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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-

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. 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 Moxia and the final colloquy, ' Epicurus, ' in which a pagan goddess and a pagan philosopher are gathered to Christ.

Edgar Wind (1900-1971), German-born art historian, cultural historian, and philosopher, emerges as one of the most brilliant thinkers of his remarkable generation. A student of Panofsky and Cassirer in Hamburg, he was profoundly influenced by the thought of C. S. Peirce and, more especially, Aby Warburg, whom he came to know in the two years before Warburg's death in 1929. Teaching in England and the United States, Wind would do much to promote an interpretive art history crossing disciplinary boundaries. This richly illustrated volume collects Wind's published articles and his extensive unpublished writings on Michelangelo, the latter never before available. His interpretation of the Sistine Ceiling as a typological programme, its Old Testament scenes adumbrating New Testament events, stands as aclassic demonstration of the complex relationships possible between art and ideas. The volume opens with an introduction to Wind's art-historical work by Elizabeth Sears and a survey of recent accomplishments in the field of Renaissance theology by John W. O'Malley, Professor of Church History, Weston Jesuit School of Theology, Cambridge, Massachusetts.