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Islam and the Divine Comedy. by. Miguel Asín Palacios, Harold Sutherland (Translator) 3.95 · Rating details · 44 ratings · 7 reviews. When first published in 1926 this book aroused much controversy. The theory expounded in the book was that Islamic sources in general, and the writings of Ibn al-'Arabi in particular, formed the basis of Dante's poem Divine Comedy, the poem which symbolised the whole culture of medieval Christianity.

Islam and the Divine Comedy by Miguel Asín Palacios

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Islam and the Divine Comedy - 1st Edition - Miguel Asin ...

The book is divided into four main parts. In the first of these a detailed comparison is made between the Muslim legend of the Nocturnal Journey or Mi'râj in its various forms and developments and the Divine Comedy. On the Muslim side he draws upon the Qur'an, the Hadith, various legends, scholastic theology, philosophy and Sufism.

"Islam and the Divine Comedy" - Book review in "Studies in ...

Miguel Asín Palacios (1871-1944) was a Spanish scholar of Islamic studies and the Arabic language, and a Roman Catholic priest. He is primarily known for suggesting Muslim sources for ideas and motifs present in Dante's Divine Comedy, which he discusses in his book *La Escatología musulmana en la Divina Comedia* (1919).

Miguel Asín Palacios - Wikipedia

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In addition to the Divine Comedy's longstanding cultural significance in the West (the poem is virtually unknown in the Islamic East) it can also be used to measure changes in Western representations of the Islam over time.⁶ The present work has important limitations.

DANTE AND ISLAM: A STUDY OF THE EASTERN INFLUENCES IN THE

Theories of influence from Islamic philosophy. In 1919, Miguel Asín Palacios, a Spanish scholar and a Catholic priest, published *La Escatología musulmana en la Divina Comedia* (Islamic Eschatology in the Divine Comedy), an account of parallels between early Islamic philosophy and the Divine Comedy.

Divine Comedy - Wikipedia

The legend of the nocturnal journey and ascension of Mahomet compared with the Divine comedy --The Divine comedy compared with other Moslem legends on the after-life --Moslem features in the Christian legends precursory of the Divine comedy --Probability of the transmission of Islamic models to Christian Europe and particularly to Dante.

Islam and the Divine comedy, (Book, 1968) [WorldCat.org]

That is followed by the reasons for which Islam and Muslims historically became easy targets. After that, three critical evolutionary phases, as well as illustrations, of Islamophobia were presented: the First Crusade and Pope Urban II; "The Divine Comedy" by Dante Alighieri; and "Mahomet" by Voltaire. The article is concluded with thoughts on Islamophobia at the present time.

The Story of Islamophobia - IslamiCity

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Palacios ...

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Islam and the Divine Comedy by Miguel Asin Palacios | NOOK ...

Islam and the Divine comedy 1st ed., new impression. This edition published in 1968 by Cass in London.

Islam and the Divine comedy (1968 edition) | Open Library

Let's be fair: Dante's Divine Comedy was long thought to be the high point of Western art and civilization. But once it became known how deeply Dante was influenced by the great Sufi spiritual teacher, Ibn Arabi, the Comedy was no longer considered quite the same to Christian's with an ideological axe to grind.

Amazon.com: Customer reviews: Islam and the Divine Comedy ...

In Dante Alighieri 's Divine Comedy, Muhammad is in the ninth ditch of Malebolge, the eighth realm, designed for those who have caused schism; specifically, he was placed among the Sowers of Religious Discord. Muhammad is portrayed as split in half, with his entrails hanging out, representing his status as a heresiarch (Canto 28):

Medieval Christian views on Muhammad - Wikipedia

The legend of the nocturnal journey and ascension of Mahomet compared with the Divine comedy.--The Divine comedy compared with other Moslem legends on the after-life.--Moslem features in the Christian legends precursory of the Divine comedy.--Probability of the transmission of Islamic models to Christian Europe and particularly to Dante.

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