

The Classical Tradition

Nicholas Kenyon explores the enduring appeal of the classical canon at a moment when we can access all music—across time and cultures Immersed in music for much of his life as writer, broadcaster and concert presenter, former director of the BBC Proms, Nicholas Kenyon has long championed an astonishingly wide range of composers and performers. Now, as we think about culture in fresh ways, Kenyon revisits the stories that make up the

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classical tradition and foregrounds those which are too often overlooked. This inclusive, knowledgeable, and enthusiastic guide highlights the achievements of the women and men, amateurs and professionals, who bring music to life. Taking us from pianist Myra Hess's performance in London during the Blitz, to John Adams's composition of a piece for mourners after New York's 9/11 attacks, to Italian opera singers singing from their balconies amidst the 2020 pandemic, Kenyon shows that no matter how great the crisis, music has the power to bring

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us together. His personal, celebratory account transforms our understanding of how classical music is made—and shows us why it is more relevant than ever. Constraints on freedom, education, and individual dignity have always been fundamental in determining who is able to write, when, and where. Considering the singular experience of the African American writer, William W. Cook and James Tatum here argue that African American literature did not develop apart from canonical Western literary traditions but instead grew out of those

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literatures, even as it adapted and transformed the cultural traditions and religions of Africa and the African diaspora along the way. Tracing the interaction between African American writers and the literatures of ancient Greece and Rome, from the time of slavery and its aftermath to the civil rights era and on into the present, the authors offer a sustained and lively discussion of the life and work of Phillis Wheatley, Frederick Douglass, Ralph Ellison, and Rita Dove, among other highly acclaimed poets, novelists, and scholars. Assembling this brilliant and diverse group of

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African American writers at a moment when our understanding of classical literature is ripe for change, the authors paint an unforgettable portrait of our own reception of “classic” writing, especially as it was inflected by American racial politics.

A Companion to the Classical Tradition accommodates the pressing need for an up-to-date introduction and overview of the growing field of reception studies. A comprehensive introduction and overview of the classical tradition - the interpretation of classical texts in later

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centuries Comprises 26 newly commissioned essays from an international team of experts Divided into three sections: a chronological survey, a geographical survey, and a section illustrating the connections between the classical tradition and contemporary theory

This volume offers the first in-depth investigation of Thomas Heywood's engagement with the classics. Its introduction and twelve essays trace how the classics shaped Heywood's work in a variety of genres across a writing career of over forty years, ranging from drama, epic and epyllion, to

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translations, compendia and the design of a warship for Charles I. Close readings demonstrate the influence of a capaciously conceived classical tradition that included continental editions and translations of Latin and Greek texts, early modern mythographies and the medieval tradition of Troy. They attend to Heywood's thought-provoking imitations and juxtapositions of these sources, his use of myth to interrogate gender and heroism, and his turn to antiquity to celebrate and defamiliarise the theatrical or political present. Heywood's

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better-known works are discussed alongside critically neglected ones, making the collection valuable for undergraduates and researchers alike.

Modernity and the Classical Tradition

A Companion to the Classical Tradition

An Annotated Bibliography, 1961-1991

Inigo Jones and the Classical Tradition

Reception and the Classics

The Classical Tradition : Greek and Roman Influences on Western Literature

Macroeconomic Analysis in the Classical Tradition

explains how the influence of Keynes's macroeconomics, including his changed definitions of some key macroeconomic concepts, has impeded many analysts' ability to readily resolve disputes in modern macroeconomics. Expanding on his earlier work—Macroeconomics without the Errors of Keynes (2019)—the author delves into more aspects of macroeconomic theory and argues for a revision of Keynes's contribution to the field. Attention is given to theories and concepts such as Say's Law, the

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quantity theory of money, the liquidity trap, the permanent income hypothesis, 100% money, and the Phillips curve analysis. The chapters work to build a careful critique of Keynes's economics and make the case that the classical macroeconomics of Smith, Say, Ricardo, Mill, and others could help resolve present-day policy disagreements and redefine macroeconomic priorities. This book provides essential reading for advanced students and scholars with an interest in the foundations of Keynes's

theories and current debates within macroeconomic policy. Analysis of 18th- and 19th-Century Musical Works in the Classical Tradition is a textbook for upper-level undergraduate and graduate courses in music analysis. It outlines a process of analyzing works in the Classical tradition by uncovering the construction of a piece of music—the formal, harmonic, rhythmic, and voice-leading organizations—as well as its unique features. It develops an in-depth approach that

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is applied to works by composers including Haydn, Mozart, Beethoven, Schubert, Schumann, and Brahms. The book begins with foundational chapters in music theory, starting with basic diatonic harmony and progressing rapidly to more advanced topics, such as phrase design, phrase expansion, and chromatic harmony. The second part contains analyses of complete musical works and movements. The text features over 150 musical examples, including numerous complete annotated scores.

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Suggested assignments at the end of each chapter guide students in their own musical analysis.

Collects alphabetically arranged essays on how classical tradition has shaped popular culture, government, mathematics, medicine, and drama.

Thinking Men explores artistic and intellectual expression in the classical world as the self representation of man. It starts from the premise that the history of classical antiquity as the ancients tell it is a history of men. However, the focus of this

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volume is the creation, re-creation and iteration of that male self as presented in language, poetry, drama, philosophical and scientific thought and art: man constructing himself as subject in classical antiquity and beyond. This beautifully illustrated volume, which contains a preface by Nathalie Kampen, provides a thought-provoking and stimulating insight into the representations of men in Classical culture. American Arcadia The Classical Tradition The classical Tradition

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Thinking Men Robert Graves and the Classical Tradition Ancient Thought and Modern Revisions

This collection of essays provides the latest scholarship on Graves' historical fiction (for example in *I, Claudius* and *Count Belisarius*) and his use of mythical figures in his poetry, as well as an examination of his controversial retelling of the Greek Myths.

The term "classical" is used to describe everything from the poems of Homer to entire periods of Greek and Roman antiquity. But just how did the concept evolve? This collection of essays by leading classics scholars from the United States and Europe challenges the limits of the current understanding of the term. The book

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seeks not to arrive at a final definition, but rather to provide a cultural history of the concept by exploring how the meanings of "classical" have been created, recreated, and rejected over time. The book asks questions that have been nearly absent from the scholarly literature. Does "classical" refer to a specific period of history or to the artistic products of that time? How has its definition changed? Did those who lived in classical times have some understanding of what the term "classical" has meant? How coherent, consistent, or even justified is the term? The book's introduction provides a generous theoretical and historical overview. It is followed by eleven chapters in which the contributors argue for the existence not of a single classical past, but of multiple, competing classical pasts. The essays

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address a broad range of topics--Homer and early Greek poetry and music, Isocrate, Hellenistic and Roman art, Cicero and Greek philosophy, the history of Latin literature, imperial Greek literature, and more. The most up-to-date and challenging treatment of the topic available, this collection will be of lasting interest to students and scholars of ancient and modern literature, art, and cultural history. This bibliography will give comprehensive coverage to published commentary in English on Shakespeare and the Classical Tradition during the period from 1961-1985. Doctoral dissertations will also be included. Each entry will provide a clear and detailed summary of an item's contents. For pomes and plays based directly on classical

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sources like Antony and Cleopatra and The Rape of Lucrece, virtually all significant scholarly work during the period covered will be annotated. For other works such as Hamlet, any scholarship that deals with classical connotations will be annotated. Any other bibliographies used in the compiling of this volume will be described with emphasis on their value to a student of Shakespeare and the Classics.

A vivid and engaging exploration of California's debt to the ancient world. Discussing the influence of the classics on America is nothing new; indeed, classical antiquity could be considered second only to Christianity as a force in modeling America's national identity. What has never been explored until now is how, from the beginning, Californians in particular

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chose to visually and culturally craft their new world using the rhetoric of classical antiquity. Through a lively exploration of material culture, literature, and architecture, *American Arcadia* offers a tour through California's development as a Mediterranean haven from the late nineteenth century to the present. In its earliest days, California was touted as the last opportunity for alienated Yankees to establish the refined gentleman-farmer culture envisioned by Jefferson and build new cities free of the filth and corruption of those they left back East. Through architecture and landscape design Californians fashioned an Arcadian setting evocative of ancient Greece and Rome. Later, as Arcadia gave way to urban sprawl, entire city plans were drafted to conjure classical antiquity,

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self-styled villas dotted the hills, and utopian communities began to shape the state's social atmosphere. Art historian Peter J. Holliday traces the classical influence primarily through the evidence of material culture, yet the book emphasizes the stories and people, famous and forgotten, behind the works, such as Florence Yoch, the renowned landscape designer and set designer for *Gone with the Wind*, and "Sister Aimee" Semple McPherson, the most publicized Christian evangelist of her day, whose sermons filled the Pantheon-like Angelus Temple. Telling stories from the creation of the famed aqueducts that turned the semi-arid landscape to a cornucopia of almonds, alfalfa, and oranges to the birth of the body-sculpting movement, *American Arcadia* offers readers a new way of

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seeing our past and ourselves.

California and the Classical Tradition

Art, Literature, Thought

European Images of the Americas and

the Classical Tradition

From Gibbon to Auden

Thomas Heywood and the classical
tradition

Studies in Book History, the Classical

Tradition, and Humanism in Honor of

Craig Kallendorf

*Since the early 1960s, the rigor and
conceptual clarity of Alan*

*Colquhoun's criticism and theory
have consistently stimulated debate
and have served as an impetus for
the pursuit of new directions in both
theory and practice. This collection
of essays displays Colquhoun's
concern with developing a coherent*

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discourse for the rampant pluralism that dominates contemporary architecture. Alan Colquhoun is a practicing architect and Professor of Architecture at Princeton University. His previous collection of essays received the 1985 Architectural Critics Award.

This interdisciplinary study explores how classical ideals of generosity influenced the writing and practice of gift giving in medieval Europe. In assuming that medieval gift giving was shaped by oral 'folk models', historians have traditionally followed in the footsteps of social anthropologists and sociologists such as Marcel Mauss and Pierre Bourdieu. This

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first in-depth investigation into the influence of the classical ideals of generosity and gift giving in medieval Europe reveals to the contrary how historians have underestimated the impact of classical literature and philosophy on medieval culture and ritual. Focusing on the idea of the gift expounded in the classical texts read most widely in the Middle Ages, including Seneca the Younger's De beneficiis and Cicero's De officiis, Lars Kj'r investigates how these ideas were received, adapted and utilised by medieval writers across a range of genres, and how they influenced the practice of generosity.

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One of the truly great things about the accordion is its extreme versatility. Other instruments envy its ability to transform from an intimate solo performer to themightiest of orchestras contained in one player. The accordion can be as delicate as a single violin, and switch instantly into a full symphonic section of strings, brass and winds. Contained in this collection is a wonderful variety of classical favorites (as well as some original compositions specifically for the accordion) thatshowcase everything the accordion can do. You'll find operatic melodies, tunes you once played at the piano, art songs, and

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dazzling themes from well-known concertos. The book contains music written over the course of three centuries, from Rossini to Dahl. The Classical Tradition is destined to become a necessary addition to every accordionist's library! According to the theoretical accounts which survive in the rhetorical handbooks of antiquity, allegory is extended metaphor, or an extended series of metaphors. This volume provides a critical discussion of ancient definitions of allegory and metaphor as merely ornamental 'tropes'. They examine metaphor and allegory from a variety of perspectives and compare theory with ancient literary

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practice.

Analysis of 18th- and 19th-Century Musical Works in the Classical Tradition

The Classical Tradition in Poetry

On the Classical Tradition

Greek and Roman Influences on Western Literature

Analysis of 18th- and 19th-century Musical Works in the Classical Tradition

Architectural Essays, 1980-1987

Arnold's first formulation of doctrines that have influenced the interpretation of literature

For several decades G. W. Bowersock has been one of our leading historians of the classical world. This volume collects seventeen of his essays, each illustrating how the classical past has captured the

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imagination of some of the greatest figures in modern historiography and literature. The essays here range across three centuries, the eighteenth to the twentieth, and are divided chronologically. The great Enlightenment historian Edward Gibbon is in large part the unifying force of this collection as he appears prominently in the first four essays, beginning with Bowersock's engaging introduction to the methods and genius behind *The Decline and Fall of the Roman Empire*. Gibbon's profound influence is revealed in subsequent essays on Jacob Burckhardt, the nineteenth-century scholar famous for his history of the Italian Renaissance but whose work on late antiquity is only now being fully appreciated; the modern Greek poet Constantine Cavafy, whose annotations on Gibbon's *Decline and Fall* tell us much about his own historical poems; and finally W. H. Auden, whose

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poem and little known essay "The Fall of Rome" were, in quirky ways, tributes to Gibbon. The collection reprints Auden's poem and essay in full. The result is a rich survey of the early modern and modern uses of the classical past by one of its most important contemporary commentators. Italy's original fascination with its cultural origins in Greece and Rome first created what is now known as 'the Classical tradition' - the pervasive influence of ancient art and thought on later times. In response to a growing interest in Classical reception, this volume provides a timely reappraisal of the Greek and Roman legacies in Italian literary history. There are fresh insights on the early study of Greek and Latin texts in post-classical Italy and reassessments of the significance attached to ancient authors and ideas in the Renaissance, as well as some innovative interpretations of canonical

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Italian authors, including Dante, Petrarch and Alberti, in the light of their ancient influences and models. The wide range of essays in this volume - all by leading specialists - should appeal to anyone with an interest in Italian literature or the Classical tradition. Italy's early fascination with its Hellenic and Roman origins created what is now called 'the classical tradition'. This book focuses on the role of the Greek and Latin languages and texts in Italian humanist thought and Renaissance poetry: how ancient languages were mastered and used, and how ancient texts were acquired and appropriated. Fresh perspectives on the influences of Aristotle, Plutarch and Virgil accompany innovative interpretations of canonical Italian authors - including Dante, Petrarch and Alberti - in the light of their classical models. Treatments of more specialized forms of writing, such as

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the cento and commentary, and some opening chapters on linguistic history also prompt reassessment of Renaissance perceptions of both Greece and Rome in relation to early modern Latin and vernacular culture. The collection as a whole highlights the importance of Italy's unique legacy of antiquity for the history of ideas and philology, as well as for literary history. The essays in this volume, all by leading specialists, are supplemented by a detailed introduction and a subject bibliography.

Habent sua fata libelli honors the work of Craig Kallendorf, offering studies in his primary fields of expertise: the history of the book and reading, the classical tradition and reception studies, Renaissance humanism, and Virgilian scholarship.

Medieval Philosophy and the Classical Tradition

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Toni Morrison and the Classical Tradition
Transforming American Culture
Art Nouveau and the Classical Tradition
Italy and the Classical Tradition
Essays on the Classical Tradition
Art Nouveau was a style for a new age, but it was also one that continued to look back to the past. This new study shows how in expressing many of their most essential concerns – sexuality, death and the nature of art – its artists drew heavily upon classical literature and the iconography of classical art. It challenges the conventional view that Art Nouveau's adherents turned their backs on Classicism in their quest for new forms.

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Across Europe and North America, artists continued to turn back to the ancient world, and in particular to Greece, for the vitality with which they sought to infuse their creations. The works of many well-known artists are considered through this prism, including those of Gustav Klimt, Aubrey Beardsley and Louis Comfort Tiffany. But, breaking new ground in its comparative approach, this study also considers some of the movement's less well-known painters, sculptors, jewellers and architects, including in central and eastern Europe, and their use

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of classical iconography to express new ideas of nationhood. Across the world, while Art Nouveau was a plural style drawing on multiple influences, the Classics remained a key artistic vocabulary for its artists, whether blended with Orientalist and other iconographies, or preserving the purity of classical form. Originally published in 1949, Gilbert Highet's seminal *The Classical Tradition* is a herculean feat of comparative literature and a landmark publication in the history of classical reception. As Highet states in the opening lines of

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his Preface, this book outlines "the chief ways in which Greek and Latin influence has moulded the literatures of western Europe and America". With that simple statement, Highet takes his reader on a sweeping exploration of the history of western literature. To summarize what he covers is a near-impossible task. Discussions of Ovid and French literature of the Middle Ages and Chaucer's engagement with Virgil and Cicero lead, swiftly, into arguments of Christian versus "pagan" works in the Renaissance, Baroque imitations of Seneca, and the

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(re)birth of satire. Building momentum through Byron, Tennyson, and the rise of "art of art's sake", Highet, at last, arrives at his conclusion: the birth and establishment of modernism. Though his humanist style may appear out-of-date in today's postmodernist world, there is a value to ensuring this influential work reaches a new generation, and Highet's light touch and persuasive, engaging voice guarantee the book's usefulness for a contemporary audience. Indeed, the book is free of the jargon-filled style of literary criticism that plagues much of

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current scholarship. Accompanied by a new foreword by renown critic Harold Bloom, this reissue will enable new readers to appreciate the enormous legacy of classical literature in the canonical works of medieval, Renaissance, and modern Europe and America. In this volume, Jan Bazant analyses the tradition of ancient Greece and Rome in the art of Bohemia from the 10th to the 14th century. Bohemia is of great interest in this respect because it was never part of the Roman Empire and there was, consequently, no Roman

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tradition per se. The Classical Tradition in Czech Medieval Art is a scholarly book, the first monographic treatment on this subject: but it is not intended exclusively for art historians. Its unique appeal for the general reader is that it deals with current topical problems of the growth of culture and the relation between art, economics, politics and religion.

The 14th century English alliterative poem Sir Gawain and the Green Knight is admired for its morally complex plot and brilliant poetics. A chivalric romance placed in an Arthurian setting,

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it received acclaim from the peasantry of its time for its commentary regarding important socio-political and religious concerns. The poem's technical brilliance blends psychological depth and vivid language to produce an effect widely considered superior to any other work of the time. Although the poem is a combination of English alliterative meter, romanticism, and a wide-ranging knowledge of Celtic lore, continental materials and Latin classics, the extent to which Classical antecedents affected or directed the poem is a point of continued

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controversy among literary scholars. This collection of essays by scholars of diverse interests addresses this puzzling and fascinating question. The introduction provides an expansive background for the topic, and subsequent essays explore the extent to which classical Greek, Roman, Arabic, Christian and Celtic influences are revealed in the poem's opening and closing allusions, themes, and composition. Essays discuss the way in which the anonymous author of Sir Gawain employs figural echoes of classical materials, cultural memoirs of past

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British tradition, and romantic re-textualizations of Trojan and British literature. It is argued that Sir Gawain may be understood as an Aeneas, Achilles, or Odysseus figure, while the British situation in the 14th century may be understood as analogous to that of ancient Troy.

The Classical Tradition in
Czech Medieval Art

Shakespeare and the Classical
Tradition

African American Writers and
Classical Tradition

Language, Thought and Poetry
1300-1600

An Interdisciplinary Approach
to the Classical Tradition

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Sir Gawain and the Classical Tradition

In this volume, Roynon explores Toni Morrison's widespread engagement with ancient Greek and Roman tradition. Discussing all ten of her published novels to date, as well as her extensive non-fiction, she examines the ways in which classical myth, literature, history, social practice, and religious ritual make their presence felt in Morrison's writing. Combining original and detailed close readings with broader theoretical discussions, which

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contextualize those readings within current debates about the politics of race and gender, she argues that Morrison's classical allusiveness is characterized by a strategic ambivalence. Adopting a thematic, rather than novel-by-novel approach, Roynon demonstrates that Morrison's classicism is fundamental to the transformative critique of American culture that her work effects.

This collection brings together leading experts in a number of fields of the humanities to offer a new

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perspective on the classical tradition. Drawing on reception studies, philology and early modern studies, the essays explore the interaction between literary criticism and the multiple cultural contexts in which texts were produced, discovered, appropriated and translated. The intersection of Realpolitik and textual criticism, poetic and musical aesthetics, and authority and self-fashioning all come under scrutiny. The canonical Latin writers and their subsequent reception form the backbone of the

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volume, with a focus on the European Renaissance. It thus marks a reconnection between classical and early modern studies and the concomitant rapprochement of philological and cultural historical approaches to texts and other works of art. This book will be of interest to scholars in classics, Renaissance studies, comparative literature, English, Italian and art history.

A reissue in paperback of a title first published in 1949. Too often pastoral care is uninformed by historical

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practice and is overly influenced by psychological theory and practice, according to Andrew Purves. At least one consequence of this is that it is often disaffiliated from the church's theological heritage. Purves examines Christian writers from the past who represent the classical tradition in pastoral theology--classical in the sense that they and their texts have shaped the minds and practices of pastors in enduring ways. He reflects on texts from Gregory Nazianzus, John Chrysostom,

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Gregory the Great, Martin Bucer, and Richard Baxter. He includes a brief biography of each author, introduces the major themes in the writer's theology, and discusses the issues arising for pastoral work.

Classical Pastors

The Life of Music

New Adventures in the Western Classical Tradition

Habent sua fata libelli

Pastoral Theology in the Classical Tradition

Ireland and the Classical Tradition

An initial chapter on the history of Islamic philosophy sets the

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stage for sixteen articles on issues across the three traditions. The goal is to see the Islamic tradition in its own richness and complexity as the context of most Jewish intellectual work.

The Classical Tradition: Art, Literature, Thought presents an authoritative, coherent and wide-ranging guide to the afterlife of Greco-Roman antiquity in later Western cultures and a groundbreaking reinterpretation of large aspects of Western culture as a whole from a classical perspective. Features a unique combination of chronological range, cultural scope, coherent argument, and unified analysis Written in a lively, engaging, and elegant manner Presents an innovative overview of the

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afterlife of antiquity Crosses disciplinary boundaries to make new sense of a rich variety of material, rarely brought together Fully illustrated with a mix of color and black & white images Inigo Jones worked as hard on the creation of his architectural persona as he did on the design of the buildings for the early Stuart court. Through his study of continental architectural and art theory, humanist education, and courtly behavior, Jones redefined the intellectual status of architecture in England and forged a new role for the architect in public life. Since his death, he has been variously described as the first educated architect, the first classicist, the first Renaissance architect in

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Britain, and the savior of British building from the long winter of the Elizabethan style. This reputation has overlooked the many ways that Jones drew on English customs in order to shape classical architecture for a domestic audience. This 2006 book explores the creation of Jones as professional architect and the development of classical architecture in England through a study of his reading, writing, and architectural practice. The Classical Tradition in Economic Thought demonstrates that classicism, in all its many faces, is not only alive but generating an ongoing flow of interpretative literature which will be of interest to students and scholars concerned with

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economic theory and the history of economic thought as well as the heterodox schools in modern economics.

The Impediments Of Keynes's Influence

The Medieval Gift and the Classical Tradition

The Classical Traditions of Greece and Rome

Masculinity and its Self-Representation in the Classical Tradition

The Classical Tradition in Economic Thought

Macroeconomic Analysis in the Classical Tradition