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Modern Europe

The definitive reference work on Augustine that scholars, from all fields of theological study, describe as "superb" and "indispensable" for students, scholars, libraries, and anyone interested in studying Augustine. While the work provides exhaustive resources on Augustine's own life and his theological and pastoral work, it also provides an exceptional wealth of information about scholarship, past and present on the great theologian. Moreover, it documents the influence of Augustine on the Catholic Church, the Reformation and on great thinkers and theologians such as Kierkegaard, Luther, Erasmus, and Calvin. Topics range from archeology to martyrdom, from imagination to Augustine's personal friends. The main focus of this book is the ancient formation and development of the canons of Greek historiography. It takes a fresh look on the modern debate on canonical literature and deals with Greek historiographical traditions in the works of ancient rhetors and literary critics. Writings on historiography by Cicero, Quintilian, and Dionysius of Halicarnassus are chiefly taken into account to explore the canons of Greek historians in Hellenistic and Roman Imperial Ages. Essential in canon-formation was the concept of classicism which took shape in the Age of Augustus, but whose earlier developments can be traced back to Isocrates, a model rhetor according to Dionysius at the end of the 1st century BC. The analysis explores also late-antique authors of school treatises and progymnasmata, a field where historiography had a pedagogical function. Previous studies on canonical literature have rarely considered historiography. This book examines not only the works of ancient historians and their legacy, but also the relationship between historiography, literary criticism, and the rhetorical tradition. In this collection of nine essays some of the preeminent art historians in the United States consider the relationship between art and craft, between the creative idea and its realization, in Renaissance and Baroque Italy. The essays, all previously unpublished, are devoted to the pictorial arts and are accompanied by nearly 150 illustrations. Examining works by such artists as Michelangelo, Titian, Volterra, Giovanni di Paolo, and Annibale Carracci (along with aspects of the artists' creative processes, work habits, and aesthetic convictions), the essayists explore the ways in which art was conceived and produced at a time when collaboration with pupils, assistants, or independent masters was an accepted part of the artistic process. The consensus of the contributors amounts to a revision, or at least a qualification, of Bernard Berenson's interpretation of the emergent Renaissance ideal of individual "genius" as a measure of original artistic achievement: we must accord greater influence to the collaborative, appropriative conventions and practices of the craft workshop, which persisted into and beyond the Renaissance from its origins in the Middle Ages. Consequently, we must acknowledge the sometimes rather ordinary

beginnings of some of the world's great works of art--an admission, say the contributors, that will open new avenues of study and enhance our understanding of the complex connections between invention and execution. With one exception, these essays were delivered as lectures in conjunction with the exhibition *The Artists and Artisans of Florence: Works from the Horne Museum* hosted by the Georgia Museum of Art in the fall of 1992. A collection of miscellaneous international publications related to maternal and child welfare collected by Richard Bolt, the founder of the University of California, Berkeley, School of Public Health. Volumes are collated alphabetically by country of origin of each publication.

El Segundo Libro de Enoc (usualmente abreviado como 2 Enoc, y conocido también como Enoc eslavo o Los secretos de Enoc y "El Libro de Los Secretos de Enoc II" es un texto apocalíptico seudoepigráfico de fecha incierta y autoría desconocida. No está relacionado con el más antiguo 1 Enoc ni con otros dos libros de Enoc (3 y 4); la numeración fue puesta por los estudiosos para distinguir los dos textos. Sólo se ha conservado en eslavo eclesiástico, pero se sabe con certeza que es una traducción de un original en griego. Se piensa que la versión griega (desconocida) podría proceder a su vez de un original hebreo o arameo. Se han propuesto fechas de elaboración que van desde el siglo I hasta el siglo X de nuestra era, aunque la más aceptada es la primera. Fue descubierto por el profesor Matvej I. Sokolov en 1886 en los archivos de la Biblioteca Pública de Belgrado. Algunos comentaristas de la obra han hallado ciertas influencias cristianas, aunque no está claro si corresponden al texto original o a sus posteriores traducciones y reelaboraciones. El libro comienza con el relato de Henoc, en primera persona, de un viaje a través de los diez Cielos que culmina en un encuentro con Yahvéh. Sigue una discusión sobre la creación del mundo, y las instrucciones de Dios a Enoc para que regrese a la Tierra y difunda lo que ha aprendido. Las enseñanzas de Enoch duran treinta días; a su término Enoc regresa al Cielo y se transforma en el ángel Metatrón. A partir de este momento, la narración pasa a la tercera persona y cuenta las historias de Matusalén, Nir (el hermano pequeño de Noé) y Melquisedec.

Italian-English. "List of some Italian dictionaries"; "List of philological books treating of or bearing upon Italian etymology": pages xiii. "A concise English-Italian vocabulary": cxxxv page. This book focuses on a simple dynamic: the taking in hand of a heritage, the variety of changes induced within it, and the handing on of that legacy to new generations. Our contributors suggest, from different standpoints, that this dynamic represented the essence of 'late antiquity'. As Roman society, and the societies by which it was immediately bounded, continued to develop, through to the late sixth and early seventh centuries, the interplay between what needed to be treasured and what needed to be explored became increasingly self-conscious, versatile, and enriched. By the time formerly alien peoples had established their 'post-classical' polities, and Islam

began to stir in the East, the novelties were more clearly seen, if not always welcomed; and one witnesses a stronger will to maintain the momentum of change, of a forward reach. At the same time, those in a position to play now the role of heirs were well able to appreciate how suited to their needs the 'Roman' past might be, but how, by taking it up in their turn, they were more securely defined and yet more creatively advantaged. 'Transformation' is a notion apposite to essays in honour of Peter Brown. 'The transformation of the classical heritage' is a theme to which he has devoted, and continues to devote, much energy. All the essays here in some way explore this notion of transformation; the late antique ability to turn the past to new uses, and to set its wealth of principle and insight to work in new settings. To begin, there is the very notion of what it meant to be 'Roman', and how that notion changed. Subsequent chapters suggest ways in which fundamental characteristics of Roman society were given new form, not least under the impact of a Christian polity. Augustine, naturally, finds his place; and here the emphasis is on the unfettered stance that he took in the face of more broadly held convictions - on miracles, for example, and the errors of the pagan past. The discussion then moves on to A reader of the epyllion by Dracontius, the elegy by Maximianus, and the epigram by Luxorius should not expect that these works -- and these new embodiments of the 'old' genres -- will be wholly identical with their 'archetypes'. Were it so, it would mean that we read but second-rate versifiers, indeed. We may expect rather that thanks to the reading of Dracontius's epyllion, Maximianus's elegy, and Luxorius's epigram our understanding of these very genres may become fuller and deeper than if it was narrowed only to the study of the 'classical phase' of the Roman literature. Therefore, I have decided to employ in the title of my book the expression genres rediscovered. I have found it fair to emphasize that the poets whose works have been studied here merit appreciation for their creativity, and indeed courage, in reusing and reinterpreting the classical -- and truly classic -- literary heritage. In addition, I have found it similarly fair to stress that for the students of Latin literature the borderline between the 'classical' and the 'post-classical' is, and should be, flexible. It is not my intention of course to imply that aesthetic and poetological differences should be ignored or blurred. Quite the reverse, these differences are profound and multidimensional and as such must be properly understood and explained. The main issue is the fact that studies of Latin literature -- or rather of literature in general -- and especially generic studies require a proper, i.e. diachronic, perspective. A description of a certain genre based merely on its most important or generally known representative/representatives will always risk becoming incomplete and limited. In genology, one must be utterly prudent in defining the 'main' and the 'marginal', the 'relevant' and the 'negligible'. In this sense, an insight into a few genres practiced by some 'classical' -- and classic -- Roman poets from the perspective of their 'post-classical' followers

may be, also for a genologist, an intriguing rediscovery. This reader brings together original and influential recent work in the field of early modern European history. Provides a thought-provoking overview of current thinking on this period. Key themes include evolving early-modern identities; changes in religion and cultural life; the revolution of the mind; roles of women in early-modern societies; the rise of the modern state; and Europe and the new world system Incorporates new scholarship on Eastern and Central Europe. Includes an article translated into English for the first time. Developed throughout early modern Europe, lazaretti, or plague hospitals, took on a central role in early modern responses to epidemic disease, in particular the prevention and treatment of plague. The lazaretti served as isolation hospitals, quarantine centres, convalescent homes, cemeteries, and depots for the disinfection or destruction of infected goods. The first permanent example of this institution was established in Venice in 1423 and between the fifteenth and eighteenth centuries tens of thousands of patients passed through the doors. Founded on lagoon islands, the lazaretti tell us about the relationship between the city and its natural environment. The plague hospitals also illustrate the way in which medical structures in Venice intersected with those of piety and poor relief and provided a model for public health which was influential across Europe. This is the first detailed study of how these plague hospitals functioned, where they were situated, who worked there, what it was like to stay there, and how many people survived. Comparisons are made between the Venetian lazaretti and similar institutions in Padua, Verona and other Italian and European cities. Centred on the sixteenth and seventeenth centuries, during which time there were both serious plague outbreaks in Europe and periods of relative calm, the book explores what the lazaretti can tell us about early modern medicine and society and makes a significant contribution to both Venetian history and our understanding of public health in early modern Europe, engaging with ideas of infection and isolation, charity and cure, dirt, disease and death. Vols. for 1905?-19 include Sección oficial, separately paged. **MAGIA, BALONCESTO Y ESPÍRITU DE EQUIPO. EL INCREÍBLE LEGADO LITERARIO JUVENIL CREADO POR KOBE BRYANT. HASTA SIEMPRE, LEYENDA. #DEPMAMBA UN MISTERIOSO ENTRENADOR. CINCO HISTORIAS. UN EQUIPO.** La magia no parece posible para los Badgers de West Bottom. Ocupan el último lugar de su liga de baloncesto y nadie cree que ellos puedan ganar un solo partido. Pero cuando el Profesor Rolabi Wizenard se convierte en su nuevo entrenador en un training camp de dos semanas de duración, el equipo no puede entender ni explicar las cosas mágicas que ven y escuchan. Cada jugador comienza a experimentar visiones únicas muy extrañas, visiones que desafían todo lo que ellos creían conocer sobre el baloncesto, sobre sus vidas y los secretos de la cancha. Para sobrevivir a las pruebas de entrenamiento cada vez más intensas, el equipo tendrá que tomar una

serie de riesgos inimaginables y enfrentarse a la oscuridad que habita dentro de ellos mismos. Conoce las mágicas y apasionantes aventuras de Rain, Twig, Cash, Lab y Peño. Training Camp. El libro de Twig es el libro 2 de la de la SERIE WIZENARD. ENGLISH DESCRIPTION From the mind of basketball legend and Academy Award–winning storyteller Kobe Bryant comes this radically original portrait of five young basketball players, one enlightening coach, and the awesome transformative power of the game. Book Two. The first book to be dedicated to the topic, Patronage and Italian Renaissance Sculpture reappraises the creative and intellectual roles of sculptor and patron. The volume surveys artistic production from the Trecento to the Cinquecento in Rome, Pisa, Florence, Bologna, and Venice. Using a broad range of approaches, the essayists question the traditional concept of authorship in Italian Renaissance sculpture, setting each work of art firmly into a complex socio-historical context. Emphasizing the role of the patron, the collection re-assesses the artistic production of such luminaries as Michelangelo, Donatello, and Giambologna, as well as lesser-known sculptors. Contributors shed new light on the collaborations that shaped Renaissance sculpture and its reception. An exhaustive alphabetical list of all the principal words that were used in Libro de Buen Amor. In Dynamics of Morphological Productivity, Francesco Gardani explores the evolution of the productivity of the noun inflectional classes of Latin and Old Italian, providing a wealth of cleverly organized empirical facts, accompanied by brilliant and groundbreaking analyses. “A major contribution . . . not only to Puccini studies but also to the study of nineteenth-century Italian opera in general.” —Nineteenth-Century Music Review In this groundbreaking survey of the fundamentals, methods, and formulas that were taught at Italian music conservatories during the 19th Century, Nicholas Baragwanath explores the compositional significance of tradition in Rossini, Bellini, Donizetti, Verdi, Boito, and, most importantly, Puccini. Taking account of some 400 primary sources, Baragwanath explains the varying theories and practices of the period in light of current theoretical and analytical conceptions of this music. The Italian Traditions and Puccini offers a guide to an informed interpretation and appreciation of Italian opera by underscoring the proximity of archaic traditions to the music of Puccini. “Dense and challenging in its detail and analysis, this work is an important addition to the growing corpus of Puccini studies. . . . Highly recommended.” —Choice

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