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Archetypal images, Carl Jung believed, when elaborated in tales and ceremonies, shape culture’s imagination and behavior. Unfortunately, such cultural images can become stale and lose their power over the mind. But an artist or mystic can refresh and revive a culture’s imagination by exploring his personal dream-images and connecting them to the past. Dante Alighieri presents his Divine Comedy as a dream-vision, carefully establishing the date at which it came to him (Good Friday, 1300), and maintaining the perspective of that time and place, throughout the work, upon unfolding history. Modern readers will therefore welcome a Jungian psychoanalytical approach, which can trace both instinctual and spiritual impulses in the human psyche. Some of Dante’s innovations (admission of virtuous pagans to Limbo) and individualized scenes (meeting personal friends in the afterlife) more likely spring from unconscious inspiration than conscious didactic intent. For modern readers, a focus on Dante’s personal dream-journey may offer the best way into his poem.

This volume of essays is intended to commemorate the eminent Latin scholar David West, best known for his work on Lucretius, Horace, Virgil and Shakespeare. The contributors – Francis Cairns, Ian Du Quesnay, Bruce Gibson, Alex Hardie, Stephen Harrison, John Moles and Tony Woodman – have aimed to produce close readings of classical texts, paying due attention to historical context and literary tradition in the manner adopted by David West himself. The authors covered are Empedocles,

Antisthenes, Callimachus, Lutatius Catulus, Catullus, Horace (Epodes and Odes), Propertius, Virgil (Aeneid), Dio Chrysostom and Hildebert of Lavardin.

A repackaged edition of the revered author's classic work that examines the four types of human love: affection, friendship, erotic love, and the love of God—part of the C. S. Lewis Signature Classics series. C.S. Lewis—the great British writer, scholar, lay theologian, broadcaster, Christian apologist, and bestselling author of *Mere Christianity*, *The Screwtape Letters*, *The Great Divorce*, *The Chronicles of Narnia*, and many other beloved classics—contemplates the essence of love and how it works in our daily lives in one of his most famous works of nonfiction. Lewis examines four varieties of human love: affection, the most basic form; friendship, the rarest and perhaps most insightful; Eros, passionate love; charity, the greatest and least selfish. Throughout this compassionate and reasoned study, he encourages readers to open themselves to all forms of love—the key to understanding that brings us closer to God.

Greek epigram is a remarkable poetic form. The briefest of all ancient Greek genres, it is also the most resilient: for almost a thousand years it attracted some of the finest Greek poetic talents as well as exerting a profound interest on Latin literature, and it continues to inspire and influence modern translations and imitations. After a long period of neglect, research on epigram has surged during recent decades, and this volume draws on the fruits of that renewed scholarly engagement. It is concerned not with the work of individual authors or anthologies, but with the evolution of particular subgenres over time, and provides a selection of in-depth treatments of key aspects of Greek literary epigram of the Hellenistic, Roman, and early Byzantine periods. Individual chapters offer insights into a variety of topics, from explorations of the dynamic interactions between poets and their predecessors and contemporaries, and of the relationship between epigram and its socio-political, cultural, and literary background from the third century BCE up until the sixth century CE, to its interaction with its origins, inscribed epigram more generally, other literary genres, the visual arts, and Latin poetry, as well as the process of editing and compilation which generated the collections which survived into the modern world. Through the medium of individual studies the volume as a whole seeks to offer a sense of this vibrant and dynamic poetic form and its world which will be of value to scholars and students of Greek epigram and classical literature more broadly.

Les humanistes et les poètes de la Renaissance s'approprient le discours érotique de l'Antiquité pour le transformer en une érotologie littéraire et artistique. Issus d'un colloque (Cambridge 1995), ces essais cherchent à relancer le débat sur le traitement de l'érotisme, de ses images et de ses lieux communs, de l'admiration quasi platonicienne à l'obscénité.

*Metaphor Networks* focuses on the historical evolution of metaphor and proposes new theories on language change based on substantial empirical data. It explores how the metaphors of today are very often linked to images existing in the past and traces metaphor paths back to the Middle Ages and Antiquity. The findings reveal that regular patterns of evolution emerge and the aims of the book are to find out what lies behind these patterns.

This book analyses the mythical and legendary narratives in the *Fasti* as narrative. It covers aspects such as aperture, closure, characterization, internal narrators, description, space, time and also the narratives' complex relationship with Virgil, Livy and Ovid's own earlier works.

This volume of *Who's Who in Research* series offers a useful guide for current researchers in Intellect's subject area of Visual Arts. The directory holds the names, institutions, biographies and current research interests of hundreds of leading international academics as well as references to the researchers'

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principal articles in Intellect journals.

A collection of essays on Ovid's cycle of sophisticated and subversive didactic poems on love, *The Art of Love and Cures for Love*, written by leading scholars and offering a range of perspectives on the poetics, politics, and erotics of the poems.

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