

Et Ignatas Animum Dimitit In Artes

R. J. Tarrant

The Student's Ovid Ovid,2000 Ideally suited to intermediate to advanced college-level students, The Student's Ovid offers twenty-one selections from the Metamorphoses, with notes to aid translation and interpretation. The introduction includes an essay on Ovid's life and works, an outline of the structure of the Metamorphoses, and tips on Latin poetic forms and usage. Accompanying each Latin passage is an introduction that provides background on the myths and their literary history, both in Ovid and in other classical authors. The detailed notes on each selection are designed to help students read and understand the Latin for themselves. Other special features of this book include: · a glossary of mythological characters · lists of stories grouped by theme to help teachers design courses to suit their students' interests · discussions of the basic concepts of classical meter, Latin pronunciation, and accentuation · reference charts on the declension of Greek nouns to aid the reading of proper names · a select bibliography of translations and secondary studies

A Portrait of the Artist as a Young Man James Joyce,1922

Mythic Worlds, Modern Words Joseph Campbell,2003 The mythographer who has command of scholarly literature, the analytic ability and the lucid prose and the staying power.

A Portrait of the Artist as a Young Man Joyce, James,

Selections from Ovid, elegiacs and hexameters, with notes by M. Montgomrey Publius Ovidius Naso,1882

Selections from Ovid Ovid,Francis Willey Kelsey,1922

Selections from the Poems of Ovid. Chiefly the Metamorphoses Joseph Henry Allen Ovid,2024-03-16 Reprint of the original, first published in 1875.

Ovid Metamorphoses R. J. Tarrant,2004-03-11 An Oxford Classical texts edition of Ovid's Metamorphoses has been planned for nearly a century, but earlier efforts by D. A. Slater and Franco Munari were not completed, largely because of the size and complexity of the manuscript tradition. Building on their work and that of many other scholars, R. J. Tarrant has produced a text with a broader manuscript foundation than any previous modern edition. The early fragments and oldest manuscripts have been freshly collated, and the twelfth-century manuscripts have been fully drawn on for the first time; as a result many potentially original readings that had been attributed to later manuscript sources or even to modern scholars can now be located in the mainstream of the medieval tradition. In establishing the text, Tarrant has been more generous than

his immediate predecessors in adopting and recording scholarly conjectures, among them a number of emendations not previously published. In the matter of interpolated verses Tarrant has taken a more sceptical view of the transmitted text than editors of the last century; some of the lines he has bracketed had been suspected by earlier editors (especially Nicolaas Heinsius), but other proposed deletions are new. In the apparatus the editor has often noted that a rejected variant or conjecture offers a plausible alternative to the text printed, thereby calling attention to the many places where the original reading remains open to question. Offering a wealth of new information and ideas, this edition will be indispensable for all future study of Ovid's masterwork.

Pvbli Ovidi Nasonis Poemeta Qvaedam Excerpta Ovid,1883

The Aesthetic Imperative Peter Sloterdijk,2017-05-23 In this wide-ranging book, renowned philosopher and cultural theorist Peter Sloterdijk examines art in all its rich and varied forms: from music to architecture, light to movement, and design to typography. Moving between the visible and the invisible, the audible and the inaudible, his analyses span the centuries, from ancient civilizations to contemporary Hollywood. With great verve and insight he considers the key issues that have faced thinkers from Aristotle to Adorno, looking at art in its relation to ethics, metaphysics, society, politics, anthropology and the subject. Sloterdijk explores a variety of topics, from the Greco-Roman invention of postcards to the rise of the capitalist art market, from the black boxes and white cubes of modernism to the growth of museums and memorial culture. In doing so, he extends his characteristic method of defamiliarization to transform the way we look at works of art and artistic movements. His bold and original approach leads us away from the well-trodden paths of conventional art history to develop a theory of aesthetics which rejects strict categorization, emphasizing instead the crucial importance of individual subjectivity as a counter to the latent dangers of collective culture. This sustained reflection, at once playful, serious and provocative, goes to the very heart of Sloterdijk's enduring philosophical preoccupation with the aesthetic. It will be essential reading for students and scholars of philosophy and aesthetics and will appeal to anyone interested in culture and the arts more generally.

Exile and Creativity Susan Rubin Suleiman,1998 Essays that range chronologically from the Renaissance to the 1990s, geographically from the Danube to the Andes, and historically from the Inquisition to the Holocaust, examine the complexities and tensions of exile, focusing particularly on whether exile tends to block, or to enhance, artistic creativity. 16 photos.

Translation and the Languages of Modernism S. Yao,2016-04-30 This study examines the practice and functions of literary translation in Anglo-American Modernism. Rather than approaching translation as a trans-historical procedure for reproducing semantic meaning between different languages, Yao discusses how Modernist writers both conceived and employed translation as a complex strategy for accomplishing such feats as exploring the relationship between gender and

poetry, creating an authentic national culture and determining the nature of a just government, all of which in turn led to developments in both poetic and novelistic form. Thus, translation emerges in this study as a literary practice crucial to the very development of Anglo-American Modernism.

James Joyce and Cinematicity Williams Keith Williams,2020-03-27 Investigates how the cinematic tendency of Joyce's writing developed from media predating filmFirst comprehensive consideration of Joyce in the context of pre-filmic 'cinematicity'.Research and analysis based on recent 'media archaeology'.Examines the shaping of Joyce's fiction by late-Victorian visual culture and scienceShows that key aspects of his literary experimentation derive from 'forgotten' popular cultural practices and 'vernacular modernism'.Shows Joyce's interaction with and critique of Modernity's developing 'media cultural imaginary'.In this book, Keith Williams explores Victorian culture's emergent 'cinematicity' as a key creative driver of Joyce's experimental fiction, showing how Joyce's style and themes share the cinematograph's roots in Victorian optical entertainment and science. The book reveals Joyce's references to optical toys, shadowgraphs, magic lanterns, panoramas, photographic analysis and film peepshows. Close analyses of his works show how his techniques elaborated and critiqued their effects on modernity's 'media-cultural imaginary'.

Ovid's Metamorphoses, tr. by T. Orger. With the Lat. text Publius Ovidius Naso,1811

The Civil Service Manual George Edward Skerry,1904

The Pool Group and the Quest for Anthropological Universality Betsy van Schlun,2016-11-21 Pool was an avant-garde group that originated in 1927 in Britain and was active under this name until 1933. The group consisted of the well-known modernist poet H.D., the English writer Bryher, and the young Scottish writer and artist Kenneth Macpherson. All three were first and foremost writers, who at one point discovered film as another modern, experimental medium of artistic expression. Pool associated with almost all the iconic modernists of their time, with Ezra Pound, Gertrude Stein, Ernest Hemmingway, James Joyce, Marianne Moore, William Carlos Williams, T.S. Eliot, and Virginia Woolf, to name only a few. In addition, due to their interest in film, they were also befriended with such influential filmmakers as Sergei Eisenstein and Georg Wilhelm Pabst, and became closely associated with Weimar Berlin film culture. Pool unites classical Modernism and modernity, two directions that are usually considered to be contradictory. The Pool phenomenon opens a new perspective onto Modernism and prompts a reconsideration of its canonical texts and figures. Contrary to many artists of Modernism, who devised highly individualistic aesthetic styles, the artists of Pool strove towards a universal art of humanity that was rooted in all-human nature and psychology.

Vico and Joyce Donald Phillip Verene,1987-07-01 Joyce said, My imagination grows when I read Vico as it doesn't when I read Freud or Jung. This volume is the first extended examination of the connections between Vico and Joyce. Joyce employed Vico's New Science as the basis of Finnegans Wake, as he employed Homer's Odyssey as the basis of Ulysses. In what ways

are Vico and Joyce similar? To what extent is Vico an influence on Joyce? And in what ways can Vico's philosophy be newly understood when seen in relation to Joyce's use of it? This book suggests ways to see both thinkers anew. Vico and Joyce is divided into three major parts: Cycles and History, in which Vico's famous conception of the course and recourse of historical events is examined in relation to Joyce's use of this idea in *Finnegans Wake*; Joyce and Vico, in which the relationship between the two thinkers is approached more from the side of Joyce than Vico; Language and Myth, in which the similarities of Vico's and Joyce's grasp of language and imaginative forms of thought are considered. This book opens up a relationship and set of ideas whose time has come. In the last decade there has been an exciting renaissance in the study of Vico that originated in the English-speaking world and spread back to Italy. Joyce has been the one major twentieth-century figure through which most English readers have come to know something of Vico. To consider them together opens up new avenues for our understanding of the imagination, memory, and the cyclic course of human history.

Beauty, Art, and the Polis Alice Ramos, 2000 Introduction by Ralph McInerny The essays in this volume, indebted in great part to Jacques Maritain and to other Neo-Thomists, represent a contribution to an understanding of beauty and the arts within the Aristotelian-Thomistic tradition. As such they constitute a different voice in present-day discussions on beauty and aesthetics, a voice which nonetheless shares with many of its contemporaries concern over questions such as the relationship between beauty and morality, public funding of the arts and their educational role, objective and universal standards of what is beautiful. In the tradition in which the contributors of this volume reflect, beauty manifests itself in the order of the universe, an order that provides human reason with a window onto the transcendent. For Aristotle and Aquinas the natural order grounds both art and morality, and yet it is this very order which has been called into question by modern science and philosophy. Instead of pointing us to a suprahuman order, the beautiful then points to the order of human freedom and creativity. Reflection on the beautiful since the modern philosopher Immanuel Kant has thus often taken a subjectivistic turn. Because of the importance of beauty and art in human existence, in man's education and life as a moral and political being, an alternative should be sought to any reduction of the beautiful to a purely subjective experience or cultural construct. The Aristotelian-Thomistic tradition, in dialogue with modern and contemporary conceptions of the beautiful, provides us with just that alternative, and thus the essays herein represent a decisive step in the journey for Thomistic aesthetics. THE CONTRIBUTORS: In addition to the editor, the contributors to the volume are: Brian J. Braman, Matthew Cuddeback, Christopher M. Cullen, S.J., Patrick Downey, Desmond J. FitzGerald, Donald Haggerty, Wayne H. Harter, Jeanne M. Heffernan, Thomas S. Hibbs, Gregory J. Kerr, Joseph W. Koterski, S.J., Daniel McInerny, Ralph McInerny, James P. Mesa, John F. Morris, Ralph Nelson, Katherine Anne Osenga, Carrie Rehak, Stephen Schloesser, S.J., Francis Slade, John G. Trapani, Jr., and Henk E. S. Woltring. ABOUT THE EDITOR: Alice Ramos is associate professor of philosophy at St. John's University.

Modernism and Non-Translation Jason Harding, John Nash, 2019-10-24 This book explores the incorporation of untranslated fragments from various languages within modernist writing. It studies non-translation in modernist fiction, poetry, and other forms of writing, with a principally European focus and addresses the following questions: what are the aesthetic and cultural implications of non-translation for modernist literature? How did non-translation shape the poetics, and cultural politics, of some of the most important writers of this key period? This edited volume, written by leading scholars of modernism, explores American, British, and Irish texts, alongside major French and German writers and the wider modernist recovery of Classical languages. The chapters analyse non-translation from the dual perspectives of both 'insider' and 'outsider', unsettling that false opposition and articulating in the process their individuality of expression and experience. The range of voices explored indicates something of the reach and vitality of the matter of translation--and specifically non-translation--across a selection of poetry, fiction, and non-fictional prose, while focusing on mainly canonical voices. Together, these essays seek to provoke and extend debate on the aesthetic, cultural, political, and conceptual dimensions of non-translation as an important yet hitherto neglected facet of modernism, thus helping to re-define our understanding of that movement. It demonstrates the rich possibilities of reading modernism through instances of non-translation.

Children Writing the Holocaust S. Vice, 2004-06-29 This book examines a wide range of works written by and about child survivors and victims of the Holocaust. The writers analyzed range from Anne Frank and Saul Friedlander to Ida Fink and Louis Begley; topics covered include the Kindertransport experience, exile to Siberia, living in hiding, Jewish children masquerading as Christian, and ghetto diaries. Throughout, the argument is made that these texts use such similar techniques and structures that children's-eye views of the Holocaust constitute a discrete literary genre.

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