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Renaissance Minds And Their Fictions Renaissance Minds and Their Fictions: Cusanus, Sidney, Shakespeare Ronald Levao/ Berkeley and Los Angeles: University of California Press, 1985. Pp. xxiv+446. Appropriately in this season of celebrating the quatercentenary of his death, Sir Philip Sidney is awarded central attention in

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RENAISSANCE SELF-FASHIONING From More to Shakespeare ... impose a more rigid and far-reaching discipline upon their middle-class aristocratic subjects. Autonomy is an issue but ... of art from the minds and lives of their creators and their audiences. I remain concerned, to be sure, with the implications of ...

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Here he discusses why the distinction between Medieval and Renaissance philosophy is useless, the importance of Francisco Suárez, Descartes, medieval philosophy of mind and action and its reliance on the Ancients, medieval philosophical psychology, the mind/body problem as understood by the medievals, passions and ethics, Richard Rufus of Cornwall, medieval mental language, logic, medieval ...

Medieval, Renaissance and Skeptical Philosophy - 3:16

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The Renaissance and The Age of Baroque are great epochs. It was then when people learnt to open up new horizons. People began living in accord with their restless minds. They also learnt a lot from nature. These epochs can be called the most passionate periods in the history of humanity.

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"Analytical and personal, this book appeals to its readers' emotions even as it engages their critical intelligence. It also breathes new life into some of the older, but still crucial, conventions of literary history."--Ronald Levao, author of Renaissance Minds and Their Fictions "Loaded with fresh and sometimes startling insights, and it is bravely skeptical of reigning New Historicist certainties about the hegemonic Christianity of the English Renaissance."--Christopher Hodgkins, *George Herbert Journal*

Science, Reading, and Renaissance Literature brings together key works in early modern science and imaginative literature (from the anatomy of William Harvey and the experimentalism of William Gilbert to the fictions of Philip Sidney, Edmund Spenser and Margaret Cavendish). The book documents how what have become our two cultures of belief define themselves through a shared aesthetics that understands knowledge as an act of making. Within this framework, literary texts gain substance and intelligibility by being considered as instances of early modern knowledge production. At the same time, early modern science maintains strong affiliations with poetry because it understands art as a basis for producing knowledge. In identifying these interconnections between literature and science, this book contributes to scholarship in literary history, history of reading and the book, science studies and the history of academic disciplines.

The volume contains studies by eleven distinguished scholars, concerning changes in ethical and religious consciousness during this important era of Western culture themes consonant with the scholarship of Charles Trinkaus. It begins with three general essays: the Renaissance discovery of human creativity (William Bouwsma), the Renaissance and Western pragmatism (Jerry Bentley), and the new philosophical perspective (F. Edward Cranz). The remaining contributors deal with similar issues in Petrarch (Ronald Witt), Nicholas of Cusa (Morimichi Watanabe), Lorenzo Valla (Salvatore Camporeale), Marsilio Ficino (Michael Allen and Brian Copenhaver), Savonarola (Donald Weinstein), Battista Carioni (Paul Grendler), and Calvin (Heiko Oberman). The volume opens with a tribute to Trinkaus by Paul Oskar Kristeller and concludes with bibliographies of Trinkaus's publications and of works on Valla in English (Pauline Watts and Thomas Izbicki). Publications by Charles Trinkaus: Edited by C. Trinkaus and H.A. Oberman, *The pursuit of holiness in late medieval and renaissance religion*, ISBN: 978 90 04 03791 5 (Out of print)

Romance was criticized for its perceived immorality throughout the Renaissance, and even enthusiasts were often forced to acknowledge the

shortcomings of its dated narrative conventions. Yet despite that general condemnation, the striking growth in English fiction in the late sixteenth and early seventeenth centuries is marked by writers who persisted in using this much-maligned narrative form. In *Renaissance Romance*, Nandini Das examines why the fears and expectations surrounding the old genre of romance resonated with successive new generations at this particular historical juncture. Across a range of texts in which romance was adopted by the court, by popular print and by women, Das shows how the process of realignment and transformation through which the new prose fiction took shape was driven by a generational consciousness that was always inherent in romance. In the fiction produced by writers such as Sir Philip Sidney, Robert Greene and Lady Mary Wroth, the transformative interaction of romance with other emergent forms, from the court masque to cartography, was determined by specific configurations of social groups, drawn along the lines of generational difference. What emerged as a result of that interaction radically changed the possibilities of fiction in the period.

In the 20th century theorists of mind were almost exclusively concerned with various versions of the materialist thesis, but prior to current debates accounts of soul and mind reveal an extraordinary richness and complexity which bear careful and impartial investigation. This book is the first single-authored, comprehensive work to examine the historical, linguistic and conceptual issues involved in exploring the basic features of the human mind - from its most remote origins to the beginning of the modern period. MacDonald traces the development of an armature of psychical concepts from the Old Testament and Homer's works to the 18th century advocacy of an empirical science of the mind. Along the way, detailed attention is paid to the Presocratics, Plato, Aristotle, the Stoics and Epicurus, before turning to look at the New Testament, Neoplatonism, Augustine, Medieval Islam, Aquinas and Dante. Treatment of Renaissance theories is followed by an unusual (perhaps unique) chapter on the words "soul" and "mind" in English literature from Chaucer to Shakespeare; the story then rejoins the mainstream with analyses of Descartes, Spinoza, Leibniz, Hobbes, Locke, Berkeley, and Hume. Chapter-focused bibliographies.

The last two decades have transformed the field of Renaissance studies, and *Reconceiving the Renaissance: A Critical Reader* maps this difficult terrain. Attending to the breadth of fresh approaches, the volume offers a theoretical overview of current thinking about the period. Collecting in one volume the classic and cutting-edge statements which define early modern scholarship as it is now practised, this book is a one-stop indispensable resource for undergraduates and beginning postgraduates alike. Through a rich array of arguments by the world's leading experts, the Renaissance emerges wonderfully invigorated, while the suggestive shorter extracts, topical questions and engaged editorial introductions give students the wherewithal and encouragement to do somereconceiving themselves.

Celebrations of literary fictions as autonomous worlds appeared first in the Renaissance and were occasioned, paradoxically, by their power to remedy the ills of history. Robert E. Stillman explores this paradox in relation to Philip Sidney's *Defence of Poesy*, the first Renaissance text to argue for the preeminence of poetry as an autonomous form of knowledge in the public domain. Offering a fresh interpretation of Sidney's celebration of fiction-making, Stillman locates the origins of his poetics inside a neglected historical community: the intellectual elite associated with Philip Melanchthon (leader of the German Reformation after Luther), the so-called Philippists. As a challenge to traditional Anglo-centric scholarship, his study demonstrates how Sidney's education by Continental Philippists enabled him to dignify fiction-making as a compelling form of public discourse-compelling because of its promotion of powerful new concepts about reading and writing, its ecumenical piety, and its political ambition to secure through natural law (from universal 'Ideas') freedom from the tyranny of confessional warfare. Intellectually ambitious and wide-ranging, this study draws together various elements of contemporary scholarship in literary, religious, and political history in order to afford a broader understanding of the *Defence* and the cultural context inside which Sidney produced both his poetry and his poetics.

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