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When the Roman tourist Pausanias visited Corinth around A.D. 160, he saw many shrines and buildings high up to the south of the city, on the slopes of Acrocorinth. This booklet describes excavations at one of these, the Sanctuary of Demeter and Persephone (Kore). The details of religious rites revealed are of particular interest since the cult of the two goddesses, also celebrated at Eleusis, is one of the most mysterious in antiquity, and no literary testimony exists to explain what may have

happened behind the high walls. Terracotta dolls, ritual meals of pork, and miniature models of food-filled platters hint at a vigorous religious tradition associated with human and agricultural fertility.

Millennium transcends boundaries – between epochs and regions, and between disciplines. Like the Millennium-Jahrbuch, the journal Millennium-Studien pursues an international, interdisciplinary approach that cuts across historical eras. Composed of scholars from various disciplines, the editorial and advisory boards welcome sub-

missions from a range of fields, including history, literary studies, art history, theology, and philosophy. Millennium-Studien also accepts manuscripts on Latin, Greek, and Oriental cultures. In addition to offering a forum for monographs and edited collections on diverse topics, Millennium-Studien publishes commentaries and editions. The journal primary accepts publications in German and English, but also considers submissions in French, Italian, and Spanish. If you want to submit a manuscript please send it to the editor from the most

relevant discipline: Wolfram Brandes, Frankfurt (Byzantine Studies and Early Middle Ages): brandes@rg.mpg.de Peter von Möllendorff, Gießen (Greek language and literature): peter.v.moellendorff@klassphil.uni-giessen.de Dennis Pausch, Dresden (Latin language and literature): dennis.pausch@tu-dresden.de Rene Pfeilschifter, Würzburg (Ancient History): Rene.Pfeilschifter@uni-wuerzburg.de Karla Pollmann, Bristol (Early Christianity and Patristics): K.F.L.Pollmann@bristol.ac.uk All manuscript submissions will be reviewed by the editor and one outside specialist (single-blind peer review).

Bulletin de presse italienne

Translated by Clayton Eschleman A collection of writings ranging from cogent theoretical works to scatological glossolalia written during and after Artaud's incarceration in an asylum at Rodez creating one of the most powerful outpourings ever recorded.

In *Medieval Boundaries*, Sharon Kinoshita examines the role of cross-cultural contact in twelfth- and early thirteenth-century French literature. Starting from the observation that many of the earliest and best-

known works of the French literary tradition are set on or beyond the borders of the French-speaking world, she reads the *Chanson de Roland*, the *lais* of Marie de France, and a variety of other texts in an expanded geographical frame that includes the Iberian peninsula, the Welsh marches, and the eastern Mediterranean. In Kinoshita's reconceptualization of the geographical and cultural boundaries of the medieval West, such places become significant not only as sites of conflict but also as spaces of intense political, economic, and cultural negotiation. An important contribution to the emerging field of medieval postcolonialism, Kinoshita's work explores the limitations of reading the literature of the French Middle Ages as an inevitable link in the historical construction of modern discourses of Orientalism, colonialism, race, and Christian-Muslim conflict. Rather, drawing on recent historical and art historical scholarship, Kinoshita uncovers a vernacular culture at odds with official discourses of crusade and conquest. Situating each work in its specific context, she brings to light the lived experiences of the knights and nobles for whom this literature was first composed and—in a series of

close readings informed by postcolonial and feminist theory—demonstrates that literary representations of cultural encounters often provided the pretext for questioning the most basic categories of medieval identity. Awarded honorable mention for the 2007 Modern Language Association Aldo and Jeanne Scaglione Prize for French and Francophone Studies

This is a translation of Liuprand's "Relatio de Legatione Constantinopolitana."

Le livre présente le sacerdoce chez quatre auteurs syriaques, en l'éclairant par le sacerdoce du Christ et en le plaçant dans la continuité du sacerdoce de l'A.T. Leur actualité s'exprime par une approche essentiellement théologique, loin de tout légalisme et juridisme. This book describes the conception of priesthood of four Syriac authors, illuminating it by the Priesthood of Christ and placing it in the continuity of the priesthood of the O.T. Their actuality is expressed by their theological approach, far from any legalism.

Hervé, the friend with AIDS; his lover, Hervé, also afflicted; Hervé the hairdresser; Hervé next door who has defenestrated himself: in *A Cannibal* and *Melancholy*

Mourning the narrator confronts the deaths of so many friends, all named Hervé. But the dead cannot be buried so easily; they live on, spectres haunting her, as the cumulative effect of all her Hervés becomes a multifaced Death that simultaneously angers, saddens, cheers and confuses her. In this unfolding series of encounters between the living and the dead, Mavrikakis draws on Deleuze, Freud, Foucault and novelist Hervé Guibert to make of herself and of this visceral, compelling novel a kind of living mausoleu where those unable to speak may still be heard.

Il volume, che raccoglie gli atti del convegno internazionale tenutosi a Firenze nella primavera del 2005, riprende una tematica, quella delle rivolte urbane e rurali del XIV secolo, che aveva conosciuto un certo oblio negli ultimi tempi rispetto alla straordinaria fortuna di cui aveva goduto soprattutto negli anni '60 e '70 del secolo scorso, sulla spinta delle vicende tormentate di quei decenni. I sedici saggi che lo compongono, opera di specialisti di cinque diversi paesi europei, sviluppano tre diverse forme di analisi all'interno di un taglio cronologico che fa riferimento a un Trecen-

to largo, che va dagli ultimi decenni del XIII secolo sino ai primi del XV, secondo una cronologia consolidata e condivisa.

A new book of poetry by one of the major young French poets.

'O day so ardently desired! O time of times the most memorable! O deed before all other deeds!' The fall of Jerusalem in the summer of 1099 to an exhausted and starving army of Western European soldiers was one of the most extraordinary events of the Middle Ages. It was both the climax of a great wave of visionary Christian fervour and the beginning of what proved to be a futile and abortive attempt to implant a new European kingdom in an overwhelmingly Muslim world. The legacy of these events continues to be argued over more than nine centuries later. This remarkable collection of first-hand accounts brings to life the First Crusade in all its cruelty and strangeness.

Le recueil compare les procédures de fabrication et d'interprétation des signes dans les sociétés polythéistes ou monothéistes de la Méditerranée ancienne. Il analyse les rites ou l'argumentation critique visant à endiguer les signes et à préserver l'initia-

tive humaine face aux injonctions du destin. - The essays compare the procedure of fabrication and interpretation of signs in the polytheistic and monotheistic societies of the ancient Mediterranean Sea. The writers analyze the rites or the critical argumentation intending to stem the signs and to preserve the human initiative facing the injunctions of destiny.

Darkness in literature manifests itself as a fascination with the evil passions of man, an emphasis on the ugly and the monstrous, an obsession with morbidity and death, a blurring of the boundaries between reality and imagination; its effect ranges from pleasure in the representation of horror to the overwhelming sense of the sublime. The premise that these trends find their most powerful expression in Romantic literature forms the basis for the exploration of darkness in Hellenistic poetry in the present study: Apollonius' Argonautica, a dark romance building around a heroic quest, is read against the background of fantasy literature and the Gothic novel; Lycophron's Alexandra, a dark remake of Cassandra's prophecy, is seen as an extreme paradigm of Gothic aesthetics; Nicander's

Theriaca and Alexipharmaca, two didactic poems on snakes and their antidotes, are reviewed in the light of Romantic science and the aesthetics of Decadence. The introduction provides the theoretical framework where key notions are discussed—the fantastic, the Gothic, the grotesque, the uncanny—, whereas the afterword offers an explanation for the parallelism between the Hellenistic and the Romantic era by reference to their ideological and cultural contexts. The Aesthetics of Darkness is a comparative study which combines the 'close reading' of the Greek texts with literary criticism as well as with specific examples drawn from nineteenth century literature; by thus transcending the boundaries of conventional scholarship, the book attempts to capture the Romantic awakenings of post-Classical literature.

Depuis Emile Mâle et Louis Réau, la France manquait d'un grand dictionnaire d'iconographie, d'un ouvrage de référence dans le domaine de l'explication des images. Le Dictionnaire Critique d'Iconographie Occidentale se veut un ouvrage utile et indispensable dans le monde universitaire, auprès des étudiants et des chercheurs des différentes disciplines historiques ou

artistiques. Le Dictionnaire Critique d'Iconographie Occidentale s'adresse également aux historiens et aux historiens de l'art, au monde des arts plastiques et à celui des musées, aux métiers du Patrimoine et à un public large d'amateurs, de collectionneurs et d'utilisateurs d'œuvres d'art et d'ouvrages artistiques. Le cadre chronologique et culturel du Dictionnaire Critique d'Iconographie Occidentale concerne l'iconographie occidentale du début du Moyen Age à nos jours. Une de ses originalités est précisément cette ouverture aux XIXe et surtout XXe siècles. Du Moyen Age au XXe siècle, la plupart des thèmes abordés permettent d'écrire une histoire continue sur la longue durée. Pour les périodes les plus contemporaines, de nouvelles préoccupations se font jour, dont le lecteur trouvera beaucoup d'éléments inattendus dans ce livre. Chaque entrée comprend la traduction du terme en quatre langues (allemand, anglais, espagnol, italien), présente la définition, l'historiographie et l'évolution de l'iconographie à travers les siècles, et prend en considération toutes les techniques (peinture, sculpture, vitrail, mosaïque, enluminure...). Au-delà des notices incontournables, le lec-

teur en trouvera d'inattendues qui permettent des approches transversales comme Bande dessinée, Cabaret, Kitsch ou Télévision qui sont habituellement absentes de ce type de dictionnaire. Les différentes entrées, classées par ordre alphabétique, se répartissent en quatre grandes rubriques conceptuelles : iconographie de la Bible (Apocalypse, Déluge, Paradis), iconographie profane (Amour, Chevalier, Marchand, Monstre, Voyage), mouvements artistiques pris sous l'angle des développements de l'iconographie (Surréalisme), histoire de l'iconographie, des écoles ou des personnalités (E. Mâle, E. Panofsky). Encadré par un comité de direction et un comité éditorial, dirigés par Xavier Barral i Altet, spécialiste renommé de l'Histoire de l'art du Moyen Age, auteur de nombreux ouvrages spécialisés et professeur à l'université de Rennes 2, cet ouvrage compte avec la participation de plus de cinquante auteurs, français et étrangers, des enseignants, des doctorants et des chercheurs spécialisés. Sa préparation s'est étendue sur une dizaine d'années.

Exercices d'histoire des religions is a collection of nineteen studies by Philippe

Borgeaud, showcasing his many reflections on the categories and tools used to describe and compare such evanescent concepts as “religions”, “myths” and “rituals”. *Exercices d’histoire des religions* rassemble dix-neuf articles de Philippe Borgeaud, illustrant sa réflexion sur les outils et catégories employés pour décrire et comparer des concepts aussi évanescents que les « religions », les « mythes » ou les « rituels ».

The Complete Poetry of Aimé Césaire gathers all of Césaire’s celebrated verse into one bilingual edition. The French portion is comprised of newly established first editions of Césaire’s poetic œuvre made available in French in 2014 under the title *Poésie, Théâtre, Essais et Discours*, edited by A. J. Arnold and an international team of specialists. To prepare the English translations, the translators started afresh from this French edition. Included here are translations of first editions of the poet’s early work, prior to political interventions in the texts after 1955, revealing a new understanding of Césaire’s aesthetic and political trajectory. A truly comprehensive picture of Césaire’s poetry and poetics is made possible thanks to a thorough set of

notes covering variants, historical and cultural references, and recurring figures and structures, a scholarly introduction and a glossary. This book provides a new cornerstone for readers and scholars in 20th century poetry, African diasporic literature, and postcolonial studies.

Sometime toward the middle of the twelfth century, it is supposed, an otherwise obscure figure, born a Jew in Cologne and later ordained as a priest in Cappenberg in Westphalia, wrote a Latin account of his conversion to Christianity. Known as the *Opusculum*, this book purportedly by "Herman, the former Jew" may well be the first autobiography to be written in the West after the *Confessions* of Saint Augustine. It may also be something else entirely. In *The Conversion of Herman the Jew* the eminent French historian Jean-Claude Schmitt examines this singular text and the ways in which it has divided its readers. Where some have seen it as an authentic conversion narrative, others have asked whether it is not a complete fabrication forged by Christian clerics. For Schmitt the question is poorly posed. The work is at once true and fictional, and the search for its lone au-

thor—whether converted Jew or not—fruitless. Herman may well have existed and contributed to the writing of his life, but the *Opusculum* is a collective work, perhaps framed to meet a specific institutional agenda. With agility and erudition, Schmitt examines the text to explore its meaning within the society and culture of its period and its participation in both a Christian and Jewish imaginary. What can it tell us about autobiography and subjectivity, about the function of dreams and the legitimacy of religious images, about individual and collective conversion, and about names and identities? In *The Conversion of Herman the Jew* Schmitt masterfully seizes upon the debates surrounding the *Opusculum* (the text of which is newly translated for this volume) to ponder more fundamentally the ways in which historians think and write.

Gautier de Coinci (c. 1177-1236) was a Benedictine prior, a poet and composer, and the author of several very popular religious works, including a large collection of *Miracles of the Virgin* in French, which enjoyed a wide circulation during the Middle Ages. Gautier drew on multiple Latin sources for his work, embellishing and per-

sonalizing them as he adapted them to his poetic design. Conceiving of his collection of miracles as a complete work, Gautier carefully organized the tales into two books, framing each with authorial exordia and lyrics praising the Virgin. In addition to its obvious literary interest, the subsequent manuscript tradition offers a remarkable panorama of medieval manuscript production, in particular due to the fascinating combination of text, music and illustration. Bringing together a select group of scholars from multiple disciplines (including art history, musicology, and literary studies), this collection of essays explores complementary aspects of Gautier, his works, and his manuscripts. The volume offers both breadth and depth in its exami-

nation of Gautier de Coinci and his *Miracles de Nostre Dame*. It promises to redefine Gautier studies through its interdisciplinary consideration of the varied facets of his work as it makes available to scholars and students the first interdisciplinary examination of this key figure in medieval vernacular religious culture.

SHELVED: 1st FLOOR REFERENCE--COUNTER HIGH SHELVING WEST SIDE.

A Reference Grammar of French is a lively, wide-ranging and original handbook on the structure of the French language. It includes new information on register, pronunciation, gender, number, foreign words (Latin, Arabic, English, Spanish, Italian), adjectives and past participles used as

nouns, texting, word order, frequency of occurrence of words, and usage with all geographical names. Examples come not only from France, but also from Quebec, Belgium and Switzerland. Readers will appreciate the initial passages illustrating the grammatical features of a given chapter. Also included is a user-friendly introduction to the French language, from its Latin origins to modern times. A full glossary explains any terms that might confuse the less experienced reader, and the index leads the student through the detailed labyrinth of grammatical features. This handbook will be an invaluable resource for students and teachers who want to perfect their knowledge of all aspects of French grammar.