

Quotes From Aristotle And Dante

Robert M. Durling

"The" Academy, 1888

Dante's Conception of Justice Allan H. Gilbert, 1925

Studies in Dante: Scripture and classical authors in Dante Edward Moore, 1896

Studies in Dante Edward Moore, 1896

Studies in Dante. First Series Edward Moore, 1896

Reading Dante in Renaissance Italy Simon Gilson, 2018-02-15 Simon Gilson's new volume provides the first in-depth account of the critical and editorial reception in Renaissance Italy, particularly Florence, Venice and Padua, of the work of Dante Alighieri (1265–1321). Gilson investigates a range of textual frameworks and related contexts that influenced the way in which Dante's work was produced and circulated, from editing and translation to commentaries, criticism and public lectures. In so doing he modifies the received notion that Dante and his work were eclipsed during the Renaissance. Central themes of investigation include the contestation of Dante's authority as a 'classic' writer and the various forms of attack and defence employed by his detractors and partisans. The book pays close attention not only to the Divine Comedy but also to the *Convivio* and other of Dante's writings, and explores the ways in which the reception of these works was affected by contemporary developments in philology, literary theory, philosophy, theology, science and printing.

Dante and Renaissance Florence Simon A. Gilson, 2005-01-13 Simon Gilson explores Dante's reception in his native Florence between 1350 and 1481. He traces the development of Florentine civic culture and the interconnections between Dante's principal 'Florentine' readers, from Giovanni Boccaccio to Cristoforo Landino, and explains how and why both supporters and opponents of Dante exploited his legacy for a variety of ideological, linguistic, cultural and political purposes. The book focuses on a variety of texts, both Latin and vernacular, in which reference was made to Dante, from commentaries to poetry, from literary lives to letters, from histories to dialogues. Gilson pays particular attention to Dante's influence on major authors such as Boccaccio and Petrarch, on Italian humanism, and on civic identity and popular culture in Florence. Ranging across literature, philosophy and art, across languages and across social groups, this study fully illuminates for the first time Dante's central place in Italian Renaissance culture and thought.

Dante Philomythes and Philosopher Patrick Boyde, 1981 This book is devoted to a full and lucid exposition of Boyde's

ideas. In the first two parts, the author presents a systematic account of the universe as Dante accepted it, and explains the processes of 'creation' and 'generation' as they operate in the non-human parts of the cosmos. Dr Boyde then shows how the two processes combine in Dante's theory of human embryology, and how this combination affects the issues of love, choice and freedom. The third and last part of the book consolidates these expository sections with a generous selection of quotations from Dante's authorities and from his own works in prose. At the same time, the book offers far more than a clear account of Dante's cosmology and anthropology. Dr Boyde is interested in Dante's ideas in so far as they inspired and gave shape to the Divine Comedy. Furthermore, in every chapter he demonstrates how the relevant concepts and habits of thought were transmuted into imagery, symbolism, and dramatic scenes, or simply transformed by the energy and concision of Dante's poetic style.

Dante's Vision and the Circle of Knowledge Giuseppe Mazzotta, 2014-07-14 In a masterly synthesis of historical and literary analysis, Giuseppe Mazzotta shows how medieval knowledge systems--the cycle of the liberal arts, ethics, politics, and theology--interacted with poetry and elevated the Divine Comedy to a central position in shaping all other forms of discursive knowledge. To trace the circle of Dante's intellectual concerns, Mazzotta examines the structure and aims of medieval encyclopedias, especially in the twelfth and thirteenth centuries; the medieval classification of knowledge; the battle of the arts; the role of the imagination; the tension between knowledge and vision; and Dante's theological speculations in his constitution of what Mazzotta calls aesthetic, ludic theology. As a poet, Dante puts himself at the center of intellectual debates of his time and radically redefines their configuration. In this book, Mazzotta offers powerful new readings of a poet who stands amid his culture's crisis and fragmentation, one who responds to and counters them in his work. In a critical gesture that enacts Dante's own insight, Mazzotta's practice is also a fresh contribution to the theoretical literary debates of the present. Originally published in 1992. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

Dante's Monarchia Dante Alighieri, Pontifical Institute of Mediaeval Studies, 1998

Mercurino di Gattinara and the Creation of the Spanish Empire Rebecca Ard Boone, 2015-10-06 As Grand Chancellor to the Holy Roman Emperor, Mercurino di Gattinara (1465-1530) shaped the administration and aims of the Spanish Empire. Ard Boone situates Gattinara at the heart of Renaissance politics and propaganda and provides the first English translation of his autobiography in full.

The Divine Comedy of Dante Alighieri Robert M. Durling, 2010-10-07 Robert Durling's spirited new prose translation of

the Paradiso completes his masterful rendering of the Divine Comedy. Durling's earlier translations of the Inferno and the Purgatorio garnered high praise, and with this superb version of the Paradiso readers can now traverse the entirety of Dante's epic poem of spiritual ascent with the guidance of one of the greatest living Italian-to-English translators. Reunited with his beloved Beatrice in the Purgatorio, in the Paradiso the poet-narrator journeys with her through the heavenly spheres and comes to know the state of blessed souls after death. As with the previous volumes, the original Italian and its English translation appear on facing pages. Readers will be drawn to Durling's precise and vivid prose, which captures Dante's extraordinary range of expression--from the high style of divine revelation to colloquial speech, lyrical interludes, and scornful diatribes against corrupt clergy. This edition boasts several unique features. Durling's introduction explores the chief interpretive issues surrounding the Paradiso, including the nature of its allegories, the status in the poem of Dante's human body, and his relation to the mystical tradition. The notes at the end of each canto provide detailed commentary on historical, theological, and literary allusions, and unravel the obscurity and difficulties of Dante's ambitious style. An unusual feature is the inclusion of the text, translation, and commentary on one of Dante's chief models, the famous cosmological poem by Boethius that ends the third book of his Consolation of Philosophy. A substantial section of Additional Notes discusses myths, symbols, and themes that figure in all three cantiche of Dante's masterpiece. Finally, the volume includes a set of indexes that is unique in American editions, including Proper Names Discussed in the Notes (with thorough subheadings concerning related themes), Passages Cited in the Notes, and Words Discussed in the Notes, as well as an Index of Proper Names in the text and translation. Like the previous volumes, this final volume includes a rich series of illustrations by Robert Turner.

International Relations Theory Mark V. Kauppi, Paul R. Viotti, 2019-08-27 This book is the longest-standing and best-selling IR theory text on the market, popular for the authors' clear and readable explanations of the various IR world views. Newer editions identify separate interpretive understandings--positivism, feminism, and those influenced by phenomenology--post-modernism, critical theory, and constructivism.

Dante's New Life of the Book Martin Eisner, 2021-03-18 Dante's Vita nuova has taken on a wide variety of different forms since its first publication in 1294. How could one work have generated such different physical forms? Through examining the work's transformations in manuscripts, printed books, translations, and adaptations, Eisner reconceives of the relationship between the work and its reception. Dante's New Life of the Book investigates how these different material manifestations participate in the work, drawing attention to its distinctive elements. Dante framed his book as an attempt to understand his own experiences through the experimental form of the book, and later scribes, editors, and translators use different material forms to embody their interpretations of Dante's collection of thirty-one poems surrounded by prose narrative and commentary. Traveling from Boccaccio's Florence to contemporary Hollywood with stops in Emerson's

Cambridge, Rossetti's London, Nerval's Paris, Mandelstam's Russia, De Campos's Brazil, and Pamuk's Istanbul, this study builds on extensive archival research to show how Dante's strange poetic forms, including incomplete canzoni and sonnets with two beginnings, continue to challenge readers. Each chapter focuses on how one of these distinctive features has been treated over time, offering new perspectives on topics such as Dante's love of Beatrice, his relationship with Guido Cavalcanti, and his attraction to another woman. Numerous illustrations show the entanglement of the work's poetic form and its material survival. Eisner provides a fresh reading of Dante's innovations, demonstrating the value of this philological analysis of the work's survival in the world.

Chaucer Name Dictionary Jacqueline de Weever, 2014-04-08 Praised by reviewers as highly recommended, indispensable, and thorough, comprehensive, usable, and unquestionably useful, the Chaucer Name Dictionary is the ultimate A-Z guide to the writer who stands at the head of the English curriculum. It provides full information on all the hundreds of proper names mentioned throughout Chaucer and essential to an understanding of his works. Each entry provides historical and/or literary definition, references to occurrences in Chaucer's works with explanations of the context, a list of related words, etymology, and a bibliography of primary and secondary works. Special Features The only reference source that identifies the hundreds of historical, literary, and mythological names mentioned in Chaucer, Provides reliable background information essential to understanding Chaucer's text, Alphabetical arrangement and clear format allow quick answers to reference questions, Includes an important Glossary of Astronomical and Astrological Terms, along with six astrological maps Suitable for courses in: Chaucer, Medieval English Poetry, Medieval Literature in Translation, Old and Middle English Literature, Glossary Also includes maps.

Dante's Hidden God Paul Priest, 2013-05-24 This book proposes that though Hell seems a God-forsaken place, every scene, character and major image in Dante's Divine Comedy Hell, Purgatory and Paradise is associated with one of the Persons of the Holy Trinity, the Father, Son, and Holy Spirit, as it were lurking in the shadows. Thus every one of the hundred cantos has a dedication to a Person, and the cantos form overarching groups which are also so dedicated, making the whole poem like a vast symbolic cathedral, where every action has a secret divine dimension. These presences make it very doubtful that Dante really thinks God tortures people for eternity! For readers who may be unfamiliar with Dante, the author has made a translation, abridged, in prose and verse, thus hoping to provide an introduction to Dante for those who do not know him and a new way of reading him for those who do. The result of decades of reflection on Dante and the Trinity, Dante's Hidden God offers a fresh and challenging vision of the Commedia. Offered as an invitation to read Dante, this inventive presentation of Dante's masterpiece will intrigue readers and gives an accessible account of Paul Priest's highly original ideas about the sacred poem. Dr Matthew Treherne, Senior Lecturer in Italian, University of Leeds

Dante the Maker William Anderson, 2025-04-30 First published in 1980, Dante the Maker examines the great Italian

poet's creative processes and presents a wider perspective on Dante. Divided into three major parts, it discusses themes like the making of a poet; power exile and the works of Dante's middle years; and the making of the *Commedia*. The book allows Anderson to explore the relevant political backgrounds, historical context, aesthetic, philosophical and even scientific currents- and the events of Dante's own life - and finally to give his own judgement on how these diverse forces impinged on the poet's creative processes. This literary biography is a must read for scholars and researchers of Literature.

Images and Identity in Fifteenth-century Florence Patricia Lee Rubin, 2007-01-01 An exploration of ways of looking in Renaissance Florence, where works of art were part of a complex process of social exchange Renaissance Florence, of endless fascination for the beauty of its art and architecture, is no less intriguing for its dynamic political, economic, and social life. In this book Patricia Lee Rubin crosses the boundaries of all these areas to arrive at an original and comprehensive view of the place of images in Florentine society. The author asks an array of questions: Why were works of art made? Who were the artists who made them, and who commissioned them? How did they look, and how were they looked at? She demonstrates that the answers to such questions illuminate the contexts in which works of art were created, and how they were valued and viewed. Rubin seeks out the meeting places of meaning in churches, in palaces, in piazzas--places of exchange where identities were taken on and transformed, often with the mediation of images. She concentrates on questions of vision and visuality, on seeing and being seen. With a blend of exceptional illustrations; close analyses of sacred and secular paintings by artists including Fra Angelico, Fra Filippo Lippi, Filippino Lippi, and Botticelli; and wide-ranging bibliographic essays, the book shines new light on fifteenth-century Florence, a special place that made beauty one of its defining features.

Dante Barbara Reynolds, 2013-12-06 Dante is one of the towering figures of medieval European literature. Yet many riddles and questions about him persist. By re-reading Dante with an open mind, Barbara Reynolds made remarkable discoveries and unlocked previously hidden secrets about this greatest of Florentine poets. A fundamental enigma has tantalised readers of the '*Commedia*' for seven centuries. Who was the leader prophesied by Virgil and Beatrice to bring peace to the world? Many attempts have been made to identify him, but none has seemed conclusive - until now. As well as proposing a solution to the famous prophecies, this lively, engaging and elegantly-written biography contains a provocative new idea in virtually every chapter. Dr Reynolds' research indicates that Dante smoked cannabis to reach new heights of creativity. That Beatrice, Dante's great love, was not who most scholars think she was. That Dante was a talented public speaker, who created a quite new form of poetic art, holding audiences spellbound. Above all, Reynolds views Dante as one of the greatest spin-doctors of Western civilization. His aim was not to preach an interesting parable about punishments for sin and rewards for virtue. It was to use poetry to change the politics of the age, and unite Europe around the secular authority of an Emperor. To promote this idea, which dominated his writings from his exile onwards, Dante combined it with a

dramatic presentation of the Christian belief in Hell, Purgatory and Heaven. Vividly told in the first person, with a colour and immediacy derived from the pop art of street narrators - now made to seem respectable by its use of classical predecessors like Virgil - this extraordinary journey through the three realms was always profoundly political in intent. Dante here comes alive as never before: irate, opinionated, settling scores - a man of multifaceted gifts and extraordinary genius, whose role as an interpreter of world history makes him more than ever relevant to the new millennium.

Human Vices and Human Worth in Dante's Comedy Patrick Boyde, 2006-06 Patrick Boyde brings Dante's thought and poetry into focus for the modern reader by restoring the Comedy to its intellectual and literary context in 1300. He begins by describing the authorities that Dante acknowledged in the field of ethics and the modes of thought he shared with the great thinkers of his time. After giving a clear account of the differing approaches and ideals embodied in Aristotelian philosophy, Christianity and courtly literature, Boyde concentrates on the poetic representation of the most important vices and virtues in the Comedy. He stresses the heterogeneity and originality of Dante's treatment, and the challenges posed by his desire to harmonize these divergent value-systems. The book ends with a detailed case study of the 'vices and worth' of Ulysses in which Boyde throws light on recent controversies by deliberately remaining within the framework of the thirteenth-century assumptions, methods and concepts explored in previous chapters.

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