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The historiography of English Catholicism has grown enormously in the last generation, led by scholars such as Peter Lake, Michael Questier, Stefania Tutino, and others. In *Suspicious Moderate*, Anne Ashley Davenport makes a significant contribution to that literature by presenting a long overdue intellectual biography of the influential English Catholic theologian Francis à Sancta Clara (1598–1680). Born into a Protestant family in Coventry at the end of the sixteenth century, Sancta Clara joined the Franciscan order in 1617. He played key roles in reviving the English Franciscan province and in the efforts that were sponsored by Charles I to reunite the Church of England with Rome. In his voluminous Latin writings, he defended moderate Anglican doctrines, championed the separation of church and state, and called for state protection of freedom of conscience. *Suspicious Moderate* offers the first detailed analysis of Sancta Clara's works. In addition to his notorious *Deus, natura, gratia* (1634), Sancta Clara wrote a comprehensive defense of episcopacy (1640), a monumental treatise on ecumenical councils (1649), and a treatise on natural philosophy and miracles (1662). By carefully examining the context of Sancta Clara's ideas, Davenport argues that he aimed at educating English Roman Catholics into a depoliticized and capacious Catholicism suited to personal moral reasoning in a pluralistic world. In the course of her research, Davenport also discovered that "Philip Scot," the author of the earliest English discussions of Hobbes (a treatise published in 1650), was none other than Sancta Clara. Davenport demonstrates how Sancta Clara joined the effort to fight Hobbes's Erastianism by carefully reflecting on Hobbes's pioneering ideas and by attempting to find common ground with him, no matter how slight.

Manuale regularium

Of enduring historical and contemporary interest, the anatomy theater is where students of the human body learn to isolate structures in decaying remains, scrutinize their parts, and assess their importance. Taking a new look at the history of anatomy, Cynthia Klestinec places public dissections alongside private ones to show how the anatomical theater was both a space of philosophical learning, which contributed to a deeper scientific analysis of the body, and a place where students learned to behave, not with ghoulish curiosity, but rather in a civil manner toward their teachers, their peers, and the corpse. Klestinec argues that the drama of public dissection in the Renaissance (which on occasion included musical accompaniment) served as a ploy to attract students to anatomical study by way of anatomy's philosophical dimensions rather than its empirical offerings. While these venues have been the focus of much scholarship, the private traditions of anatomy comprise a neglected and crucial element of anatomical inquiry. Klestinec shows that in public anatomies, amid an increasingly diverse audience—including students and professors, fishmongers and shoemakers—anatomists emphasized the conceptual framework of natural philosophy, whereas private lessons afforded novel visual experiences where students learned about dissection, observed anatomical particulars, considered surgical interventions, and eventually speculated on the mechanical properties of physiological functions. *Theaters of Anatomy* focuses on the post-Vesalian era, the often-overlooked period in the history of anatomy after the famed Andreas Vesalius left the University of Padua. Drawing on the letters and testimony of Padua's medical students, Klestinec charts a new history of anatomy in the Renaissance, one that characterizes the role of the anatomy theater and reconsiders the pedagogical debates and educational structure behind human dissection.

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