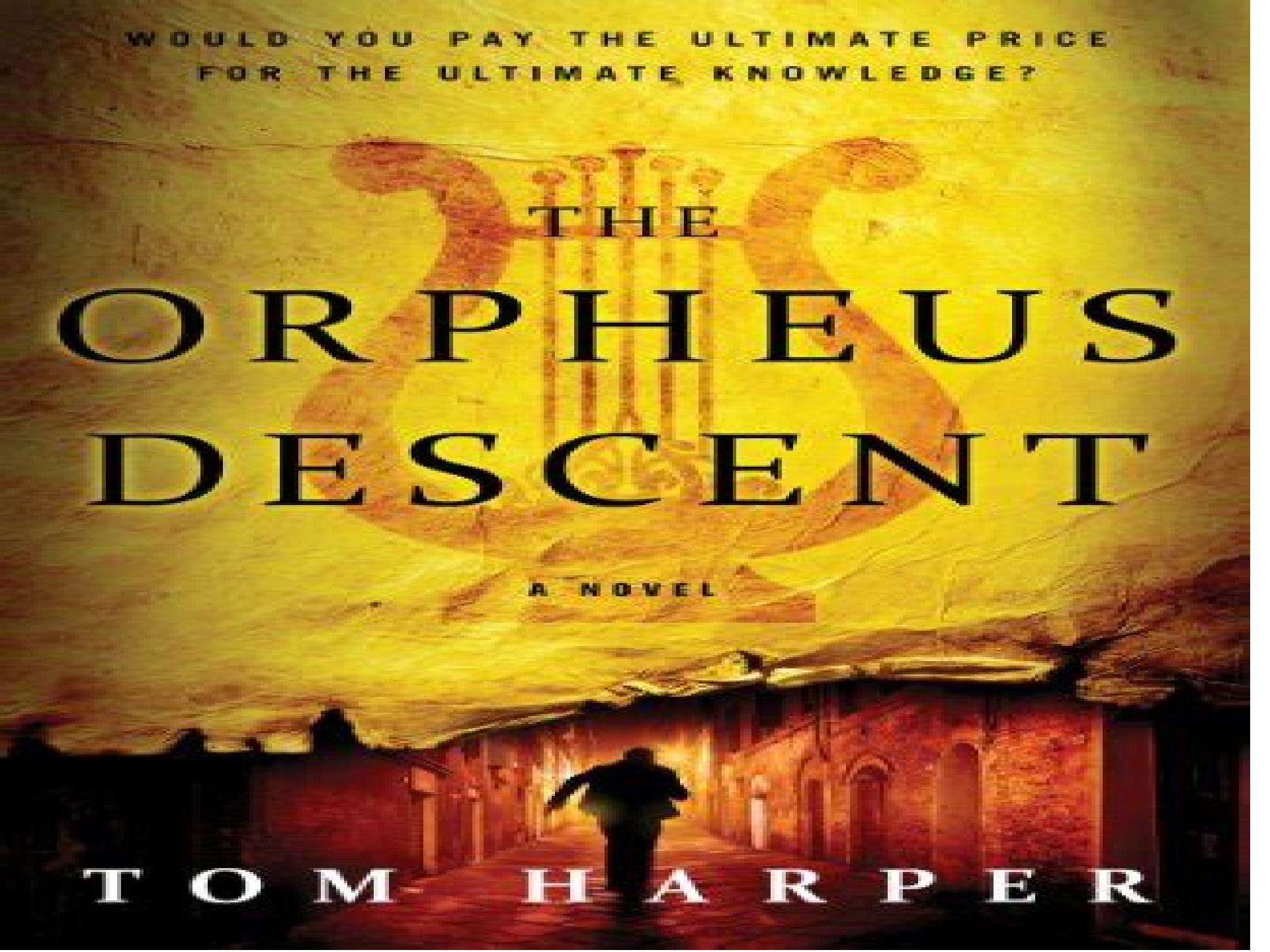


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The Works of Virgil Translated Into English Prose [by - Davidson] ... with the Latin Text and Order of Construction on the Same Page; and ... Notes in English ... New Edition. Lat. and Eng Virgil,1810 **The Orpheus Descent** Tom Harper,2014-05-27 A cerebral literary thriller in the vein of Dan Brown Matthew Pearl and Sam Bourne The Orpheus Descent follows classical philosopher Plato on a mysterious journey to Italy that will ignite a conspiracy that burns into the present The greatest thinker in human history Plato travels to Italy seeking initiation into the Orphic mysteries the secret to the Underworld known only to the gods But the knowledge he discovers is terrifying Two millennia later twelve ancient golden tablets secreted in museums around the world hold sacred information known to only a few the pathway the dead must follow to the afterlife And archaeologist Lily Barnes has just found another on a dig in southern Italy But this tablet is far more valuable and dangerous than the rest It holds the key to hell itself Now Lily is gone and her husband Jonah is desperate to find her He knows she is alive and in mortal danger and he s willing to go to hell itself to find her But the deeper he descends on this dark and twisting journey the more Jonah s fear rises for not everyone who travels where Lily has gone will find their way back **Classical Mythology in English Literature** Geoffrey Miles,2002-09-11 Classical Mythology in English Literature brings together a range of English versions of three classical myths It allows students to explore the ways in which they have been reinterpreted and reinvented by writers throughout history Beginning with a concise introduction to the principle Greco Roman gods and heroes the anthology then focuses on three stories Orpheus the great musician and his quest to free his wife Eurydice from death Venus and Adonis the love goddess and the beautiful youth she loved Pygmalion the master sculptor who fell in love with his creation Each section begins with the classical sources and ends with contemporary versions showing how each myth has been used abused or appropriated since its origins **Voice in Later Medieval English Literature** David Lawton,2017 David Lawton approaches later medieval English vernacular culture in terms of voice As texts and discourses shift in translation and in use from one language to another antecedent texts are revoiced in ways that recreate them as public interiorities without effacing their history or future The approach yields important insights into the voice work of late medieval poets especially Langland and Chaucer and also their fifteenth century successors who treat their work as they have treated their precursors It also helps illuminate vernacular religious writing and its aspirations and it addresses literary and cultural change such as the effect of censorship and increasing political instability in and beyond the fifteenth century Lawton also proposes his emphasis on voice as a literary tool of broad application and his book has a bold and comparative sweep that encompasses the Pauline letters Augustine s Confessions the classical precedents of Virgil and Ovid medieval contemporaries like Machaut and Petrarch extra literary artists like Monteverdi later poets such as Wordsworth Heaney and Paul Valery and moderns such as Jarry and Proust What justifies such parallels the author claims is that late medieval texts constitute the foundation of a literary history of voice that extends

to modernity The book's energy is therefore devoted to the transformative reading of later medieval texts in order to show their original and ongoing importance as voice work

Shakespeare's Classical Mythology: A Dictionary Janice Valls-Russell, Katherine Heavey, 2024-10-17 Why does Bassanio compare himself to Jason What is Hecuba to Hamlet Is the mechanicals staging of the Pyramus and Thisbe story funny or sad This dictionary elucidates Shakespeare's use of mythological references in an early modern context while bringing them to life for today's audiences and readers at a time of renewed critical interest in the reception of the classics and fascination with classical mythology in popular culture It is also a precious tool for practitioners who may not always know quite what to make of mythological references Mythological figures creatures places and stories crowd Shakespeare's plays and poems featuring as allusions poetic analogies inset shows scene settings and characters or plots in their own right Most of these references were familiar to Shakespeare's spectators and readers who knew them from the writings of Ovid Virgil and other classical authors or indirectly through translations commentaries ballads and iconography This dictionary illustrates how far from being isolated a mythological reference may resonate with the poetics of the text and its structure cast light on characters and contexts and may therefore be worth exploring onstage in a variety of ways The 200 headings correspond to words and names actually used by Shakespeare individual figures Dido Venus Hercules categories Amazons Centaurs nymphs satyrs places Colchos Troy Medium and longer entries also cover early modern usage and critical analysis in a cross disciplinary approach that includes reception textual performance gender and political studies

Medieval Mythography, Volume One Jane Chance, 2019-11-26 The mythic world of Juno Jupiter's consort is one of flesh and begetting of suffering and death and of poetry itself Exploring the relationship between that realm of the classical gods and the sphere of medieval mythographers Jane Chance illuminates the efforts of medieval writers to understand human existence and the forces of nature in relation to Christian truth Greek and Roman Necromancy Daniel Ogden, 2019-12-31 In classical antiquity there was much interest in necromancy the consultation of the dead for divination People could seek knowledge from the dead by sleeping on tombs visiting oracles and attempting to reanimate corpses and skulls Ranging over many of the lands in which Greek and Roman civilizations flourished including Egypt from the Greek archaic period through the late Roman empire this book is the first comprehensive survey of the subject ever published in any language Daniel Ogden surveys the places performers and techniques of necromancy as well as the reasons for turning to it He investigates the cave based sites of oracles of the dead at Heracleia Pontica and Tainaron as well as the oracles at the Acheron and Avernus which probably consisted of lakeside precincts He argues that the Acheron oracle has been long misidentified and considers in detail the traditions attached to each site Readers meet the personnel real or imagined of ancient necromancy ghosts zombies the earliest vampires evocators sorcerers shamans Persian magi Chaldaeans Egyptians Roman emperors and witches from Circe to Medea Ogden explains the technologies used to evocate or reanimate the dead and to compel them to disgorge their secrets He concludes by

examining ancient beliefs about ghosts and their wisdom beliefs that underpinned and justified the practice of necromancy

The first of its kind and filled with information this volume will be of central importance to those interested in the rapidly expanding inherently fascinating and intellectually exciting subjects of ghosts and magic in antiquity *European-language Writing in Sub-Saharan Africa* Albert S. Gérard, 1986 The first major comparative study of African writing in western languages European language Writing in Sub Saharan Africa edited by Albert S G rard falls into four wide ranging sections an overview of early contacts and colonial developments Under Western Eyes chapters on Black Consciousness manifest in the debates over Panafricanism and Negritude a group of essays on mental decolonization expressed in Black Power texts at the time of independence struggles and finally Comparative Vistas sketching directions that future comparative study might explore An introductory e

The Miltonic Moment J. Martin Evans, 2014-07-11 Milton's poems invariably depict the decisive instant in a story a moment of crisis that takes place just before the action undergoes a dramatic change of course Such instants look backward to a past that is about to be superseded or repudiated and forward at the same time to a future that will immediately begin to unfold Martin Evans identifies this moment of transition as the Miltonic Moment This provocative new study focuses primarily on three of Milton's best known early poems On the Morning of Christ's Nativity A Mask Presented at Ludlow Castle Comus and Lycidas These texts share a distinctive perceptual and cognitive structure which Evans defines as characteristically Miltonic embracing a single moment that is both ending and beginning The poems communicate a profound sense of intermediacy because they seem to take place between the boundaries that separate events The works illuminated here which also include Samson Agonistes and Paradise Regained are all about transition from one form to another from paganism to Christianity from youthful inexperience to moral maturity and from pastoral retirement to heroic engagement This transformation is often ideological as well as historical or biographical Evans shows that the moment of transition is characteristic of all Milton's poetry and he proposes a new way of reading one of the seminal writers of the seventeenth century Evans concludes that the narrative reversals in Milton's poetry suggest his constant attempts to bring about an intellectual revolution that at a time of religious and political change in England would transform an age

Border States in the Work of Tom Mac Intyre Catriona Ryan, 2012-01-17 This work analyses the prose and drama of the Irish writer Tom Mac Intyre and the concept of paleo postmodernism It examines how Mac Intyre balances traditional themes with experimentation which in the Irish literary canon is unusual This book argues that Mac Intyre's position in the Irish literary canon is an idiosyncratic one in that he combines two contrary aspects of Irish literature between what Beckett terms as the Yeatsian antiquarians who valorize the Victorian Gael and the others whose aesthetic involves a European influenced breakdown of the object which is associated with Beckett Mac Intyre's experimentation involves a breakdown of the object in order to uncover an unconscious Irish mythological and linguistic space in language His approach to language experimentation is Yeatsian and this is what the author terms as paleo postmodern Thus the project considers how Mac

Intyre incorporates Yeatsian revivalism with postmodern deconstruction in his drama and short stories **Maidens, Magic and Martyrs in Early Christianity** Jan N. Bremmer, 2017-07-13 In this work Jan N Bremmer aims to bring together the worlds of early Christianity and those of ancient history and classical literature worlds that still all too rarely interlock Contextualising the life and literature of the early Christians in their Greco Roman environment he focusses on four areas A first section looks at more general aspects of early Christianity the name of the Christians their religious and social capital prophecy and the place of widows and upper class women in the Christian movement Second the chronology and place of composition of the early apocryphal Acts of the Apostles and Pseudo Clementines are newly determined by paying close attention to their doctrinal contents but also innovatively to their onomastics and social vocabulary The author also analyses the frequent use of magic in the Acts and explains the prominence of women by comparing the Acts to the Greek novel Third an investigation into the theme of the tours of hell suggests a new chronological order shows that the Christian tours were indebted to both Greek and Jewish models and illustrates that in the course of time the genre dropped a large part of its Jewish heritage The fourth and final section concentrates on the most famous and intriguing report of an ancient martyrdom the Passion of Perpetua It pays special attention to the motivation and visions of Perpetua which are analyzed not by taking recourse to modern theories such as psychoanalysis but by looking to the world in which Perpetua lived both Christian and pagan It is only by seeing the early Christians in their ancient world that we might begin to understand them and their emerging communities Publisher's description **The Rhetoric of the Body from Ovid to Shakespeare** Lynn Enterline, 2000-05-11 This persuasive book analyses the complex often violent connections between body and voice in Ovid's Metamorphoses and narrative lyric and dramatic works by Petrarch Marston and Shakespeare Lynn Enterline describes the foundational yet often disruptive force that Ovidian rhetoric exerts on early modern poetry particularly on representations of the self the body and erotic life Paying close attention to the trope of the female voice in the Metamorphoses as well as early modern attempts at transgendered ventriloquism that are indebted to Ovid's work she argues that Ovid's rhetoric of the body profoundly challenges Renaissance representations of authorship as well as conceptions about the difference between male and female experience This vividly original book makes a vital contribution to the study of Ovid's presence in Renaissance literature *A Companion to Greek Mythology* Ken Dowden, Niall Livingstone, 2014-01-28 *A Companion to Greek Mythology* presents a series of essays that explore the phenomenon of Greek myth from its origins in shared Indo European story patterns and the Greeks' contacts with their Eastern Mediterranean neighbours through its development as a shared language and thought system for the Greco Roman world Features essays from a prestigious international team of literary experts Includes coverage of Greek myth's intersection with history philosophy and religion Introduces readers to topics in mythology that are often inaccessible to non specialists Addresses the Hellenistic and Roman periods as well as Archaic and Classical Greece Holy and Noble Beasts David Salter, 2001 It argues that through their depictions of animals medieval

writers were not only able to reflect upon their own humanity but were also able to explore the meaning of more abstract values and ideas such as civility sanctity and nobility that were central to the culture of the time

BOOK JACKET The Broadview Anthology of British Literature: Volume 1: The Medieval Period - Second Edition Joseph Black, Leonard Conolly, Kate Flint, Isobel Grundy, Don LePan, Roy Liuzza, Jerome J. McGann, Anne Lake Prescott, Barry V. Qualls, Claire Waters, 2009-08-21

In all six of its volumes The Broadview Anthology of British Literature presents British literature in a truly distinctive light Fully grounded in sound literary and historical scholarship the anthology takes a fresh approach to many canonical authors and includes a wide selection of work by lesser known writers The anthology also provides wide ranging coverage of the worldwide connections of British literature and it pays attention throughout to issues of race gender class and sexual orientation It includes comprehensive introductions to each period providing in each case an overview of the historical and cultural as well as the literary background It features accessible and engaging headnotes for all authors extensive explanatory annotations throughout and an unparalleled number of illustrations and contextual materials offering additional perspectives both on individual texts and on larger social and cultural developments Innovative authoritative and comprehensive The Broadview Anthology of British Literature embodies a consistently fresh approach to the study of literature and literary history The second edition of volume one of The Broadview Anthology of British Literature includes considerably more of Langland's *Piers Plowman* than appears in the first edition and includes for the first time the work of John Gower Also new to the bound book component of the anthology is the York Crucifixion Play and additional work by Chaucer With this volume as with the others material continues to be added on an ongoing basis to the website component of the anthology

Operas in English: A Dictionary Margaret Ross Griffel, 2012-12-21

In this revised and expanded edition of *Operas in English: A Dictionary* Margaret Ross Griffel updates her work on operas written specifically to an English text including not only works originally in English but also those set to new English librettos Since the book's initial publication in 1999 Griffel has added nearly 900 new items bringing the total number of entries in this new edition to 4 400 covering the world of opera in English from 1634 through 2011 The front matter includes a brief history of English opera to set the stage for the dictionary entries that follow Listed alphabetically each opera entry includes alternative titles a full descriptive title the number of acts composer's name librettist's name with original language of the libretto the source of the text date place and cast of the first performance date of composition if it occurred substantially earlier than the premiere similar information for the first U S including colonial and British England Scotland Wales performances brief plot summary main characters names and vocal ranges where known names of noteworthy numbers comments on special musical problems and techniques other settings of the text including non English ones other operas if any involving the same story or characters cross references are indicated by asterisks Entries include such information as first and critical editions of the score and libretto a bibliography ranging from scholarly studies to more informal journal articles and reviews a discography and information on

video recordings Operas in English features four appendixes a selective bibliography and two indexes The first appendix lists composers their places and years of birth and death and their operas included in the text as entries the second does the same for librettists the third records authors whose works inspired or were adapted for the librettos and the fourth comprises a chronological listing of the A Z entries including the date of first performance the city of the premiere or composition date if unperformed or performed much later the short title of the opera and the composer There is a main character index and an index of singers conductors producers composers of other settings and other key figures *Shakespeare Survey* Stanley Wells, 2002-11-28 The first fifty volumes of this yearbook of Shakespeare studies are being reissued in paperback

Reflections and New Perspectives on Virgil's Georgics Nicholas Freer, Bobby Xinyue, 2019-02-21 Virgil's Georgics the most neglected of the poet's three major works is brought to life and infused with fresh meanings in this dynamic collection of new readings The Georgics is shown to be a rich field of inherited and varied literary forms actively inviting a wide range of interpretations as well as deep reflection on its place within the tradition of didactic poetry The essays contained in this volume contributed by scholars from Australia Europe and North America offer new approaches and interpretive methods that greatly enhance our understanding of Virgil's poem In the process they unearth an array of literary and philosophical sources which exerted a rich influence on the Georgics but whose impact has hitherto been underestimated in scholarship A second goal of the volume is to examine how the Georgics with its profound meditations on humankind nature and the socio political world of its creation has been re interpreted and appropriated by readers and critics from antiquity to the modern era The volume opens up a number of exciting new research avenues for the study of the reception of the Georgics by highlighting the myriad ways in which the poem has been understood by ancient readers early modern poets explorers of the New World and female translators of the twentieth and twenty first centuries *Seeing Sodomy in the Middle Ages* Robert Mills, 2024-05-31 During the Middle Ages in Europe some sexual and gendered behaviors were labeled sodomitical or evoked the use of ambiguous phrases such as the unmentionable vice or the sin against nature How though did these categories enter the field of vision How do you know a sodomite when you see one In *Seeing Sodomy in the Middle Ages* Robert Mills explores the relationship between sodomy and motifs of vision and visibility in medieval culture on the one hand and those categories we today call gender and sexuality on the other Challenging the view that ideas about sexual and gender dissidence were too confused to congeal into a coherent form in the Middle Ages Mills demonstrates that sodomy had a rich multimedia presence in the period and that a flexible approach to questions of terminology sheds new light on the many forms this presence took Among the topics that Mills covers are depictions of the practices of sodomites in illuminated Bibles motifs of gender transformation and sex change as envisioned by medieval artists and commentators on Ovid sexual relations in religious houses and other enclosed spaces and the applicability of modern categories such as transgender butch and femme or sexual orientation to medieval culture Taking in a multitude of images texts and methodologies this book will

be of interest to all scholars regardless of discipline who engage with gender and sexuality in their work *Constellations of a Contemporary Romanticism* Jacques Khalip, Forest Pyle, 2016-07-01 *Constellations of a Contemporary Romanticism* takes its title and point of departure from Walter Benjamin's concept of the historical constellation which puts both contemporary and romanticism in play as period designations and critical paradigms Featuring fascinating and diverse contributions by an international roster of distinguished scholars working in and out of romanticism from deconstruction to new historicism from queer theory to postcolonial studies from visual culture to biopolitics this volume makes good on a central tenet of Benjamin's conception of history These critics grasp the constellation into which our own era has formed with a definite earlier one Each of these essays approaches romanticism as a decisive and unexpired thought experiment that makes demands on and poses questions for our own time What is the unlive of a contemporary romanticism What has romanticism's singular untimeliness bequeathed to futurity What is romanticism's contemporary redemption value for painting and politics philosophy and film

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