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There is no society without right and wrong. There is no society without sin. But every culture has its own favorite list of trespasses. Perhaps the most influential of these was drawn up by the Church in late antiquity: the Seven Deadly Sins.

How classical narrative models were adapted as early Christian culture took shape and

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developed.

In this highly original book Norman Bryson applied 'structuralist' and 'post-structuralist' approaches to French Romantic Painting. He considers the work of David, Ingres and Delacroix as artists who found themselves within an artistic tradition that had nothing creative to offer them.

"... transcends the realm of literature and poetic criticism to include virtually every field of Arabic and Islamic studies." -- Roger Allen Throughout the classical Arabic literary tradition, from its roots in pre-Islamic Arabia until the end of the Golden Age in the 10th century, the courtly ode, or qasida, dominated other poetic forms. In *The Poetics of Islamic Legitimacy*, Suzanne Stetkevych explores how this poetry relates to ceremony and political authority and how the classical Arabic ode encoded and promoted a myth and ideology of legitimate Arabo-Islamic rule. Beginning with praise poems to pre-Islamic Arab kings, Stetkevych takes up poetry in praise of the Prophet Mohammed and odes addressed to Arabo-Islamic rulers. She explores the rich tradition of Arabic praise poems in light of ancient Near Eastern rites and ceremonies, gender, and political culture. Stetkevych's superb English translations capture the immediacy and vitality of classical Arabic poetry while opening up a multifaceted literary tradition for readers everywhere.

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Translation is a journey - a journey undertaken by the text, hopping around the world and mischievously border-crossing from one language to another, from one culture to another. For a translator, this journey can become a truly creative engagement with the otherness of the source text, an experience of self-discovery leading to understanding and enrichment, and ultimately towards a new text. This singular literary 'experiment' intends to magnify the idiosyncrasy of this translational journey. In the process translation reveals itself as an increasingly creative activity rather than simply a linguistic transfer. This volume consists of twelve translations of one poem: 'Les Fenêtres' by the French poet Apollinaire. The translators embarking on this project, all from different backgrounds and working contexts (poets, professional translators, academics, visual artists), were asked to engage with the inherent multimodality of this poem - inspired by Robert Delaunay's Les Fenêtres series of paintings. The result is a kaleidoscopic diversity of approaches and final products. Each translation is accompanied by self-reflective commentary which provides insight into the complex process and experience of translation, enticing the reader to join this journey too.

The Book of Tahkemoni , or wisdom, was the last great Hebrew work from medieval Spain. Composed around the year 1200 by Alharizi it presents a fluid mix of rhymed prose and verse, and it recounts fifty tales. These include biblical, philosophical, lilitary, humerous, whimsical, spiritual and mythological stories, all translated here into English and followed by Segal's in-depth discussion of each of the chapters or `gates'.

Reveals Pindar's competing motives without oversimplifying his work

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The 13 essays presented here shed new light on the role of panegyric in the western and eastern Roman Empire in the late antique world. The core of the volume deals with prose and verse panegyric under the Christian Roman Empire (4th-7th century)

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