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# ANTIQUITY AND THE MIDDLE AGES

*From Ancient Greece to the 15th century*



EDITED BY JAMES MCKINNON

# Of Nature In Antiquity And The Middle Ages

**J Elliott**



## **Of Nature In Antiquity And The Middle Ages:**

**The Book of Nature in Antiquity and the Middle Ages** Arie Johan Vanderjagt, Klaas van Berkel, 2005 From 22-25 May 1999 the University of Groningen hosted an international conference on The Book of Nature Continuity and change in European and American attitudes towards the natural world From Antiquity down to our own time theologians philosophers and scientists have often compared nature to a book which might under the right circumstances be read and interpreted in order to come closer to the Author of nature God The reading of this book was not regarded as mere idle curiosity but it was seen as leading to a deeper understanding of God's wisdom and power and it culturally legitimated and promoted a positive attitude towards nature and its study A selection of the papers which were delivered at the conference has been edited in two volumes The first deals with the perception of the Book of Nature in Antiquity and the Middle Ages the second volume is devoted to the history of the concept in early modern and modern history Reading the Book of Nature in the Dutch Golden Age, 1575-1715, 2010-10-25 The conviction that Nature was God's second revelation played a crucial role in early modern Dutch culture This book offers a fascinating account on how Dutch intellectuals contemplated investigated represented and collected natural objects and how the notion of the Book of Nature was transformed Nature Speaks Kellie Robertson, 2017-01-25 What does it mean to speak for nature Contemporary environmental critics warn that giving a voice to nonhuman nature reduces it to a mere echo of our own needs and desires they caution that it is a perverse form of anthropocentrism And yet nature's voice proved a powerful and durable ethical tool for premodern writers many of whom used it to explore what it meant to be an embodied creature or to ask whether human experience is independent of the natural world in which it is forged The history of the late medieval period can be retold as the story of how nature gained an authoritative voice only to lose it again at the onset of modernity This distinctive voice Kellie Robertson argues emerged from a novel historical confluence of physics and fiction writing Natural philosophers and poets shared a language for talking about physical inclination the inherent desire to pursue the good that was found in all things living and nonliving Moreover both natural philosophers and poets believed that representing the visible world was a problem of morality rather than mere description Based on readings of academic commentaries and scientific treatises as well as popular allegorical poetry *Nature Speaks* contends that controversy over Aristotle's natural philosophy gave birth to a philosophical poetics that sought to understand the extent to which the human will was necessarily determined by the same forces that shaped the rest of the material world Modern disciplinary divisions have largely discouraged shared imaginative responses to this problem among the contemporary sciences and humanities Robertson demonstrates that this earlier worldview can offer an alternative model of human/nonhuman complementarity one premised neither on compulsory human exceptionalism nor on the simple reduction of one category to the other Most important *Nature Speaks* assesses what is gained and what is lost when nature's voice goes silent *The Book of Nature in Early Modern and Modern History* Klaas van Berkel, Arie Johan Vanderjagt, 2006

From 22-25 May 2002 the University of Groningen hosted an international conference on The Book of Nature: Continuity and change in European and American attitudes towards the natural world. From Antiquity down to our own time, theologians, philosophers and scientists have often compared nature to a book which might under the right circumstances be read and interpreted in order to come closer to the Author of nature, God. The reading of this book was not regarded as mere idle curiosity but it was seen as leading to a deeper understanding of God's wisdom and power, and it culturally legitimated and promoted a positive attitude towards nature and its study. A selection of the papers which were delivered at the conference has been edited in two volumes. The first book was published as *The Book of Nature in Antiquity and the Middle Ages*; this second volume is devoted to the history of that concept after the Middle Ages. **Nature in the Middle Ages and the Early Modern Times** Albrecht Classen, 2024-07-01. The study of pre-modern anthropology requires the close examination of the relationship between nature and human society, which has been both precarious and threatening as well as productive, soothing, inviting and pleasurable. Much depends on the specific circumstances, as the works by philosophers, theologians, poets, artists and medical practitioners have regularly demonstrated. It would not be good enough, as previous scholarship has commonly done, to examine simply what the various writers or artists had to say about nature. While modern scientists consider just the hard core data of the objective world, cultural historians and literary scholars endeavor to comprehend the deeper meaning of the concept of nature presented by countless writers and artists. Only when we have a good grasp of the interactions between people and their natural environment are we in a position to identify and interpret mental structures, social and economic relationships, medical and scientific concepts of human health, and the messages about all existence as depicted in major art works. In light of the current conditions threatening to bring upon us a global crisis, it matters centrally to take into consideration pre-modern discourses on nature and its enormous powers to understand the *topoi* and *tropes* determining the concepts through which we perceive nature. Nature thus proves to be a force far beyond all human comprehensibility, being both material and spiritual, depending on our critical approaches. Nature and Imagination in Ancient and Early Modern Roman Art Gabriel Pihás, 2022-07-27. This volume uses the art of Rome to help us understand the radical historical break between the fundamental ancient presupposition that there is a natural world or cosmos situating human life and the equally fundamental modern emphasis on human imagination and its creative power. Rome's unique art history reveals a different side of the battle between ancients and moderns than that usually raised as an issue in the history of science and philosophy. The book traces the idea of a cosmos in pre-modern art in Rome from the reception of Greek art in the Roman republic to the construction of the Pantheon to early Christian art and architecture. It then sketches the disappearance of the presupposition of a cosmos in the High Renaissance and Baroque periods as creativity became a new ideal. Through discussions of the art and architecture that defines proto-modern Rome from Michelangelo's *terribilità* in the Sistine Chapel, Caravaggio's realism, Baroque illusionism, the infinities of Borromini's architecture to the Grand Tour's

representations of ruins through an interpretation of such major issues and works this book shows how modern art liberates us while leaving us feeling estranged from our grounding in the natural world The book will be of interest to scholars working in art history architectural history classics philosophy and early modern history and culture     Symmetries of Nature Klaus Mainzer,2013-12-02 No detailed description available for Symmetries of Nature     *Museum Europæum; or, Select antiquities ... of nature and art, in Europe; compiled by C. Hulbert* Charles Hulbert,1825     **Classification from Antiquity to Modern Times** Tanja Pommerening,Walter Bisang,2017-09-11 The volume presents phenomena of classification and categorisation in ancient and modern cultures and provides an overview of how cultural practices and cognitive systems interact when individuals or larger groups conceptually organize their world Scientists of antiquity studies anthropologists linguists etc will find methods to reconstruct early concepts of men and nature from a synchronic and diachronic comparative perspective     Science and the Secrets of Nature William Eamon,2020-06-30 By explaining how to sire multicolored horses produce nuts without shells and create an egg the size of a human head Giambattista Della Porta's Natural Magic 1559 conveys a fascination with tricks and illusions that makes it a work difficult for historians of science to take seriously Yet according to William Eamon it is in the how to books written by medieval alchemists magicians and artisans that modern science has its roots These compilations of recipes on everything from parlor tricks through medical remedies to wool dyeing fascinated medieval intellectuals because they promised access to esoteric secrets of nature In closely examining this rich but little known source of literature Eamon reveals that printing technology and popular culture had as great if not stronger an impact on early modern science as did the traditional academic disciplines     **Adam and Eve in the Protestant Reformation** Kathleen M. Crowther,2010-10-11 Explores the importance of stories about Adam and Eve in sixteenth century German Lutheran areas     *Texts and Contexts in Ancient and Medieval Science* John Emery Murdoch,Edith Dudley Sylla,Michael Rogers McVaugh,1997 Written in honor of John E Murdoch's seventieth birthday the essays collected here focus on the interpretation of ancient and scientific texts not just as isolated intellectual productions but as responses to particular settings or contexts     The Decline of Nature Gilbert F. LaFreniere,2012-07     **"Art, Technology and Nature "** Camilla Skovbjerg Paldam,2017-07-05 Since 1900 the connections between art and technology with nature have become increasingly inextricable Through a selection of innovative readings by international scholars this book presents the first investigation of the intersections between art technology and nature in post medieval times Transdisciplinary in approach this volume's 14 essays explore art technology and nature's shifting constellations that are discernible at the micro level and as part of a larger chronological pattern Included are subjects ranging from Renaissance wooden dolls science in the Italian art academies and artisanal epistemologies in the followers of Leonardo to Surrealism and its precursors in Mannerist grotesques and the Wunderkammer eighteenth century plant printing the climate and its artistic presentations from Constable to Olafur Eliasson and the hermeneutics of bioart In their comprehensive introduction editors

Camilla Skovbjerg Paldam and Jacob Wamberg trace the Kantian heritage of radically separating art and technology and inserting both at a distance to nature suggesting this was a transient chapter in history. Thus they argue the present renegotiation between art, technology and nature is reminiscent of the ancient and medieval periods in which art and technology were categorized as aspects of a common area of cultivated products and their methods: the Latin *ars* the Greek *techne* an area moreover supposed to imitate the creative forces of nature.

**The Journal of Medieval and Early Modern Studies**, 2009      **The Stoic Tradition from Antiquity to the Early Middle Ages** Marcía L. Colish, 1990      Renaissance in Italy John Addington Symonds, 1881      Thinking Nature and the Nature of Thinking Willemien Otten, 2020-03-17

A fresh and more capacious reading of the Western religious tradition on nature and creation. Thinking Nature and the Nature of Thinking puts medieval Irish theologian John Scottus Eriugena 810-877 into conversation with American philosopher Ralph Waldo Emerson 1803-1882. Challenging the biblical stewardship model of nature and histories of nature and religion that pit orthodoxy against the heresy of pantheism, Willemien Otten reveals a line of thought that has long made room for nature's agency as the coworker of God. Embracing in this more elusive idea of nature in a world beset by environmental crisis, she suggests we will allow us to see nature not as a victim but as an ally in a common quest for re-attunement to the divine. Putting its protagonists into further dialogue with such classic authors as Augustine, Maximus the Confessor, Friedrich Schleiermacher and William James, her study deconstructs the idea of pantheism and paves the way for a new natural theology.

**The Index**, 1871      **A History of Philosophy: Modern philosophy** Johann Eduard Erdmann, 1890

## Unveiling the Magic of Words: A Report on " **Of Nature In Antiquity And The Middle Ages**"

In some sort of defined by information and interconnectivity, the enchanting power of words has acquired unparalleled significance. Their power to kindle emotions, provoke contemplation, and ignite transformative change is actually awe-inspiring. Enter the realm of " **Of Nature In Antiquity And The Middle Ages**," a mesmerizing literary masterpiece penned with a distinguished author, guiding readers on a profound journey to unravel the secrets and potential hidden within every word. In this critique, we shall delve to the book is central themes, examine its distinctive writing style, and assess its profound impact on the souls of its readers.

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