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Shelves: art, non-fiction Edgar Wind's Pagan Mysteries in the Renaissance, originally published in 1958, is definitely one of the most illuminating books I've encountered on art history. The major problem with Renaissance art is that if you haven't had a classical education most of it is incomprehensible.

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It's clear now to me that when the writers of the Renaissance received these texts from mainly the Roman writers of antiquity, they were already inheriting the pagan 'mysteries' – Orphic or otherwise – in their platonized form, thus it was easier to see them as part of the same inseparable Platonic tradition.

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Themes of pagan mysticism and Neoplatonic philosophy are often to be found in the great Renaissance paintings, and in the poetry and other art of the period as well. The author's exploration of these themes was acclaimed when it first appeared, for its impeccable scholarship and its subtle explanation of the imagery of masterpieces by Botticelli, Michelangelo, Raphael, Titian and others.

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Edgar Wind's Pagan Mysteries in the Renaissance is one of the first books that offered promising answers to such questions... and much more. Written almost as a series of lectures (the book was, in fact, the result of a series of lectures which never took place, due to unforeseen circumstances), Pagan Mysteries ... was published in 1958 and became somewhat of a bestseller.

The poetic veil: fables, philosophy and the shaping of the ...
Pagan Mysteries in the Renaissance Mysteries' chief aim was to "elucidate a number of great Renaissance works of art". He maintained that "ideas forcefully expressed in art were alive in other areas of human endeavor".

Edgar Wind - Wikipedia
Pagan mysteries in the Renaissance. This edition was published in 1958 by Yale University Press in New Haven.

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General book

Pagan Mysteries in the Renaissance by Edgar Wind
The Muslims have a similar phrase but in reverse, the Quran mentions that God
loves "the people of the book", i.e. Muslims, Christians, Jews, and Magians (possibly
Zoroastrians) However similarly to the word Pagan, the phrase "the people of the
book" has been argued to have originally been, or can be interpreted as in some
cases "the people with a book" (possibly meaning a wide variety of ...

The true meaning of Paganism | Ancient Origins
THE "PAGAN" RENAISSANCE PAGAN MYSTERIES IN THE RENAISSANCE. By Edgar
Wind. Faber and Faber, Ltd. London. 1959. Pp. 230. 77 plates. Not many students
of the, Renaissance will support M. Gilson's thesis that scholasticism and the 14th,
15th, and 16th century revival of interest in the classics are movements within the
one Christian cul-

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

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.

A comprehensive examination of the rituals and philosophies of the Celtic holiday of Samhain, the inspiration for Halloween. □ Presents the true meaning of this ancient holiday and shows how contemporary observances still faithfully reflect the rituals of pagan ancestors. □ Explains why this holiday, largely confined to the English-speaking world since the advent of Christianity, has spread throughout the rest of Europe over the last two decades. One of humanity's most enduring myths is that the dead, on certain nights of the year, can leave the Other World and move freely about the land of the living. Every year on October 31, when the children of the world parade through the streets dressed as monsters, skeletons, and witches, they reenact a sacred ceremony whose roots extend to the dawn of time. By receiving gifts of sweets from strangers, the children establish, on a symbolic plane that exceeds their understanding, a fraternal exchange between the visible world and the invisible world. Author Jean Markale meticulously examines the rituals and ceremonies of ancient festivities on this holiday and shows how they still shape the customs of today's celebration. During the night of Samhain, the Celtic precursor of today's holiday, the borders between life and death were no longer regarded as insurmountable barriers. Two-way traffic was temporarily permitted between this world and the Other World, and the wealth and wisdom of the *sidhe*, or fairy folk, were available to the intrepid individuals who dared to enter their realm. Markale enriches our understanding of how the transition from the light to the dark half of the year was a moment in which time stopped and allowed the participants in the week-long festival to attain a level of consciousness not possible in everyday life, an experience we honor in our modern celebrations of Halloween.

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