

Marsilio Ficino Three Books On Life A Critical Edition And Translation With Introduction And Notes Medieval Renaissance Texts Studies

This volume aims to assess the longstanding debate over the role played by the Italian Renaissance in shaping the modern Western worldview.

An inside look at the history and influence of New Age's spiritual home.

The Planets Within asks us to return to antiquity with new eyes. It centers on one of the most psychological movements of the prescientific age--Renaissance Italy, where a group of "inner Columbuses" charted territories that still give us today a much-needed sense of who we are and where we have come from, and the right routes to take toward fertile and unexplored places. Chief among these masters of the interior life was Marsilio Ficino, presiding genius of the Florentine Academy, who taught that all things exist in soul and must be lived in its light. This study of Ficino broadens and deepens our understanding of psyche, for Ficino was a doctor of soul, and his insights teach us the care and nurture of soul. Moore takes as his guide Ficino's own fundamental tool--imagination. Respecting the integrity and autonomy of images, The Planets Within unfolds a

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poetics of soul in a kind of dialogue between the laconic remarks of Ficino and the need to give these remarks a life and context for our day.

Early modern Spain was a global empire in which a startling variety of medical cultures came into contact, and occasionally conflict, with one another. Spanish soldiers, ambassadors, missionaries, sailors, and emigrants of all sorts carried with them to the farthest reaches of the monarchy their own ideas about sickness and health. These ideas were, in turn, influenced by local cultures. This volume tells the story of encounters among medical cultures in the early modern Spanish empire. The twelve chapters draw upon a wide variety of sources, ranging from drama, poetry, and sermons to broadsheets, travel accounts, chronicles, and Inquisitorial documents; and it surveys a tremendous regional scope, from Mexico, to the Canary Islands, the Iberian Peninsula, Italy, and Germany.

Together, these essays propose a new interpretation of the circulation, reception, appropriation, and elaboration of ideas and practices related to sickness and health, sex, monstrosity, and death, in a historical moment marked by continuous cross-pollination among institutions and populations with a decided stake in the functioning and control of the human body. Ultimately, the volume discloses how medical cultures provided demographic, analytical, and even geographic tools that constituted a particular kind of map of knowledge and practice, upon which

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were plotted: the local utilities of pharmacological discoveries; cures for social unrest or decline; spaces for political and institutional struggle; and evolving understandings of monstrosity and normativity. *Medical Cultures of the Early Modern Spanish Empire* puts the history of early modern Spanish medicine on a new footing in the English-speaking world.

Human bodies have been represented and defined in various ways across different cultures and historical periods. As an object of interpretation and site of social interaction, the body has throughout history attracted more attention than perhaps any other element of human experience. The essays in this volume explore the manifestations of the body in Italian society from the fourteenth through the seventeenth centuries. Adopting a variety of interdisciplinary approaches, these fresh and thought-provoking essays offer original perspectives on corporeality as understood in the early modern literature, art, architecture, science, and politics of Italy. An impressively diverse group of contributors comment on a broad range and variety of conceptualizations of the body, creating a rich dialogue among scholars of early modern Italy. Contributors: Albert R. Ascoli, University of California, Berkeley; Douglas Biow, The University of Texas at Austin; Margaret Brose, University of California, Santa Cruz; Anthony Colantuono, University of Maryland, College Park; Elizabeth Horodowich, New

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schools” located in various metropolitan areas, such as Naples, Athens, and Toledo. It was common knowledge that magic was learned and that cities had schools designed to teach the dark arts. The Spanish city of Toledo, for example, was so renowned for its magic training schools that “the art of Toledo” was synonymous with “the art of magic.” Until Benedek Láng’s work on *Unlocked Books*, little had been known about the place of magic outside these major cities. A principal aim of *Unlocked Books* is to situate the role of central Europe as a center for the study of magic. Láng helps chart for us how the thinkers of that day—clerics, courtiers, and university masters—included in their libraries not only scientific and religious treatises but also texts related to the field of learned magic. These texts were all enlisted to solve life’s questions, whether they related to the outcome of an illness or the meaning of lines on one’s palm. Texts summoned angels or transmitted the recipe for a magic potion. Láng gathers magical texts that could have been used by practitioners in late fifteenth-century central Europe.

This probing study of melancholy invites readers to view "depression" genealogically through the history of its interpretation. It plumbs interior depths where psychology, theology, philosophy, and literary creation intersect.

Therapies proposed for the dark mood have included work, prayer, care of the

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self, and deepening awareness of its indispensable role in the development of consciousness of oneself and God. Reflecting on these historical responses and cures can prompt a personal exploration, making this a practical manual for self-knowing and self-transcending, a philosophical "guide for the depressed." This 1999 volume is the standard work of reference on early modern literary criticism in Europe.

This book examines the artistic, cultural, and historical influence of Giorgio Vasari's teachers, mentors, and patrons on his sacred and profane paintings. As a Maniera artist, Vasari learns to admire and assimilate the art of the ancient masters. With the guidance of Dante's literary writings and Marsilio Ficino's Neoplatonic philosophy, Vasari reveals a moral and didactic vision in his art. Additionally, Vasari's artistic patronage is influenced by the political views of Niccolò Machiavelli. In the integration of both ancient art and myths with the didactic legacy of biblical figures and moral personifications, Vasari manifests his artistic theory and symbolism in his sacred and profane paintings.

As the first translator of Plato's complete works into Latin, the Florentine writer Marsilio Ficino (1433-99) and his blend of Neoplatonic and Hermetic philosophy were fundamental to the intellectual atmosphere of the Renaissance. In Spain, his works were regularly read, quoted, and referenced, at least until the

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nineteenth century, when literary critics and philosophers wrote him out of the history of early modern Spain. In *Ficino in Spain*, Susan Byrne uses textual and bibliographic evidence to show the pervasive impact of Ficino's writings and translations on the Spanish Renaissance. Cataloguing everything from specific mentions of his name in major texts to glossed volumes of his works in Spanish libraries, Byrne shows that Spanish writers such as Miguel de Cervantes, Lope de Vega, Bartolom de las Casas, and Garcilaso de la Vega all responded to Ficino and adapted his imagery for their own works. An important contribution to the study of Spanish literature and culture from the fifteenth to the seventeenth centuries, *Ficino in Spain* recovers the role that Hermetic and Neoplatonic thought played in the world of Spanish literature.

The Bible and Natural Philosophy in Renaissance Italy explores how doctors studied the Bible and other sacred texts in sixteenth-century Italy. Andrew D. Berns argues that, as a result of their training, they understood the Bible not only as a divine work but also as a historical and scientific text.

Platonic Theology is the visionary and philosophical masterpiece of Marsilio Ficino (1433-1499), the Florentine scholar-philosopher-magus largely responsible for the Renaissance revival of Plato. This work, translated into English for the first time, is a key to understanding the art, thought, culture, and spirituality of the

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Renaissance.

Humanity's creative role within the living pattern of nature • Explores important scientific discoveries that reveal the self-organizing intelligence at the heart of nature • Examines the idea of a living cosmos from its roots in the earliest cultures, to its eclipse during the Scientific Revolution, to its return today • Reveals ways to reengage our creative partnership with nature and collaborate with nature's intelligence For millennia the world was seen as a creative, interconnected web of life, constantly growing, developing, and restoring itself. But with the arrival of the Scientific Revolution in the 16th and 17th centuries, the world was viewed as a lifeless, clocklike mechanism, bound by the laws of classical physics. Intelligence was a trait ascribed solely to human beings, and thus humanity was viewed as superior to and separate from nature. Today new scientific discoveries are reviving the ancient philosophy of a living, interconnected cosmos, and humanity is learning from and collaborating with nature's intelligence in new, life-enhancing ways, from ecological design to biomimicry. Drawing upon the most important scientific discoveries of recent times, David Fideler explores the self-organizing intelligence at the heart of nature and humanity's place in the cosmic pattern. He examines the ancient vision of the living cosmos from its roots in the "world soul" of the Greeks and

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the alchemical tradition, to its eclipse during the Scientific Revolution, to its return today. He explains how the mechanistic worldview led to humanity's profound sense of alienation, for if the universe only functioned as a machine, there was no longer any room for genuine creativity or spontaneity. He shows how this isn't the case and how, even at the molecular level, natural systems engage in self-organization, self-preservation, and creative problem solving, mirroring the ancient idea of a creative intelligence that exists deep within the heart of nature. Revealing new connections between science, religion, and culture, Fidler explores how to reengage our creative partnership with nature and new ways to collaborate with nature's intelligence.

This invaluable collection explores the many faces of murder, and its cultural presences, across the Italian peninsula between 1350 and 1650. These shape the content in different ways: the faces of homicide range from the ordinary to the sensational, from the professional to the accidental, from the domestic to the public; while the cultural presence of homicide is revealed through new studies of sculpture, paintings, and popular literature. Dealing with a range of murders, and informed by the latest criminological research on homicide, it brings together new research by an international team of specialists on a broad range of themes: different kinds of killers (by gender, occupation, and situation); different kinds of

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victim (by ethnicity, gender, and status); and different kinds of evidence (legal, judicial, literary, and pictorial). It will be an indispensable resource for students of Renaissance Italy, late medieval/early modern crime and violence, and homicide studies.

The author gives a full history of the origins of temperament in astrology, then shows clearly and succinctly how readers can work to assess temperaments themselves. Copious case histories support her technique.

A provocative exploration of intellectual exchange across four centuries of European history by the author of *When the World Spoke French* In this fascinating study, preeminent historian Marc Fumaroli reveals how an imagined "republic" of ideas and interchange fostered the Italian Renaissance, the Enlightenment, and the French Revolution. He follows exchanges among Petrarch, Erasmus, Descartes, Montaigne, and others from the fifteenth through the eighteenth centuries, through revolutions in culture and society. Via revealing portraits and analysis, Fumaroli traces intellectual currents engaged with the core question of how to live a moral life--and argues that these men of letters provide an example of the exchange of knowledge and ideas that is worthy of emulation in our own time. Combining scholarship, wit, and reverence, this thought-provoking volume represents the culmination of a lifetime of scholarship.

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The scientific, historic, and popular basis behind the ancient art of astrology is explored in this comprehensive reference. The guide also includes a table of astrological glyphs and abbreviations, a section on casting a chart, and a chapter that explains and interprets every planet in every house and sign.

This book addresses issues of crucial importance to present-day discussions about the nature of knowledge and how it is produced. 54 halftones. Line art. Marsilio Ficino, the Florentine scholar-philosopher-magus, was largely responsible for the Renaissance revival of Plato. His commentaries remained the standard guide to the philosopher's works for centuries. Vanhaelen's new translation of Parmenides makes this monument of metaphysics accessible to the modern student.

In *Aging Gracefully in the Renaissance: Stories of Later Life from Petrarch to Montaigne* Cynthia Skenazi explores a shift in attitudes towards aging and provides a historical perspective on a crucial problem of our time.

Investigating the impact of Arabic medieval astrological and magical theories on early modern occult philosophy, this book argues that they provided a naturalistic explanation of astral influences and magical efficacy based on Aristotelian notions of causality.

This volume consists of 21 essays on Marsilio Ficino (1433-99), the Florentine scholar-

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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.

This collection explores the role of innovation in understanding the history of esotericism. It illustrates how innovation is a mechanism of negotiation whereby an idea is either produced against, or adapted from, an older set of concepts in order to respond to a present context. Featuring contributions from distinguished scholars of esotericism, it covers many different fields and themes including magic, alchemy, Rosicrucianism, Theosophy, Tarot, apocalypticism and eschatology, Mesmerism, occultism, prophecy, and mysticism.

Marsilio Ficino was one of the most influential humanist philosophers of the early Italian Renaissance. Though an ordained priest, he was also a practicing astrologer and magician whose daunting life's work was to reconcile religious faith with philosophical reason — which included integrating pagan magical practice with Christianity. In a lengthy introduction, editor Angela Voss puts Ficino's achievement in context as a complete re-visioning of traditional astrological practice and the beginning of a humanistic and psychological approach that prefigured contemporary holistic approaches to astrology as therapy.

This book makes the case for Marsilio Ficino, a Renaissance philosopher and priest, as a canonical thinker, and provides an introduction for a broad audience. Sophia Howlett examines him as part of the milieu of Renaissance Florence, part of a history of Platonic philosophy, and as a key figure in the ongoing crisis between classical revivalism and Christian belief. The author discusses Ficino's vision of a Platonic Christian universe with multiple worlds inhabited by angels, daemons and pagan gods, as well as our own distinctive role within that universe -

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climbing the heights to talk with angels yet constantly confused by the evidence of our own senses. Ficino as the “new Socrates” suggests to us that by changing ourselves, we can change our world.

Beautifully written, lively, and original, Katherine Crawford's study of French Renaissance sexual culture makes a compelling case for reading sexuality through poetry, poetic theory, astrology, and philosophy in unusual ways. Providing an anatomy of some of the lesser-examined elements that contribute to the development of sexual ideology in a given culture, *The Sexual Culture of the French Renaissance* makes an important contribution, not only to the study of sexuality in Renaissance France, but to sexuality studies more generally.'-Carla Feccero, Professor of Literature, Feminist Studies, and the History of Consciousness, University of California, Santa Cruz 'The Sexual Culture of the French Renaissance fills an important gap in the history of sexuality. Before Crawford's book, the contribution of the sixteenth-century thinkers to the creation of modern, regulatory sexuality was unclear.

Crawford shows how French writers, especially poets, refigured Italian neo-Platonism and Petrarch's verse to create a distinctly French, thoroughly heterosexual normativity. French historians, literary specialists, students of gay history and Renaissance scholars of all sorts should read *The Sexual Culture of the French Renaissance*.'-Kathryn Norberg, Associate Professor of History and Women's Studies, University of California, Los Angeles

Marsilio Ficino, *Three Books on Life: A Critical Edition and Translation* Medieval & Renais Text Studies Three Books on Life Mrts Marsilio Ficino His Theology, His Philosophy, His Legacy BRILL In 'Setting Plato Straight', Todd W. Reeser undertakes the first sustained and comprehensive study of Renaissance textual responses to Platonic same-sex sexuality. Reeser mines an

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expansive collection of translations, commentaries, and literary sources to study how Renaissance translators transformed ancient eros into non-erotic, non-homosexual relations. *Caring for the Living Soul* identifies the fundamental role played by emotions in the development of learned medicine and in the formation of the social role of the "physicians of the body" in the western Mediterranean between 1200 and 1500.

The Humanist World of Renaissance Florence offers the first synthetic interpretation of the humanist movement in Renaissance Florence in more than fifty years.

Both from the Ears and Mind offers a bold new understanding of the intellectual and cultural position of music in Tudor and Stuart England. Linda Phyllis Austern brings to life the kinds of educated writings and debates that surrounded musical performance, and the remarkable ways in which English people understood music to inform other endeavors, from astrology and self-care to divinity and poetics. Music was considered both art and science, and discussions of music and musical terminology provided points of contact between otherwise discrete fields of human learning. This book demonstrates how knowledge of music permitted individuals to both reveal and conceal membership in specific social, intellectual, and ideological communities. Attending to materials that go beyond music's conventional limits, these chapters probe the role of music in commonplace books, health-maintenance and marriage manuals, rhetorical and theological treatises, and mathematical dictionaries. Ultimately, Austern illustrates how music was an indispensable frame of reference that became central to the fabric of

