Genealogy Of The Pagan Gods Volume 2 Books Vi X The I Tatti Renaissance Library

The gods of Olympus died with the advent of Christianity - or so we have been taught to believe. But how are we to account for their tremendous popularity during the Renaissance? This illustrated book, now reprinted in a new, larger paperback format, offers the general reader a multifaceted look at the far-reaching role played by mythology in Renaissance intellectual and emotional life. After a discussion of mythology in late antiquity and the Middle Ages, Jean Seznec traces the fate of the gods from Botticelli and Raphael to their function and appearance in Ronsard's verses and Ben Jonson's masques.


An eclectic history of human curiosity, a great feast of ideas, and a memoir of a reading life from an internationally celebrated reader and thinker Curiosity has been seen through the ages as the impulse that drives our knowledge forward and the temptation that leads us toward dangerous and forbidden waters. The question "Why?" has appeared under a multiplicity of guises and in vastly different contexts throughout the chapters of human history. Why does evil exist? What is beauty? How does language inform us? What defines our identity? What is our responsibility to the world? In Alberto Manguel's most personal book to date, the author tracks his own life of curiosity through the reading that has mapped his way. Manguel chooses as his guides a selection of writers who sparked his imagination. He dedicates each chapter to a single thinker, scientist, artist, or other figure who demonstrated in a fresh way how to ask "Why?" Leading us through a full gallery of inquisitives, among them Thomas Aquinas, David Hume, Lewis Carroll, Rachel Carson, Socrates, and, most importantly, Dante, Manguel affirms how deeply connected our curiosity is to the readings that most astonish us, and how essential to the soaring of our own imaginations. The availability of The Latin Eclogues in English is a major contribution to the study of the literature and history of the Italian Renaissance. Long celebrated as one of "the Three Crowns" of Florence, Giovanni Boccaccio (1313-75) experimented widely with the forms of literature. His prolific and innovative writings—which range beyond the novella, from lyric to epic, from biography to mythography and geography, from pastoral and romance to invective—became powerful models for authors in Italy and across the Continent. This collection of essays presents Boccaccio's life and creative output in its encyclopedic diversity. Exploring a variety of genres, Latin as well as Italian, it provides short descriptions of all his works, situates them in his oeuvre, and features critical expositions of their most salient features and innovations. Designed for readers at all levels, it will appeal to scholars of literature, medieval and Renaissance studies, humanism and the classical tradition; as well as European historians, art historians, and students of material culture and the history of the book. Anchored by an introduction and chronology, this volume contains contributions by prominent Boccaccio scholars in the United States, as well as essays by contributors from France, Italy, and the United Kingdom. The year 2013, Boccaccio's seven-hundredth birthday, will be an important one for the study of his work and will see an increase in academic interest in reassessing his legacy.

In the first book to study Franz Kafka from the perspective of modern rhetorical theory, Clayton Koelb explores such questions as how Kafka understood the reading process, how he thematized the problematic of reading, and how his highly distinctive style relates to what Koelb describes as the "passion of reading."

The complex relationship between myths and music is here investigated. The Decameron, written by legendary author Giovanni Boccaccio is widely considered to be one of the greatest books of all time. This great classic will surely attract a whole new generation of readers. For many, The Decameron is required reading for various courses and curriculums. And for others who simply enjoy reading timeless pieces of classic literature, this gem by Giovanni Boccaccio is highly recommended. Published by Classic Books International and beautifully produced, The Decameron would make an ideal gift and it should be a part of everyone's personal library.

Giovanni Boccaccio devoted the last decades of his life to compiling encyclopedic works in Latin. Among them is this text, the first collection of biographies in Western literature devoted to women. A major re-evaluation of Boccaccio's status as literary innovator and cultural mediator equal to that of Petrarch and Dante. Connecting to issues in the humanities today, this book shows how the Italian Renaissance influenced and changed Early Modern Europe.

With this volume, Jane Chance concludes her monumental study of the history of mythography in medieval literature. Her focus here is the advent of hybrid mythography, the transformation of mythological commentary by blending the scholarly with the courtly and the personal. No other work examines the mythographic interrelationships among these poets and their unique and personal approaches to mythological commentary.

Aphrodite and Venus in Myth and Mimesis is a broad, flexible source book of comparative literature and cultural studies. It promotes the wide-ranging presence and impact of prominent idiosyncratic personalities in fabled goddess mythology and its emphatic notions of endearment and allure. The book brings together seven hundred acknowledged sources drawn from successive historical, global and literary eras, including principal commentaries, along with factual information and important renditions in art, prose and verse, within and beyond mainstream western culture. A lengthy, detailed introduction presents a copious documented preview of the viable adaptation and mimesis of 'divine' characterization and its respective centrality from the long distant past to the present day. Myth, rarely latent, demonstrates varied modes of expression and open-ended flexibility throughout the six comprehensive chapters which illuminate and probe, in turn, aspects of the ideological presence, sensibilities, trials and triumphs and interventions of the goddess, whether sacred or profane. Particular literary extracts and episodes range across ancient cultures alongside quite recent expressions of hermeneutics, blending myth with the contemporary in the multi-layered reception or admonishment of the goddess, whether by one designation or the other. As such, this book is wholly relevant to all stages of the evolution and expansion of a dynamic European literary culture and its leading authors and personalities. Professor Wood examines in detail the astrological references in The Canterbury Tales, Troilus and Criseyde, and The Complaint of Mars, using mediaeval source materials not only to elucidate the technicalities of the imagery but also to analyze its poetic function. Originally published in 1970, 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.

In Renaissance drama, the bastard is an extraordinarily powerful and disruptive figure. We have only to think of Caliban or of Edmund to realise the challenge presented by the illegitimate child. Drawing on a wide range of play texts, Alison Findlay shows how illegitimacy encoded and threatened to deconstruct some of the basic tenets of patriarchal rule. She
considers bastards as indicators and instigators of crisis in early modern England, reading them in relation to witchcraft, spiritual insecurities and social unrest in family and State. The characters discussed range from demi-devils, unnatural villains and clowns to outstandingly heroic or virtuous types who challenge officially sanctioned ideas of illegitimacy. The final chapter of the book considers bastards in performance; their relationship with theatre spaces and audiences. Illegitimate voices, Findlay argues, can bring about the death of the author/father and open the text as a piece of theatre, challenging accepted notions of authority.

A fresh and invigorating survey of the sea as it appears in medieval English literature, from romance to chronicle, hagiography to autobiography.

This book explores the tangled relationship between literary production and epistemological foundation as exemplified in one of the masterpieces of Italian literature. Filippo Andrei argues that Giovanni Boccaccio's Decameron has a significant though concealed engagement with philosophy, and that the philosophical implications of its narratives can be understood through an epistemological approach to the text. He analyzes the influence of Dante, Petrarch, Thomas Aquinas, Aristotle, and other classical and medieval thinkers on Boccaccio's attitudes towards ethics and knowledge-seeking. Beyond providing an epistemological reading of the Decameron, this book also evaluates how a theoretical reflection on the nature of rhetoric and poetic imagination can ultimately elicit a theory of knowledge.

Sor Juana Ines de la Cruz (1651-1695) was the most significant literary figure of the colonial period in Spanish America. The autos sacramentales, or Eucharistic plays are some of her least studied, and most perplexing works. While one of them, El divino Narciso, has received substantial scholarly attention, the other two, El cetro de Jose and El martir del Sacramento, San Hermenegildo, have been critically neglected in Sor Juana studies. This study presents a full-length analysis of all three plays, along with their losas, or the introductory pieces alongside which they were intended to be performed. Furthermore, the study seeks to place these works in their philosophical and cultural context by exploring their engagement both with orthodox Catholic sacramental theology, and the emergence of empiricism and the New Philosophy across the Hispanic world. The three sections of this book each present significant new readings of the three plays. The study of El divino Narciso employs a previously little-known source to illuminate its Christological readings, as well as Sor Juana's engagement with notions of wit and conceptism. The analysis of El cetro de Jose explores her presentation of different approaches to perception to emphasise the importance of both the material and the transcendent to a holistic understanding of the Sacraments. The final section, on San Hermenegildo, explores the influence on the play of the Christianised Stoicism of Justus Lipsius, and demonstrates how Sor Juana used the work to attempt her most ambitious reconciliation of an empirical approach to natural philosophy and the material world with a Neostoic approach to Christian morality and orthodox Catholic sacramental theology.

From antiquity to the eve of the modern era, rulers of Western empires inspired hero worship by proclaiming their divine origins. In this fascinating original study, Marie Tanner presents the history of the emperor's mythic image and its continuing influence on Western political thought. She shows that these pretensions to divinity were based on the Trojan legend and the myth of Rome as developed in Vergil's Aeneid and that later Christian emperors expanded these claims by tracing their lineage not only to the pagan gods but also to the priest-kings of the Old Testament. Through this amalgam of heritages each successive Holy Roman emperor proclaimed that he was the last descendant of Aeneas, destined to yield the terrestrial rule of Rome to Christ and thereby inaugurate millennial peace. By examining a wide range of literary, artistic, and historical sources plus a corpus of new illustrations, Tanner discovers remarkable chains of evidence for this process, one that culminates with the Renaissance Hapsburgs who imbued the holiest symbols of the faith with dynastic meaning as they attempted to consolidate all priestly and secular powers in their grip. On these foundations Philip II of Spain, son of the Holy Roman Emperor Charles V and the first monarch to rule the four known continents, created a new concept of absolute monarchy that shaped the principles of modern statecraft and determined the dominant form of government in Europe for the next two centuries. This 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.

A comparative reading of the "literary" works of Thomas Walsingham, highlighting his reaction to contemporary historical events.

In the sixteenth century, a period of proliferating transatlantic travel and exploration, and, latterly, religious civil wars in France, the ship is freighted with political and religious, as well as poetic, significance; symbolism that reaches its height when ships--both real and symbolic--are threatened with disaster. The Direful Spectacle argues that, in the French Renaissance, shipwreck functions not only as an emblem or motif within writing, but as a part, or the whole, of a narrative, in which the dynamics of spectacle and of co-operation are of constant concern. The possibility of ethical distance from shipwreck--imagined through the Lucretian suave mari magno commonplace--is constantly undermined, not least through a sustained focus on the corporeal. This book examines the ways in which the ship and the body are made analogous in Renaissance shipwreck writing; bodies are described and allegorized in nautical terms, and, conversely, ships themselves become animalized and humanized. Secondly, many texts anticipate that the description of shipwreck will have an affect not only on its victims, but on those too of spectators, listeners, and readers. This insistence on the physicality of shipwreck is also reflected in the dynamic of bricolage that informs the production of shipwreck texts in the Renaissance. The dramatic potential of both the disaster and the process of rebuilding is exploited throughout the century, culminating in a shipwreck tragedy. By the late Renaissance, shipwreck is not only the end, but often forms the beginning of a story. This indispensable anthology gathers texts and translations that cover major aspects of the Virgilian tradition from the Roman poet's own lifetime to the year 1500. Unprecedented in scope, the book presents a vast compendium of materials that illuminate how poets, teachers, students, and common folk responded to Virgil and his poetry. The volume offers a brief commentary on...
each text, many of which are translated into English for the first time. The book begins with a chronological survey of Virgil’s
influence upon writers from Augustan Rome to Renaissance Italy. There follow detailed reviews of biographies of Virgil, of how his
writings were received and used, and of how the poet was envisaged and explained through the centuries. The final section
focuses on the tradition of legends associated with Virgil.
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.
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.
Riveting questions about love and all the finer emotions thereof are presented in the book. Each question is followed by a love
story and a debate upon it. The stories are judged by the “Queen of love”. Engrossing!
Receptions of Antiquity, Constructions of Gender in European Art, 1300-1600 examines the way in which late medieval and early modern visual culture engaged with Greek and Roman antiquity to construct and challenge contemporary gender norms.
Hermes and his Children has become something of a classic among therapists, poets, artists and readers of many callings. Rafael
López-Pedraza approaches the soul through myth, pathology, image and the very living of them all. The love and passion of a
man fully in his element radiates through this unique work, now updated and expanded for this edition.
Nietzsche's On the Genealogy of Morals has become a prominent text of recent Western philosophy. An influence on psychoanalysis,
anthropochorism, and poststructuralism and an abiding challenge to ethical theory, the philosopher's book addressed many of the major
philosophical problems and possibilities of modernity. In this collection of essays focusing on Nietzsche's book, twenty-five philosophers offer
discussions of the book’s central themes and concepts. They explore such notions as ressentiment, asceticism, "slave" and "master"
moralities, and what Nietzsche calls “genealogy” and its relation to other forms of inquiry in his work.
The Oxford history of classical reception in English Literature (OHCREL) is designed to offer a comprehensive investigation of the numerous
and diverse ways in which literary texts of the classical world have stimulated responses and refashioning by English writers. Covering the full
range of English literature from the early Middle Ages to the present day, OHCREL both synthesizes existing scholarship and presents cutting-
edge new research, employing an international team of expert contributors for each of the five volumes. 00OHCREL endeavours to
interrogate, rather than inertly reiterate, conventional assumptions about literary 'periods', the processes of canon-formation, and the relations
between literary and non-literary discourse. It conceives of 'reception' as a complex process of dialogic exchange and, rather than offering
large cultural generalizations, it engages in close critical analysis of literary texts. It explores in detail the ways in which English writers' engagement
with classical literature casts as much light on the classical originals as it does on the English writers' own cultural context.
This first volume, and fourth to appear in the series, covers the years c.800-1558, and surveys the reception and transformation of classical
literary culture in England from the Anglo-Saxon period up to the Henrician era.
Cultural Genealogy explores the popularization in the Renaissance of the still pervasive myth that later cultures are the hereditary
descendants of ancient or older cultures. The core of this myth is the widespread belief that a numinous charismatic power can be passed
down unchanged, and in concrete forms, from earlier eras. Raphael Falco shows that such a process of descent is an impossible illusion in a
knowledge-based culture. Anachronistic adoption of past values can only occur when these values are adapted and assimilated to the target
culture. Without such transcultural adaptation, ancient values would appear as alien artifacts rather than as eternal truths. Scholars have long
acknowledged the Renaissance borrowings from classical antiquity, but most studies of translatio studii or translatio imperii tacitly accept the
early modern myth that there was a genuine translation of Greek and Roman cultural values from the ancient world to the "modern." But as
Falco demonstrates, this is patently not the case. The mastering of ancient languages and the rediscovery of lost texts has masked the fact
that surprisingly little of ancient religious, ethical, or political ideology was retained — so little that it is crucial to ask why these myths of
transcultural descent have not been recognized and interrogated. Through examples ranging from Petrarch to Columbus, Maffeo Vegio to the
Habsburgs, Falco shows how the new techne of systematic genealogy facilitated the process of "remythizicing" the ancient authorities, utterly
transforming Greek and Roman values and reforgeing them into the mold of contemporary needs. Chiefly a study of intellectual culture,
Cultural Genealogy has ramifications reaching into all levels of society, both early modern and later. Translations of the forewords and afterwords by original fairy tale authors and commentaries by their contemporaries, material that has not
been widely published in English.
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