

George Sarton

SIX WINGS



Men of Science in the
Renaissance

Six Wings Men Of Science In Renaissance

George Sarton



Six Wings Men Of Science In Renaissance:

Six Wings George Sarton,1963 **By George Sarton, Six Wings, Men of Science in the Renaissance...** George Sarton,1957 **Six Wings** Chien-Nung Li,1957 **Six Wings** George Sarton,1963 **Six Wings** George Sarton,1960

A History of Science, Magic and Belief Steven P. Marrone,2014-12-11 A History of Science Magic and Belief is an exploration of the origins of modern society through the culture of the middle ages and early modern period By examining the intertwined paths of three different systems for interpreting the world it seeks to create a narrative which culminates in the birth of modernity It looks at the tensions and boundaries between science and magic throughout the middle ages and how they were affected by elite efforts to rationalise society often through religion The witch crazes of the sixteenth and seventeenth century are seen as a pivotal point and the emergence from these into social peace is deemed possible due to the Scientific Revolution and the politics of the early modern state This book is unique in drawing together the histories of science magic and religion It is thus an ideal book for those studying any or all of these topics and with its broad time frame it is also suitable for students of the history of Europe or Western civilisation in general *A World of Light* May Sarton,2014-07-22 This captivating book by May Sarton rejoices in friendship and family In *A World of Light* renowned poet and novelist May Sarton renders unforgettable portraits of the friends she considers family and the family she looks upon as friends From her father famed science historian George Sarton she learns that work is of the first importance Her mother Mabel an artist in her own right is her dearest friend Sarton also introduces us to fellow creative minds Elizabeth Bowen and Louise Brogan Swiss vigneron Marc Turian a New Hampshire painter named Quig and many others Sarton crosses oceans and continents as she chronicles the enduring connections she has made and how each has enriched her life Tender and passionate candid and evocative *A World of Light* is about what it means to be an artist and a human This ebook features an extended biography of May Sarton **Concepts of Nature** Hans Ulrich Vogel,Günter Dux,2010-08-13 This book inspired by the sociologist G nter Dux co edited by the historian Hans Ulrich Vogel and introduced by Mark Elvin is a collective intellectual masterpiece written by some of the world s leading scholars Its purpose is to illuminate premodern Chinese ways of thinking about Nature by comparing them with their counterpart traditions in Europe In so doing it also subtly reshapes our understanding of premodern European concepts of the natural world The domains covered principally include philosophy language poetry science and mathematics and their relations with society technology and politics By analyzing the frequent partial similarities between these great two cultural areas in the context of their overall contrasts it points the way for the first time to defining accurately the differences that have been critical for world history **Rabelaisian Dialectic and the Platonic-Hermetic Tradition** George Mallary Masters,Timothy Carl McMasters,1969-01-01 In this study Professor Masters looks beyond the few critical attempts that heretofore have analyzed only isolated aspects of Platonism and Hermetism in Rabelaisian literature He examines the closely related themes of Platonism the Dionysian mysteries and the Hermetic

sciences in Rabelais's work and concludes that Rabelais shared with the Platonic Hermetic tradition both its dialectic and perception of man's position in the universe. In the perspective of Platonic dialectic, Professor Masters analyzes Rabelaisian allegory, symbolism, and imagery as a play on appearance and reality. Through the allegorical myths of Gargantua and Pantagruel, Rabelais rejects the seemingly dichotomous extremes of materialism and ascetic spiritualism, while his philosophy of Pantagruelism shows a positive acceptance of both the physical world and contemplative thought. Through the symbolism of wine, Rabelais manifests the Platonic ideal of Love, Harmony, Order on the literal level of conviviality in the philosophical dialogue of the symposium and in the intuitive dialectic of Socratic contemplation. In Rabelais's view, man can achieve self-knowledge only through reasonable control and by actively establishing a balance with society, nature, and God. The magus may diabolically use the sciences of astrology, magic, alchemy, and the Cabala in an attempt to subject the world to his own will, or he may achieve unity with himself and his total environment by restoring in himself the harmonious order he finds in the cosmos. In an appendix, Professor Masters examines the continuity of the several themes of the Platonic Hermetic tradition as they occur in the five books of the Rabelaisian corpus. He concludes as two corollaries of the main thesis that their constant recurrence demonstrates the thematic unity of the five books and the authenticity of Book Five.

Philosophy and the Puzzles of Hamlet Leon Harold Craig, 2014-07-31 Shakespeare's famous play Hamlet has been the subject of more scholarly analysis and criticism than any other work of literature in human history. For all of its generally acknowledged virtues, however, it has also been treated as problematic in a raft of ways. In *Philosophy and the Puzzles of Hamlet*, Leon Craig explains that the most oft-cited problems and criticisms are actually solvable puzzles. Through a close reading of the philosophical problems presented in Hamlet, Craig attempts to provide solutions to these puzzles. The posing of puzzles, some more conspicuous, others less so, is fundamental to Shakespeare's philosophical method and purpose. That is, he has crafted his plays, and Hamlet in particular, so as to stimulate philosophical activity in the judicious, as distinct from the unskillful readers. By virtue of showing what so many critics treat as faults or flaws, are actually intended to be interpretive challenges, Craig aims to raise appreciation for the overall coherence of Hamlet, that there is more logical rigor to its plot and psychological plausibility to its characterizations than is generally granted, even by its professed admirers. *Philosophy and the Puzzles of Hamlet* endeavors to make clear why Hamlet, as a work of reason, is far better than is generally recognized, and proves its author to be not simply the premier poet and playwright, he is already universally acknowledged to be, but a philosopher in his own right.

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