

Pagan Mysteries In The Renaissance

An international journal committed to the publication of essays and reviews relevant to drama and theatre history to 1642. This issue includes nine new articles and reviews of three books.

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.

A heretic in medieval times was anyone who dissented from the established Church's view, and to be branded a heretic invited torture and execution. Such dissenters included the Knights Templar, the Freemasons, the Cathars, and scientists of the day. Their mission was to safeguard the truth about Jesus Christ and his ministry, which they believed was revealed in certain early scriptures and had been rejected and suppressed ruthlessly in the name of the Church. They devised an ingenious and complex secret code for communicating with others of like minds and to preserve the truth for future generations. This code was concealed in symbols which they hid in the art, artefacts and architecture of the medieval world. Symbolism has always been used by man in his exploration of the world of the spirit, and Christian symbolism was prevalent throughout medieval religious art and architecture. It is a relatively recent discovery that there were deeper layers of meaning disguised within that symbolism: "heretical" ideas that were kept hidden from the prying eyes of a repressive hierarchy. Decoding this "hidden symbolism" is on two levels. There are certain keys, but there will always be an intuitive element to the understanding of the coded messages. This book is an inspiration to search out the secret messages that were meant for us and our descendants as much as for the artists' contemporaries.

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.

This book examines a Renaissance Florentine family's art patronage, even for women, inspired by literature, music, love, loss, and religion.

Pagan Mysteries in the Renaissance W W Norton & Company Incorporated

Michelangelo Merisi da Caravaggio (1571–1610) has long been recognized as one of the great innovators in the history of art. Through detailed analysis of paintings from his early Roman period, 1594–1602, this study now situates his art firmly within both its humanistic and its scientific context. Here, both his revolutionary painterly techniques—pronounced naturalism and dramatic chiaroscuro—and his novel subject matter—still-life compositions and genre scenes—are finally put into their proper cultural and contemporary environment. This environment included the contemporary rise of empirical scientific observation, a procedure—like Caravaggio's naturalism—committed to a close study of the phenomenal world. It also included the interests of his erudite, aristocratic patrons, influential Romans whose tastes reflected the Renaissance commitment to humanistic studies, emblematic literature and classical lore. The historical evidence entered into the record here includes both contemporary writings addressing the instructive purposes of art and the ancient literary sources commonly manipulated in Caravaggio's time that sanctioned a socially realistic art. The overall result of this investigation is to characterize the work of the painter as an expression of “learned naturalism.”

What is the relationship between the cultural artifacts of Renaissance England and the processes of production, exchange, and accumulation through which they were brought into being? Pursuing this question, a group of distinguished scholars from both sides of the Atlantic exemplifies a number of different approaches to the writing of cultural history.

Twenty-nine collected essays represent a critical history of Shakespeare's play as text and as theater, beginning with Samuel Johnson in 1765, and ending with a review of the Royal Shakespeare Company production in 1991. The criticism centers on three aspects of the play: the love/friendship debate.

Authored by some of the most preeminent Renaissance scholars active today, this volume's essays give fresh and illuminating analyses of important aspects of Renaissance humanism, including its origin, connection to the papal court and medieval traditions, classical learning, religious and literary dimensions, and its *dramatis personae*.

Probes the basic attitudes, the underlying values and the core convictions that Rome's intellectuals and artists experienced, lived for, and believed in from Pope Eugenius IV's reign to the Eternal City in 1443 to the sacking of 1527.

Kathleen Long analyzes works from a range of disciplines and domains, medical, alchemical, philosophical, poetic, and political, to explore the reasons for the centrality of the hermaphrodite in early modern European thought. She explores the significance of this figure for the elaboration of notions of gender, national, racial, and religious identity.

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.

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.

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.

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

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

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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.

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.

Sansovino successively dismantled and reconstituted the categories of art-making. Hardly capable of sustaining a program of reform, the experimental art of this period was succeeded by a new era of cultural codification in the second half of the sixteenth century. --

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.

Since Jacob Burckhardt's *Kultur der Renaissance in Italien* (1869) rhetoric as a significant cultural factor of the renaissance has largely been neglected. The present study seeks to remedy this deficit regarding the arts by concentrating on literary theory and its aspects of imagination (*inventio*), genre (*dispositio* of the genera), style (*elocutio*), mnemonic architecture (*memoria*) and representation (*actio*), with illustrative examples taken from Shakespeare's works, but also on the intermedial rhetoric of painting and music. Particular attention is given to the rhetorical ideology of the Renaissance.

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

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.

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.

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

The culture of the enigmatic from Classical Antiquity to the Renaissance -- Devising musical riddles in the Renaissance -- The reception of the enigmatic in music theory -- Riddles visualised.

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?

This new Companion is the ideal reference guide. It fills a gap by providing an authoritative but accessible reference on political, economic, religious, social, as well as cultural developments in this crucial period. It contains information on all major topics including the church, war and diplomacy, civic life, learning and letters, printing, the economy, science and technology, the arts, across Europe and the wider world.

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