

## *Pagan Mysteries In The Renaissance*

*The Mysteries of Mithras presents a revival of this ancient Roman mystery religion, popular from the late second century B.C. Payam Nabarz reveals the history and tenets of Mithraism, its connections to Christianity, Islam, and Freemasonry, and the modern neo-pagan practice of Mithraism today. Included are seven of its initiatory rituals.*

*Pagan Mysteries in the Renaissance* Elliotts Books Pagan Mysteries in the Renaissance W W Norton & Company Incorporated

*"In ancient Egypt, the city of Alexandria was a flourishing cultural center where philosophical, spiritual, and cosmological teachings flowed together to create vital new syntheses. Today, Alexandria provides a meeting place for everyone who is interested in ancient and modern cosmological speculation, and how the humanities may contribute to contemporary life"--Page 4 of cover.*

*Ground Truthing*

*Renaissance Rivals*

*The Homes of Giorgio Vasari*

*Poet in Exile*

*Alexandria 5*

*Sacrifice Imagined*

David Brown argues for the importance of experience of God as mediated through place in all its variety. He explores the various ways in which such experiences once formed an essential element in making religion integral to human life, and argues for their reinstatement at the centre of theological discussions about the existence of God. In effect, the discussion continues the theme of Brown's two much-praised earlier volumes, *Tradition and Imagination* and *Discipleship and Imagination*, in its advocacy of the need for Christian theology to take much more seriously its relationship with the various wider cultures in which it has been set. In its challenge to conventional philosophy of religion, the book will be of interest to theologians and philosophers, and also to historians of art and culture generally.

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. His empathy with the scholars of the Renaissance keeps his discussion lively—a witty study of interpreters of mythography from the past.

**Knowledge Lost**

**Cosmology, Philosophy, Myth, and Culture**

**Pagan, Jewish and Christian**

**Reclaiming Human Experience**

**The Cave and the Light**

**Ideography and Chinese Language Theory**

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

This book is a much-needed scholarly intervention and postcolonial corrective that examines why and when and how misunderstandings of Chinese writing came about and showcases the long history of Chinese theories of language. 'Ideography' as such assumes extra-linguistic, trans-historical, universal 'ideas' which are an outgrowth of Platonism and thus unique to European history. Classical Chinese discourse assumes that language (and writing) is an arbitrary artifact invented by sages for specific reasons at specific times in history. Language by this definition is an ever-changing technology amenable to historical manipulation; language is not the House of Being, but rather a historically embedded social construct that encodes quotidian human intentions and nothing more. These are incommensurate epistemes, each with its own cultural milieu and historical context. By comparing these two traditions, this study historicizes and decolonializes popular notions about Chinese characters, exposing the Eurocentrism inherent in all theories of ideography. Ideography and Chinese Language Theory will be of significant interest to historians, sinologists, theorists, and scholars in other branches of the humanities. 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.

The Idea of Woman in Spenser, Shakespeare, and Milton

A New View of Early Modern Intellectual History

Pagan Mysteries in the Renaissance. Enlarged and Revised Ed

The Rediscovery of Pagan Symbolism and Allegorical Interpretation in the Renaissance

The Evolution of Humanist Theology 1461/2-1498

Violence, Atonement, and the Sacred

A gripping, funny, joyful account of how the books you read shape your own life in surprising and profound ways. Bookworms know what scholars of literature are trained to forget: that when they devour a work of literary fiction, whatever else they may be doing, they are reading about themselves. Read Shakespeare, and you become Cleopatra, Hamlet, or Bottom. Or at the very least, you experience the plays as if you are in a small room alone with them, and they are speaking to you, to your life, to your sensibility. Drawing on fifty years as a Shakespearean, Leonard Barkan has produced a captivating book that traces the surprising and profound ways reading, teaching, acting, directing, and writing about Shakespeare has informed and shaped his life. Reading Shakespeare Reading Me is about Shakespeare and about Barkan, but to an even greater extent, it's about reading. Barkan violates the rule of distance he was taught and has always taught his students. He asks: Where does this brilliantly contrived fiction actually touch me? Where is Shakespeare in effect telling the story of my life? Seen this way, Shakespeare becomes not only the material upon which an experienced and learned literary professional exercises his scholarly craft but also a record of the author's own life: a father with a painful secret, a mother who progressed from a flapper in the twenties to a divorcée in the thirties to an eccentrically lovable parent to the child she bore unexpectedly in middle age. King Lear, for Barkan, raises unanswerable questions about what exactly a father does after planting the seed. Mothers from Volumnia to Gertrude and even Lady Macbeth are all reconsidered in the light of the author's experience as a son. The sonnets and comedies are seen through the eyes of a gay man who nevertheless weeps with joy when all the heterosexual couples are united at the end. The Winter's Tale becomes a story about the ways in which beauty is superior to truth. A Midsummer Night's Dream is interpreted through the author's joyous experience of performing the role of Bottom and finding his aesthetic faith in the pantheon of antiquity. And the exquisitely poetical history play Richard II intersects with, of all things, Ru Paul's Drag Race in an encounter between realness and royalness. Full of engrossing stories, and written with humor and genuine excitement about the written word, Reading Shakespeare Reading Me makes Shakespeare's plays come alive in new ways.

Explore the mysteries of myth with a master In these pages, the Collected Works of Joseph Campbell presents twelve eclectic, far-ranging, and brilliant essays gathered together for the first time. The essays explore myth in all its dimensions: its history; its influence on art, literature, and culture; and its role in everyday life. This second volume of Campbell's essays (following The Flight of the Wild Gander) brings together his uncollected writings from 1959 to 1987. Written at the height of Campbell's career and showcasing the lively intelligence that made him the twentieth century's premier writer on mythology, these essays investigate the profound links between myth, the individual, and societies ancient and contemporary. Covering diverse terrain ranging from psychology to the occult, from Thomas Mann to the Grateful Dead, from Goddess spirituality to Freud and Jung, these playful and erudite writings reveal the threads of myth woven deeply into the fabric of our culture and our lives.

Greco-Roman mythology and its reception are at the heart of the European Renaissance, and mythographies—texts that collected and explained ancient myths—were considered indispensable companions to any reader of literature. Despite the importance of this genre, English mythographies have not gained sustained critical attention, largely because they have been wrongly considered mere copies of their European counterparts. This volume focuses on the English mythographies written between 1577 and 1647 by Stephen Batman, Abraham Fraunce, Francis Bacon, Henry Reynolds, and Alexander Ross: it places their texts into a wider, European context to reveal their unique English take on the genre and also unfolds the significant role myth played in the broader culture of the period, influencing not only literary life, natural philosophy and poetics, but also religious conflicts and Civil War politics. In doing so it demonstrates, for the first time, the considerable explanatory value classical mythology holds for the study of the English Renaissance and its literary culture in particular, and how early modern England answered a question we still find fascinating today: what is myth?

Power and Subversion in Byzantium

Pagan Mysteries in the Renaissance

New Testament Tools and Studies

Plato Versus Aristotle, and the Struggle for the Soul of Western Civilization

Seeds of Virtue and Knowledge

Michelangelo, Leonardo, Raphael, Titian

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.

Renaissance Theory presents an animated conversation among art historians about the optimal ways of conceptualizing Renaissance art, and the links between Renaissance art and contemporary art and theory. This is the first discussion of its kind, involving not only questions within

Renaissance scholarship, but issues of concern to art historians and critics in all fields. Organized as a virtual roundtable discussion, the contributors discuss rifts and disagreements about how to understand the Renaissance and debate the principal texts and authors of the last thirty years who have sought to reconceptualize the period. They then turn to the issue of the relation between modern art and the Renaissance: Why do modern art historians and critics so seldom refer to the Renaissance? Is the Renaissance our indispensable heritage, or are we cut off from it by the revolution of modernism? The volume includes an introduction by Rebecca Zorach and two final, synoptic essays, as well as contributions from some of the most prominent thinkers on Renaissance art including Stephen Campbell, Michael Cole, Frederika Jakobs, Claire Farago, and Matt Kavalier.

The definitive sequel to New York Times bestseller *How the Scots Invented the Modern World* is a magisterial account of how the two greatest thinkers of the ancient world, Plato and Aristotle, laid the foundations of Western culture—and how their rivalry shaped the essential features of our culture down to the present day. Plato came from a wealthy, connected Athenian family and lived a comfortable upper-class lifestyle until he met an odd little man named Socrates, who showed him a new world of ideas and ideals. Socrates taught Plato that a man must use reason to attain wisdom, and that the life of a lover of wisdom, a philosopher, was the pinnacle of achievement. Plato dedicated himself to living that ideal and went on to create a school, his famed Academy, to teach others the path to enlightenment through contemplation. However, the same Academy that spread Plato's teachings also fostered his greatest rival. Born to a family of Greek physicians, Aristotle had learned early on the value of observation and hands-on experience. Rather than rely on pure contemplation, he insisted that the truest path to knowledge is through empirical discovery and exploration of the world around us. Aristotle, Plato's most brilliant pupil, thus settled on a philosophy very different from his instructor's and launched a rivalry with profound effects on Western culture. The two men disagreed on the fundamental purpose of the philosophy. For Plato, the image of the cave summed up man's destined path, emerging from the darkness of material existence to the light of a higher and more spiritual truth. Aristotle thought otherwise. Instead of rising above mundane reality, he insisted, the philosopher's job is to explain how the real world works, and how we can find our place in it. Aristotle set up a school in Athens to rival Plato's Academy: the Lyceum. The competition that ensued between the two schools, and between Plato and Aristotle, set the world on an intellectual adventure that lasted through the Middle Ages and Renaissance and that still continues today. From Martin Luther (who named Aristotle the third great enemy of true religion, after the devil and the Pope) to Karl Marx (whose utopian views rival Plato's), heroes and villains of history have been inspired and incensed by these two master philosophers—but never outside their influence. Accessible, riveting, and eloquently written, *The Cave and the Light* provides a stunning new perspective on the Western world, certain to open eyes and stir debate. Praise for *The Cave and the Light* "A sweeping intellectual history viewed through two ancient Greek lenses . . . breezy and enthusiastic but resting on a sturdy rock of research."—Kirkus Reviews "Examining mathematics, politics, theology, and architecture, the book demonstrates the continuing relevance of the ancient world."—Publishers Weekly "A fabulous way to understand over two millennia of history, all in one book."—Library Journal "Entertaining and often illuminating."—The Wall Street Journal

The Pain of Reformation

Ficino, Pico and Savonarola

Mysteriously Meant

A History

Historical and literary studies

God and Enchantment of Place

***In this wide-ranging and thought-provoking study, Maryanne Cline Horowitz explores the image and idea of the human mind as a garden: under the proper educational cultivation, the mind may nourish seeds of virtue and knowledge into the full flowering of human wisdom. This copiously illustrated investigation begins by examining the intellectual world of the Stoics, who originated the phrases "seeds of virtue" and "seeds of knowledge." Tracing the interrelated history of the Stoic cluster of epistemological images for natural law within humanity--reason, common notions, sparks, and seeds--Horowitz presents the distinctive versions within the competing movements of Hellenistic Judaism and early Christianity, Augustinian and Thomist theologies, Christian mysticism and Kabbalah, and Erasmian Catholicism and the Lutheran Reformation. She demonstrates how the Ciceronian and Senecan analogies between horticulture and culture--basic to Italian Renaissance humanists, artists, and neo-Platonists--influence the emergence of emblems and essays among participants in the Northern Renaissance neo-Stoic movement. The Stoic metaphor is still***

*visible today in ecumenical movements that use vegetative language to encourage the growth of shared values and to promote civic virtues: organizations disseminate information on nipping bad habits in the bud and on turning a new leaf. The author's evidence of illustrated pages from medieval, Renaissance, and Enlightenment texts will stimulate contemporary readers to evaluate her discovery of "the premodern scientific paradigm that the mind develops like a plant."*

*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.*

*Giorgio Vasari was one of the few artists in the history of art who built, designed, and decorated his homes. This book is the first to focus on Vasari's decorative cycles for his homes in Arezzo and Florence, revealing the significance of the artistic, cultural, and historical milieu of the sixteenth century. This study breaks new ground in two ways: First, in a personal and original manner, the imagery is related to Vasari's artistic ideas on history painting and the role of the artist. And second, Vasari's imagery portrays visual galleries applauding his teachers, antiquity and the creation of art.*

*Pagan Mysteries in the Renaissance Enl. and Rev. Ed*

*Psychoanalysis and the Phantasms of Early Modern Culture*

*Christening Pagan Mysteries*

*Selected Essays 1959–1987*

*Paradox and Contradiction in Landscape Architecture*

*The Pagan Belief That Shaped the Christian World*

Shakespearean Sensations explores the ways Shakespeare and his contemporaries imagined literature affecting audiences' bodies, minds and emotions.

Giovanni Boccaccio's Genealogy of the Pagan Gods is an ambitious work of humanistic scholarship whose goal is to plunder ancient and medieval literary sources so as to create a massive synthesis of Greek and Roman mythology. The work also contains a famous defense of the value of studying ancient pagan poetry in a Christian world. The complete work in fifteen books contains a meticulously organized genealogical tree identifying approximately 950 Greco-Roman mythological figures. The scope is enormous: 723 chapters include over a thousand citations from two hundred Greek, Roman, medieval, and Trecento authors. Throughout the Genealogy, Boccaccio deploys an array of allegorical, historical, and philological critiques of the ancient myths and their iconography. Much more than a mere compilation of pagan myths, the Genealogy incorporates hundreds of excerpts from and comments on ancient poetry, illustrative of the new spirit of philological and cultural inquiry emerging in the early Renaissance. It is at once the most ambitious work of literary scholarship of the early Renaissance and a demonstration to contemporaries of the moral and cultural value of studying ancient poetry. This is the first volume of a projected three-volume set of Boccaccio's complete Genealogy.

This volume consists of 21 essays on Marsilio Ficino (1433-99), the Florentine scholar-philosopher-magus-priest who was the architect of Renaissance Platonism. They cast fascinating new light on his theology, philosophy, and psychology as well as on his influence and sources.

Experiencing Literature in Early Modern England

Ezra Pound

The Mysteries of Mithras

Art and Anarchy

Unnatural Horizons

Pagan Mysteries in the Renaissance ... New and Enlarged Edition. [With Plates.].

A compelling alternative account of the history of knowledge from the Renaissance to the Enlightenment. Until now the history of knowledge has largely been about formal and documented accumulation, concentrating on systems, collections, academies, and institutions. The central narrative has been one of advancement, refinement, and expansion. Martin Mulrow tells a different story. Knowledge can be lost: manuscripts are burned, oral learning dies with its bearers, new ideas are suppressed by censors. *Knowledge Lost* is a history of efforts, from the Renaissance to the Enlightenment, to counter such loss. It describes how critics of ruling political and religious regimes developed tactics to preserve their views; how they buried their ideas in footnotes and allusions; how they circulated their tracts and treatises in handwritten copies; and how they commissioned younger scholars to spread their writings after death. Filled with exciting stories, *Knowledge Lost* follows the trail of precarious knowledge through a series of richly detailed episodes. It deals not with the major themes of metaphysics and epistemology, but rather with interpretations of the Bible, Orientalism, and such marginal zones as magic. And it focuses not on the usual major thinkers, but rather on forgotten or half-forgotten members of the "knowledge underclass," such as Pietro della Vecchia, a libertine painter and intellectual; Charles-César Baudelot, an antiquarian and numismatist; and Johann Christoph Wolf, a pastor, Hebrew scholar, and witness to the persecution of heretics. Offering a fascinating new approach to the intellectual history of early modern Europe, *Knowledge Lost* is also an ambitious attempt to rethink the very concept of knowledge.

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 Feminine Reclaimed* breaks new ground in the field of Renaissance scholarship. Stevie Davies considers the feminine principle as it was developed through the humanist and Neoplatonic revival of ancient classical learning and from this perspective approaches the major works of the three great literary figures of the English Renaissance—Spenser, Shakespeare, and Milton. Through close, perceptive readings of their most crucial works, informed by a familiarity with the whole range of their context in the European literature and thought of their time, Stevie Davies is able to demonstrate the great importance of the feminine principle in the consciousness of these writers and their age, a time of political, religious, and social upheaval in which perceptions of woman and her status in society underwent momentous changes. She analyzes guiding symbols, mythical allusions, and literary structures in major works by the three poets to show that this rediscovered image of the feminine was incorporated into *The Faerie Queene*, Shakespeare's last plays, and *Paradise Lost* in such a manner as to create an alternative system of values which either redefined or criticized the patriarchal structures of the contemporary world.

Renaissance Theory

The Mythic Dimension

Reading Shakespeare Reading Me

Erasmus in Pursuit of Wisdom

Genealogy of the Pagan Gods: Books I-V

*The Pain of Reformation* argues that Edmund Spenser's 1590 *Faerie Queene* examines emerging notions of vulnerability in Renaissance England. This book approaches sensation through the aesthetics of the vulnerable body, explores the emergence of notions of shared vulnerability, and illuminates a constellation of masculinity, sexuality, and ethics in post-Reformation England.

*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 doubled-edged critical forum, this volume brings early modern culture and psychoanalysis into revisionist dialogue with each other. The authors reflect on how psychoanalysis remains "possessed" by its incorporation of early modern mythologies, vision, credos, and phantasms, which may--or may not--be applicable today. 23 photos.

Repossessions

Spenser, Vulnerability, and the Ethics of Masculinity

English Mythography in Its European Context, 1500-1650

The Feminine Reclaimed

The Mythological Tradition and Its Place in Renaissance Humanism and Art

His Theology, His Philosophy, His Legacy

***This volume addresses a theme of special significance for Byzantine studies. Byzantium has traditionally been deemed a civilisation which deferred to authority and set special store by orthodoxy, canon and proper order. Since 1982 when the distinguished Russian Byzantinist Alexander Kazhdan wrote that 'the history of Byzantine intellectual opposition has yet to be written', scholars have increasingly highlighted cases of subversion of 'correct practice' and 'correct belief' in Byzantium. This innovative scholarly effort has produced important results, although it has been hampered by the lack of dialogue across the disciplines of Byzantine studies. The 43rd Spring Symposium of Byzantine Studies in 2010 drew together historians, art historians, and scholars of literature, religion and philosophy, who discussed shared and discipline-specific approaches to the theme of subversion. The present volume presents a selection of the papers delivered at the symposium enriched with specially commissioned contributions. Most papers deal with the period after the eleventh century, although early Byzantium is not ignored. Theoretical questions about the nature, articulation and limits of subversion are addressed within the frameworks of individual disciplines and in a larger context. The volume comes at a timely junction in the development of Byzantine studies, as interest in subversion and nonconformity in general has been***

*rising steadily in the field.*

*Sacrifice Imagined is an original exploration of the idea of sacrifice by one of the world's preeminent philosophers of religion. Despisers of religion have poured scorn upon the idea of sacrifice as an index of the irrational and wicked in religious practice. Nor does its secularised form seem much more appealing. One need only think of the appalling cult of sacrifice in numerous totalitarian regimes of the twentieth century. Yet sacrifice remains a part of our cultural and intellectual 'imaginary'. Hedley proposes good reasons to think that issues of global conflict and the ecological crisis highlight the continuing relevance of the topic of sacrifice for contemporary culture. The subject of sacrifice has been decisively influenced by two books: Girard's *The Violence and the Sacred* and Burkert's *Homo Necans*. Both of these are theories of sacrifice as violence. Hedley's book challenges both of these highly influential theories and presents a theory of sacrifice as renunciation of the will. His guiding influences in this are the much misunderstood Joseph de Maistre and the Cambridge Platonists.*

*This book presents a detailed account of Ficino (TM)s "De Christiana religione" and of Picoa (TM)s "Apologia," in the context of the evolution of a humanist theology. Focusing on the relations between humanism, theology, and politics, it concludes with the Savonarola affair.*

*Shakespearean Sensations*

*Marsilio Ficino*

*Papers from the 43rd Spring Symposium of Byzantine Studies, Birmingham, March 2010*

*Explorations in a Creative Region*

*The Survival of the Pagan Gods*

*The Revival of Antique Philosophy in the Renaissance*