

Christopher Columbuss Book Of Prophecies Reproduction Of The Original Manuscript With English Translation By Kay Brigham

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Sharpe Notes and Queries The Reference Catalogue of Current Literature *James Constantine Pilling George McCall Theal Meaghan A. McEvoy Goffredo Plastino National Library of Australia Samuel Austin Allibone Sir William Patrick Andrew William Ewart Gladstone Lewes Jonathan Swift Johann Christoph Friedrich von Schiller Micah (the prophet)*

in this book mcevoy explodes the myth that the remarkable phenomenon of the late roman child emperor reflected mere dynastic sentiment or historical accident tracing the course of the frequently tumultuous but nevertheless lengthy reigns of young western emperors in the years ad 367 455 she looks at the way in which the sophistication of the roman system made their accessions and survival possible the book highlights how these reigns allowed for individual generals to dominate the roman state and in what manner the crucial role of christianity together with the vested interests of various factions within the imperial elite contributed to a transformation of the imperial image enabling and facilitating the adaptation of existing imperial ideology to portray boys as young as six as viable rulers it also analyses the struggles which ensued upon a child emperor reaching adulthood and seeking to take up functions which had long been delegated during his childhood through the phenomenon of child emperor rule mcevoy demonstrates the major changes taking place in the nature of the imperial office in late antiquity which had significant long term impacts upon the way the roman state came to be ruled and in turn the nature of rulership in the early medieval and byzantine worlds to follow

neapolitan postcards gathers a diverse group of international scholars to investigate unexplored transnational aspects of the intimate yet globally popular canzone napoletana performed and beloved worldwide in almost every language the style had hits such as funiculì funiculà 1880 and o sole mio 1898 which sold millions of copies these hits fueled the tradition s spread across the world over the course of the twentieth century with the eventual popularity of covers by singers and musicians of all music genres and styles from popular music to opera and jazz this book is the first scholarly work that considers the specific complexities of the international neapolitan song scenes through case studies from argentina england greece and the united states employing analyses of compositions iconographical sources international films mechanical musical instruments performances and recordings devoted to the canzone napoletana

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