

Antigone Ad Altiora

New extensive philological commentary on Seneca's play *Troades*. Meaning, history and usage of Seneca's vocabulary are thoroughly discussed. The commentary addresses composition and word order, and discusses textual, metrical and grammatical difficulties. With extensive bibliography and three indices.

In *The School of Doubt* Orazio Cappello presents a study of Cicero's fragmentary philosophical treatise on sense-perception, the *Academica*, examining the dialogue's literary, historiographical and theoretical texture.

The book puts forward a literal interpretation of the *Song of Songs* which the author sees as advancing a theology of human love. From the literary angle, particular importance is awarded to the structure of the poem, highlighting its strongly unitary character.

This volume argues that ancient Greek girls and early Christian virgins and their families made use of rhetorically similar traditions of marriage to an otherworldly bridegroom in order to handle the problem of a girl's denied or disrupted transition into adulthood. In both ancient Greece and early Christian Rome, the standard female transition into adulthood was marked by marriage, sex, and childbirth. When problems arose just before or during this transition, the transitional girl's status within society became insecure. Walker presents a case for how and why the dead Greek virgin girl, depicted in Archaic through Hellenistic sources, in both texts and inscriptions, as a bride of Hades, and the life-long female Christian virgin or celibate ascetic, dubbed the bride of Christ around the third century CE, provide a fruitful point of comparison as particular examples of strategies used to neutralize the tension of disrupted female transition into

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adulthood. *Bride of Hades to Bride of Christ* offers a fascinating comparative study that will be of interest to anyone working on virginity and womanhood in the ancient world.

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What then is the purpose of such a long disquisition on Maximus? It is because you now see that an old age like his cannot conscientiously be called unhappy. Yet it is after all true that everybody cannot be a Scipio or a Maximus, with stormings of cities, with battles by land and sea, with wars in which they themselves commanded, and with triumphs to recall. Besides this there is a quiet, pure, and cultivated life which produces a calm and gentle old age.

Bride of Hades to Bride of Christ
The Virgin and the Otherworldly Bridegroom in Ancient Greece and Early Christian Rome
Routledge

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