival of the Pagan Gods](#)

[The Human Figure in English Culture, C. 1540-1660](#)

[The Sexuality of Christ in Renaissance Art and in Modern Oblivion](#)

[Poet in Exile](#)

[The Religious Symbolism of Michelangelo](#)

[Pagan Mysteries in the Renaissance. Enlarged and Revised Ed](#)

[Christening Pagan Mysteries](#)

[Scève's Délie](#)

A Socratic dialogue set in the court of King Matthias Corvinus of Hungary (the book was written ca. 1490), the work depicts a debate between the king himself and a Florentine merchant. This is the first critical edition and the first translation into any language. --publisher's description.

The Pagan Dream of the Renaissance recounts the almost untold story of how the rediscovery of the pagan, mythological imagination during the Renaissance brought a profound transformation to European culture. This highly illustrated book, available for the first time in paperback, shows that the pagan imagination existed side-by-side -- often uneasily -- with the official symbols, doctrines, and art of the Church. Godwin carefully documents how pagan themes and gods enhanced both public and private life. Palaces and villas were decorated with mythological images/ stories, music, and dramatic pageants were written about pagan themes/ and landscapes were designed to transform the soul. This was a time of great social and cultural change, when the pagan idea represented nostalgia for a classical world untroubled by the idea of sin and in no need of redemption. A stunning book with hundreds of photos that bring alive this period with all its rich conflict between Christianity and classicism.

This book examines the revival of antique philosophy in the Renaissance as a literary preoccupation informed by wit. Humanists were more inspired by the fictionalized characters of certain wise fools, including Diogenes the Cynic, Socrates, Aesop, Democritus, and Heraclitus, than by codified systems of thought. Rich in detail, this study offers a systematic treatment of wide-ranging Renaissance imagery and metaphors and presents a detailed iconography of certain classical philosophers. Ultimately, the problems of Renaissance humanism are revealed to reflect the concerns of humanists in the twenty-first century.

"This collection of Harry Berger's essays is a major and long-awaited event for students of Renaissance literature and art. Readers in other fields will also be interested in following an exceptionally innovative mind as it moves across many disciplinary boundaries."--Margaret W. Ferguson, University of Colorado, Boulder

"Harry Berger is a brilliant, tenacious, indefatigable close reader of Renaissance texts. . . . In fact, his remarkably restless and capacious intelligence illuminates virtually the whole range of Renaissance cultural artifacts and then turns upon itself to illuminate its own theoretical assumptions and critical procedures. . . . The essays in this book are essential reading for students of Renaissance culture."--Stephen Greenblatt, University of California, Berkeley

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An exploration of philosophical and mystical sources of iconography in Renaissance art.

Annual volume presenting the best essays received by the Southeastern Renaissance Conference.

Edgar Wind (1900-1971), German-born art historian, cultural historian, and philosopher, emerges as one of the most brilliant thinkers of his remarkable generation. A student of Panofsky and Cassirer in Hamburg, he was profoundly influenced by the thought of C. S. Peirce and, more especially, Aby Warburg, whom he came to know in the two years before Warburg's death in 1929. Teaching in England and the United States, Wind would do much to promote an interpretive art history crossing disciplinary boundaries. This richly illustrated volume collects Wind's published articles and his extensive unpublished writings on Michelangelo, the latter never before available. His interpretation of the Sistine Ceiling as a typological programme, its Old Testament scenes adumbrating New Testament events, stands as a classic demonstration of the complex relationships possible between art and ideas. The volume opens with an introduction to Wind's art-historical work by Elizabeth Sears and a survey of recent accomplishments in the field of Renaissance theology by John W. O'Malley, Professor of Church History, Weston Jesuit School of Theology, Cambridge, Massachusetts.

[*Hermaphrodites in Renaissance Europe*](#)

[*Ciceronian Controversies*](#)

[*The Revival of Antique Philosophy in the Renaissance*](#)

[*The Shadow of Dante in French Renaissance Lyric*](#)

[*Classical Myths and Legends in the Middle Ages and Renaissance*](#)

[*Ground Truthing*](#)

[*Renaissance psychologies*](#)

[*Sigismondo Malatesta and the Italian Renaissance*](#)

[*Unnatural Horizons*](#)

[*The Resurrection of the Anatomical Projects of the Ancients*](#)

[*Renaissance Bodies*](#)

Will works of the imagination ever regain the power they once had to challenge and mould society and the individual? This was the question posed by Edgar Wind's influential Reith Lectures delivered in 1960 and later expanded into his book *Art and Anarchy*. The book examines the various forces that have fashioned the modern view of the art, from mechanization and fear of intellect to connoisseurship and--perhaps the fundamental weakness of our age--the dispassionate acceptance of art. In the course of his discussion, Wind surveyed a wide range of topics in the history of painting, literature, music, and the plastic arts from the Renaissance to modern times.

The central proposition of this book is that the great anatomists of the Renaissance, from Vesalius to Fabricius and Harvey - the forebears of modern scientific biology and medicine - consciously resurrected not merely the methods but also the research projects of Aristotle and other Ancients. The Moderns' choice of topics and subjects, their aims, and their evaluation of their investigations were all made in a spirit of emulation, not rejection, of their distant predecessors. First published in 1997, Andrew Cunningham's masterly analysis of the history of the 'scientific renaissance' - a history not of things found, but of projects of enquiry - provoked a reappraisal of the

intellectual roots of the Renaissance as well as illuminating debates on the history of the body and its images.

First published in 1996. Routledge is an imprint of Taylor & Francis, an informa company.

Renaissance Bodies is a unique collection of views on the ways in which the human image has been represented in the arts and literature of English Renaissance society. The subjects discussed range from high art to popular culture - from portraits of Elizabeth I to polemical prints mocking religious fanaticism - and include miniatures, manners, anatomy, drama and architectural patronage. The authors, art historians and literary critics, reflect diverse critical viewpoints, and the 78 illustrations present a fascinating exhibition of the often strange and haunting images of the period. With essays by John Peacock, Elizabeth Honig, Andrew and Catherine Belsey, Jonathan Sawday, Susan Wiseman, Ellen Chirelstein, Tamsyn Williams, Anna Bryson, Maurice Howard and Nigel Llewellyn. "The whole book ... presents a mirror of contemporary concerns with power, the merits and demerits of individualism, sex-roles, 'selves', the meaning of community and (even) conspicuous consumption."-The Observer

Journey into twelve of the world's favorite medieval mysteries and cross the threshold into the world of the High Middle Ages. From Chaucer's "Canterbury Tales" to Umberto Eco's "Name of the Rose" to Dan Brown's bestselling "The Da Vinci Code," the medieval period continues to intrigue, inspire, entertain and fascinate many today. For the general reader and specialist alike, medieval expert, former Rosslyn Chapel museum exhibition curator and bestselling author Dr. Karen Ralls guides the reader through the key historical facts, legends and lore, affiliated places and major symbolism of each of these 12 popular medieval enigmas, providing a lively introductory portal which includes some of the lesser-known, sidelined or unacknowledged aspects of each of these enduring topics. The story of each subject comes alive as never before, providing a solid introduction for all readers as well as further suggested resources for teachers and researchers. Also included are photographs, a recommended reading section, maps, a list of the key major sites associated with each topic, and a full Bibliography. Topics covered include: King Arthur, Merlin and GlastonburyThe Grail Quest Mary MagdaleneThe real meaning of Black MadonnasThe Knights Templar, the Cathars, and Rosslyn ChapelMedieval Guides and TroubadoursHeresy and Heretics Let this book serve as your personal pilgrimage back to the High Middle Ages - a time of potent symbolism, occult knowledge, and spiritual quests.

This 1999 volume is the standard work of reference on early modern literary criticism in Europe.

This is the first book devoted to investigating the scholarly commonplace that Erasmus' revival of classical learning defines his evangelical humanism. It acknowledges that it was a feat for him to challenge the obscurantism of late medieval schooling by restoring classical studies. It recognizes that his editions of Greek and Latin authors alone fix his place in the history of scholarship. But the

plainest questions about this achievement may still be asked, and the most popular texts freshly interpreted. Was his work only the expression in the 'idiom of the Renaissance' or a perennial Christian humanism? Or did he advance on it theoretically as well as practically? Did Erasmus contribute conceptually to the interrogation of pagan wisdom with the Christian economy? Christening Pagan Mysteries proposes that he did. Although doctrinal issues involved, this inquiry is not systematically theological. Erasmus wrote no treatise on the subject that might be so explored. A rhetorical approach, complementary to his own method, discloses his evangelical humanism through the analysis of three significant texts. The seminal dialogue *Antibarbari* provides the conceptual key in one of the most important humanist declarations in the history of Christian thought to the Renaissance. The Christocentric conviction it voices is then discerned through new interpretations of two other texts which christen pagan mysteries in original and important ways: the *Moria* and the final colloquy, 'Epicureus,' in which a pagan goddess and a pagan philosopher are gathered to Christ.

[Pagan Virtue in a Christian World](#)

[Renaissance Rivals](#)

[Pagan Mysteries in the Renaissance ... New and Enlarged Edition. \[With Plates.\]](#)

[Second World and Green World](#)

[The Mythological Tradition and Its Place in Renaissance Humanism and Art](#)

[Michelangelo, Leonardo, Raphael, Titian](#)

[Classical and Christian Ideas in English Renaissance Poetry](#)

[Culture, Poetics, and Drama](#)

[Pagan Mysteries in the Renaissance](#)

[Ezra Pound](#)

[Studies in Renaissance Fiction-making](#)

Kathleen Long explores the use of the hermaphrodite in early modern culture wars, both to question traditional theorizations of gender roles and to reaffirm those views. These cultural conflicts were fueled by the discovery of a new world, by the Reformation and the backlash against it, by nascent republicanism directed against dissolute kings, and by the rise of empirical science and its subsequent confrontation with the traditional university system. For the Renaissance imagination, the hermaphrodite came to symbolize these profound and intense changes that swept across Europe, literally embodying these conflicts. Focusing on early modern France, with references to Switzerland and Germany, this work traces the symbolic use of the hermaphrodite across a range of disciplines and domains - medical, alchemical, philosophical, poetic, fictional, and political - and demonstrates how these seemingly disparate realms interacted extensively with each other in this period, also across national boundaries. This widespread use and representation of the hermaphrodite established a ground on which new ideas concerning sex and gender could be elaborated by subsequent generations, and on which a wide range of thought concerning identity, racial, religious, and national as well as gender, could be deployed.

Probably the most prominent living filmmaker, and one of the foremost directors of the postwar era, Jean Luc-Godard has received astonishingly little critical attention in the United States. With *Speaking about Godard*, leading film theorist Kaja Silverman and filmmaker Harun Farocki have made one of the most significant contributions to film studies in recent memory: a lively set of conversations about Godard and his major films, from *Contempt* to *Passion*. Combining the insights of a feminist film

theorist with those of an avant-garde filmmaker, these eight dialogues—each representing a different period of Godard's film production, and together spanning his entire career—get at the very heart of his formal and theoretical innovations, teasing out, with probity and grace, the ways in which image and text inform one another throughout Godard's oeuvre. Indeed, the dialogic format here serves as the perfect means of capturing the rhythm of Godard's ongoing conversation with his own medium, in addition to shedding light on how a critic and a director of films respectively interpret his work. As it takes us through Godard's films in real time, *Speaking about Godard* conveys the sense that we are at the movies with Silverman and Farocki, and that we, as both student and participant, are the ultimate beneficiaries of the performance of this critique. Accessible, informative, witty, and, most of all, entertaining, the conversations assembled here form a testament to the continuing power of Godard's work to spark intense debate, and reinvigorate the study of one of the great artists of our time.

Half a century after he first made his entry into the literary life of London, Ezra Pound is one of the best-known, yet least-known, of modern poets. The aim of this book is not to explain Pound's work, but to attempt to clarify certain definite aspects of it and to cut through the tangle of opinions, favourable and unfavourable, and the various irrelevancies, some stemming from Pound himself, which prevent many readers from getting at the best of it. The book is designed to present not only the poet who broke new ground and was, with Eliot, in the vanguard of the modern movement, but also the man, as critic of modern society, with his far-reaching and controversial theories on politics, economics and philosophy.

[The Cambridge History of Literary Criticism: Volume 3, The Renaissance](#)

[Renaissance Humanism, Volume 1](#)

[Experiment and Metaphysics](#)

[Art and Anarchy](#)

[Reading the Renaissance \(Routledge Revivals\)](#)

[A Guide to History, Lore, Places and Symbolism](#)

[The Anatomical Renaissance](#)

[Explorations in a Creative Region](#)

[Spenser and Shakespeare](#)

[Medieval Mysteries](#)