

1. Record Nr.	UNISA996394452103316
Autore	Hodder James <fl. 1661.>
Titolo	Hodder's Arithmetick, or, That necessary art made most easie [[electronic resource]] : Being explained in a way familiar to the capacity of any that desire to learn in a little time. By James Hodder, writing master
Pubbl/distr/stampa	London, : printed for Ric. Chiswell at the Rose and Crown in St. Paul's Churchyard, and Tho. Sawbridge at the Three Flower-de-luces in Little Britain, 1683
Edizione	[The fourteenth edition, revised, augmented, and above a thousand faults amended, by Henry Mose, late servant and successor to the author.]
Descrizione fisica	[12], 216 p. : ill., port
Altri autori (Persone)	MoseHenry
Soggetti	Arithmetic
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	With engraved frontispiece. Reproduction of the original in the the British Library.
Sommario/riassunto	eebo-0018

2. Record Nr.	UNINA9910795504703321
Autore	Meis Morgan
Titolo	The drunken silenus : on Gods, goats, and the cracks in reality / / Morgan Meis
Pubbl/distr/stampa	Seattle, WA : , : Slant Books, , [2020] ©2020
ISBN	9781639820566 9781639820542
Descrizione fisica	1 online resource (115 pages)
Disciplina	100
Soggetti	Philosophy
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Nota di contenuto	Intro -- Title Page -- Preface -- 1. Rubens discovers Titian, who had already discovered Silenus . . . but who is Silenus? -- 2. The forgotten city of Antwerp and some speculation as to why Rubens felt at home there. Perhaps it all has to do with a lingering melancholy. -- 3. King Midas's dilemma and the disappointing nature of Silenus's so-called wisdom. What if wisdom isn't what we think it is? -- 4. Thinking about Silenus leads unavoidably to thinking about Nietzsche, which, unexpectedly, links an artist and a philosopher not otherwise often linked. Is this mere coincidence? -- 5. We sometimes think of Greek Tragedy as a refined affair, but it had its origins in a nasty, bawdy business. -- 6. Is God a goat? What could that possibly mean? -- 7. Older Nietzsche upbraids Younger Nietzsche for not being crazy enough. That's to say, Nietzsche goes all in on being Nietzsche and then goes to war. -- 8. All of history is connected and it is connected primarily through war. And then, hidden within this history, is another story, a story of peace, which is for broken people and losers. Also, you don't fuck with William the Silent. -- 9. Civilization has its limits. We fear those limits. We also seek those limits. -- 10. Nietzsche, the brilliant loner who would make a virtue and power and weapon of his loneliness, dreams of Silenus while masturbating. -- 11. Jan Rubens experiences passion as love and love as death, which can make us wonder whether love is always in some core way connected to death.

And beyond that, love and death are sometimes overseen by a strange power we might call historical grace. -- 12. All cities hide their horror. Civilization itself can be seen as the ongoing strenuous effort to conceal shame. -- 13. In which the truth of strength is found in weakness, the truth of heroism in surrender. 14. The conundrum and unsolvable mystery of Maria Rubens and her pen. The desire that hides behind desire. -- 15. The hardness of Silenus transforms into pity, the pity of Silenus and the pity for Silenus. Nietzsche is not amused. -- 16. There is something special and different about the gods who die. Or, to put it another way, a true god must die. -- 17. The lessons of Jan Rubens are the lessons that can only be passed down in silence. -- 18. The silence of Jan Rubens is connected by actual, material, long-running historical threads to the silence of The Sea Peoples. -- 19. There is a great and nameless wisdom to be found in the murky space between life and death, the space from which silence speaks. -- 20. If Jan Rubens came to know anything, he came to know the threshold. And his son saw the threshold in him and wanted to know the threshold too. -- 21. A painter comes to know the cracks in reality. -- 22. The truth of all art is, ultimately, the truth of finitude, or the truth of passing away, a passing truth. Or something like that. -- 23. Silenus, the deathless one who yearns for death, is thus the truth of all art. It's just funny that this truth comes in the form of a drunken fat man. -- 24. The truth of finitude must itself be finite, subject to obliteration. -- 25. Weltschmerz. -- Further Reading -- Appendix.
