

*Aurelius
Augustinus
De Musica
Liber Vi
Acta Unive
rsitatis S
tockholmie
nsis*

*Studies
Series A
Critical
Edition
With A Tra
nslation
And An Int
roduction*

Oleg Bychkov's masterly exposition also shows how the texts analyzed have significantly influenced the development of Western theological thought.

This book explores the theme of 'memory' in Augustine's works, tracing its philosophical and theological

Page 3/147

significance. It shows how Augustine inherits this theme from classical philosophy and how Augustine's theological understanding of Christ draws on and resolves tensions in the theme of memory. An exploration of three of Augustine's central texts, the *De Trinitate*, the *De Doctrina*

Page 4/147

Christiana, and the Confessions elucidate the principles of Augustine's theology of language. This is done in a systematic manner, which previous scholarship on Augustine has lacked. Augustine's principles are revealed through a close reading of these three core texts. Beginning

Page 5/147

with the De Trinitate, the book demonstrates that Augustine's inquiry into the character of the human person is incomplete. For Augustine, there is a void without reference to the category of human speech, the very thing that enables him to communicate his theological inquiry

into God and the human person in the De Trinitate. From here, the book examines a central work of Augustine that deals with the significance of divine and human speech, the De Doctrina Christiana. It expounds this text carefully, showing three chief facets of

Page 7/147

Augustinian thought
about divine and
human
communication:
human social relations;
human self-
interpretation using
scripture; and
preaching, the public
communication of
God's word. It accepts
the *De Doctrina
Christiana* as laying
theoretical foundations

Page 8/147

for Augustine's understanding of the task of theology and language's meaning and centrality within it. The book then moves to Augustine's Confessions to see the principles of Augustine's theology of language enacted within its first nine books. Augustine's conversion narrative is

Page 9/147

analysed as a literary demonstration of Augustine's description of human identity before God, showing how speech and human social relations centrally mediate God's relationship to humanity. For Augustine, human identity properly speaking is

Page 10/147

confessional'. The book returns to the De Trinitate to complete its analysis of that text using the principles of the theology of language uncovered in the De Doctrina Christiana and the Confessions. It shows that the first seven books of that text, and its core structure, move around the

principles of the theology of language that the investigation has uncovered. To this extent, theological inquiry for Augustine - the human task of looking for God - is bound up primarily within the act of human speech and the social relations it helps to compose. The book closes with reflection

Page 12/147

on the significance of these findings for Augustinian scholarship and theological research more generally.

This book investigates the role of the Latin language as a vehicle for science and learning from several angles. First, the question what was understood as

'science' through time and how it is named in different languages, especially the Classical ones, is approached. Criteria for what did pass as scientific are found that point to 'science' as a kind of Greek Denkstil based on pattern-finding and their unbiased checking. In a second

part, a brief diachronic panorama introduces schools of thought and authors who wrote in Latin from antiquity to the present. Latin's heydays in this function are clearly the time between the twelfth and eighteenth centuries. Some niches where it was used longer are examined and reasons

sought why Latin finally lost this lead-role. A third part seeks to define the peculiar characteristics of scientific Latin using corpus linguistic approaches. As a result, several types of scientific writing can be identified. The question of how to transfer science from one linguistic medium

to another is never far:
Latin inherited this role
from Greek and is in
turn the ancestor of
science done in the
modern vernaculars.
At the end of the
study, the importance
of Latin science for
modern science in
English becomes
evident.

Jonathan Edwards
and the Trinitarian

Page 17/147

Shape of Beauty
De Musica Liber VI
Emergence and
Implications, 386-391
Augustine and the
Functions of
Concupiscence
Music in Early
Franciscan Thought
Essays in Honour of
Arjo Vanderjagt
The Poetry and Music
of Science
Surveying the

Page 18/147

variety of ways in which written texts and oral discourse were involved in ancient religions, the contributions to this volume show that oral and written forms were intricately connected in both Greek and Roman

Page 19/147

state and private religions.

This is the first critical edition of all six books of Augustine's De musica. Originally meant as part of a series of treatises on the liberal arts, it is especially important

Page 20/147

*because of its
presentation of
metrics. Book six
offers a
theological
discussion of
perception based
on the concept of
numerus
("rhythm"). Thus,
De musica is a
fascinating
document of*

*Augustine's
intellectual
development
from secular
learning to
Christian
philosophy.
In Augustine and
the Functions of
Concupiscence,
Timo Nisula offers
a comprehensive
analysis of*

Page 22/147

*Augustine's
developing views
of sinful desire.
The book
demonstrates
how and why
concupiscence
became such a
pregnant concept
in Augustine's
theology and
philosophy.
Possidius, the*

Page 23/147

*bishop of Calama,
was a life-long
friend of St.
Augustine's and
best known for
writing a
biography of the
bishop of Hippo,
the Vita
Augustini.
Hermanowicz
analyzes both the
biography and*

*the legally-
oriented career of
Possidius to
illustrate how
active
Augustine's
colleagues were
in soliciting
imperial support
against their
religious
competitors and
to show just how*

Page 25/147

*often Augustine's
close friends
disagreed with
him on important
matters of law,
coercion and
diplomacy. It is
still widely
asserted by
scholars that St.
Augustine
dominated the
theological*

Page 26/147

*landscape of
North Africa, but
this engaging
study
demonstrates
how often he was,
in fact, singular
and isolated in his
beliefs.*

*Intermediality,
Transmediality
and Reception
Rethinking*

Page 27/147

*Augustine's Early
Theology
Encyclopedia of
Medieval
Philosophy
Metaphysics and
Hermeneutics in
the Medieval
Platonic Tradition
Memory in
Augustine's
Theological
Anthropology*

Page 28/147

*De temporum
ratione*

*Possidius of
Calama*

Sobre la música
enfoca la música
desde la perspectiva
neoplatónica, y la
concibe como una de
las disciplinas
capaces de conducir
a la contemplación
filosófica y a la

teología. El *De musica*, libro sexto de san Agustín es uno de los diálogos filosóficos que escribió mientras se preparaba para recibir el bautismo. Comenzado en Milán, probablemente en el 387, fue acabado años más tarde, a su regreso a África, antes de su

ordenación
sacerdotal en el 391.
Se trata de un
diálogo de inspiración
neoplatónica en el
que se concibe la
música como una de
las disciplinas que
conducen a la
contemplación
filosófica y, en último
término, a la
teología. En su
original combinación

Page 31/147

de doctrina
tradicional y
posiciones
individuales,
constituye uno de los
eslabones más
importantes en la
cadena de transición
de la filosofía
antigua, pitagórico-
platónica, al mundo
medieval cristiano.
Agustín de Hipona,
San Agustín, (c.

Page 32/147

354-430) es una de las personalidades más fascinantes y complejas de la historia del cristianismo. Durante su juventud en el norte de África, perteneció a la secta maniquea, que aunaba cristianismo, gnosticismo e influencias persas, y desde allí inició un

Page 33/147

periplo vital e intelectual que le condujo a Italia, al escepticismo y al neoplatonismo, hasta que en Mediolano (Milán) en el año 386, bajo el influjo de san Ambrosio, encontró la síntesis de neoplatonismo y cristianismo que le convertiría en el más influyente pensador

Page 34/147

cristiano hasta la
Escolástica medieval.
Se bautizó en 387, en
391 entró en un
monasterio y en 396
fue ordenado obispo
de Hipona.

The nature and
development of
Augustine's
understanding of the
church between his
conversion (386) and
his forced entry into

Page 35/147

the clergy (391) provides an essential lens to understanding this seminal period of transition and the foundations of his future ecclesial contributions. Even so, most studies of Augustine's ecclesiology bypass this period, starting with the clerical Augustine (post 391).

Page 36/147

In fact, research on the 'young' Augustine and the Confessions too often stalls over debates between his neo-Platonic or Christian orientation, focusing on dichotomies in Augustine or an individualistic Augustine too rigidly labeled. This book helps fill these gaps

Page 37/147

and provides a case study supporting arguments for continuity between the 'young' and the clerical Augustine. A careful chronological textual approach to Augustine's early Christian years demonstrates how his ecclesiological thought began during this period and

comprised a core component of his first theological synthesis. The emergence of his ecclesiological ideas was intimately intertwined with his overall personal, religious, philosophic, and theological development. As such it is crucial to our biographical and theological

understanding of the
great North African
and will be of interest
to specialists and
students alike of
Augustine's
development,
Confessions, mature
ecclesiology, and the
late antique world.
Theological
aesthetics is a rapidly
expanding subject in
the field of religious

Page 40/147

humanism that, until now, has not had a participating Lutheran voice. *Musica Christi: A Lutheran Aesthetic* fills this void by approaching the rich tradition of music and theology in the Lutheran Church through Christology. Furthermore, this study shows Christ's

full participation in
and by music.
Selections from
Lutheran works in
Danish, German,
Latin, Norwegian, and
Swedish are offered
in English
translations for the
first time by the
author.

This is the first book
in English devoted to
music and its

Page 42/147

intellectual context in the eleventh and twelfth centuries. Drawing on a rich body of theoretical literature and manuscript sources, this book paints a detailed picture of the study of music in eleventh- and early twelfth-century Germany. It focuses on the activity of a

group of prominent intellectuals based in the monastic and cathedral schools of the German Kingdom, charting their sources and shared concerns, while subtly examining their reception and modification of each others' ideas.

Distilling a

Page 44/147

considerable amount
of German
scholarship, it
situates music in its
proper place among
other intellectual
developments that
took place in
eleventh-century
Germany. This book
is above all a study of
motivations and
thought processes of
a group of medieval

thinkers: it and will
appeal to specialist
and non-specialist
ecclesiastical,
intellectual and
cultural historians, as
well as to historians
of music and of
medieval culture.

Salian Germany
1024-1125

The Cognitive and
Performative
Causality of Musical

Page 46/147

Composition
Canon of Data Files :
Including Introduction
to the TML, Principles
of Orthography and
Table of Codes for
Noteshapes, Table of
Contents of Major
Series and Their
Location in the TML,
and Index of Incipits
Musica Franca
A Study of the North
African Episcopate in
Page 47/147

the Age of Augustine
Augustine beyond the
Book

A Lutheran Aesthetic
This dissertation is a
theological analysis of
the trinitarian shape
of Jonathan Edwards'
aesthetics of beauty.
The contributions of
this dissertation lie
chiefly in three areas.
The primary aim of
this study is to

Page 48/147

advance the
burgeoning field of
the study of Jonathan
Edwards by
elucidating his views
of beauty. In so doing,
I present him as a
rich source for the
theological
engagement of
beauty, which could
serve not only the
field of Edwards
studies, but also that

of theological
aesthetics more
broadly.

This collection of new
essays throws light
on aspects of
Christianity and
Humanism and their
mutual relations. The
central focus is on the
age of Renaissance
and Reformation, and
the contributions
treat aspects of

Page 50/147

religion, history,
philosophy, literature
and education.

This is the first
reference ever
devoted to medieval
philosophy. It covers
all areas of the field
from 500-1500
including
philosophers,
philosophies, key
terms and concepts. It
also provides

Page 51/147

analyses of particular theories plus cultural and social contexts.

Augustine's Early Thought on the Redemptive Function of Divine Judgement considers the relationship between Augustine's account of God's judgement and his theology of grace in his early works. How does God

Page 52/147

use his law and the
penal consequences
of its transgression in
the service of his
grace, both personally
and through his
'agents' on earth?
Augustine reflected
on this question from
different perspectives.
As a teacher and
bishop, he thought
about the nature of
discipline and

punishment in the education of his pupils, brothers, and congregants. As a polemicist against the Manichaeans and as a biblical expositor, he had to grapple with issues regarding God's relationship to evil in the world, the violence God displays in the Old Testament, and in the death of

Page 54/147

his own Son.
Furthermore,
Augustine meditated
on the way God's
judgment and grace
related in his own life,
both before and after
his conversion. Bart
van Egmond follows
the development of
Augustine's early
thought on
judgement and grace
from the *Cassiacum*

Page 55/147

writings to the Confessions. The argument is contextualized both against the background of the earlier Christian tradition of reflection on the providential function of divine chastisement, and the tradition of psychagogy that Augustine inherited

from a variety of rhetorical and philosophical sources. This study expertly contributes to the ongoing scholarly discussion on the development of Augustine's doctrine of grace, and to the conversation on the theological roots of his justification of coercion against the

Donatists.
The Cambridge
History of Medieval
Music
Embodiment of
Musical Creativity
Sobre la música
Augustine, the Bible,
and Ancient Thought
Musica Christi
The Integrated Self
Aurelius Augustinus
Many literary critics
seem to think that an

Page 58/147

hypothesis about
obscure and remote
questions of history can
be refuted by a simple
demand for the
production of more
evidence than in fact
exists. The demand is as
easy to make as it is
impossible to satisfy.
But the true test of an
hypothesis, if it cannot
be shown to conflict
with known truths, is the

number of facts that it correlates and explains. Francis M. Cornford [1914] 1934, 220. It was in the autumn of 1997 that the research project leading to this publication began. One of us [GH], while a visiting fellow at the Center for Philosophy of Science (University of Pittsburgh), gave a talk entitled, “Proportions

and Identity: The Aesthetic Aspect of Symmetry”. The presentation focused on a confusion surrounding the concept of symmetry: it exhibits unity, yet it is often claimed to reveal a form of beauty, namely, harmony, which requires a variety of elements. In the audience was the co-

author of this book
[BRG] who responded
with enthusiasm,
seeking to extend the
discussion of this issue
to historical sources in
earlier periods. A
preliminary search of
the literature persuaded
us that the history of
symmetry was rich in
possibilities for new
insights into the making
of concepts. John

Roche's brief essay (1987), in which he sketched the broad outlines of the history of this concept, was particularly helpful, and led us to conclude that the subject was worthy of monographic treatment.

This study, regarding the problems surrounding 'time' during the 9th to 11th

centuries, offers new insights into the scientific interests and rationality of the quadrivium, and argues for the existence of a 'discovery of nature' prior to the 12th century.

Music in Early Franciscan Thought is an interdisciplinary study exploring the broad relevance of

Page 64/147

music in Franciscan hagiography, art, theology, philosophy, and preaching between 1210 and 1300—a period covering their rapid ascendancy in medieval society as an Order of clerics.

This interdisciplinary collection of essays investigates the processes by which Augustine of Hippo's

Page 65/147

writings were re-invented in other media, including the visual arts, drama and music.

Thereby it highlights the crucial role of Augustine's readers in constructing his universal stature.

Christian Humanism
Thesaurus Musicarum
Latinarum
Music, Scholasticism
and Reform

Page 66/147

Bibliotheca libros et
scriptores ferme cunctos
ab initio mundi ad
annum MDLXXXIII.
ordine alphabetico
complectens. Auctore &
collectore F. A.
Ciaconio ... Nunc
primum in lucem prodit
studio & cum
observationibus
Francisci Dionysii
Camusati
Theologia dogmatica.

Page 67/147

Secundis curis auctoris
The Prehistory of the
Concept of Attention
Greek and Roman
Aesthetics

*What human
qualities are needed
to make scientific
discoveries, and
which to make great
art? Many would
point to 'imagination'
and 'creativity' in the*

*second case but not
the first. This book
challenges the
assumption that
doing science is in
any sense less
creative than art,
music or fictional
writing and poetry,
and treads a
historical and
contemporary path
through common*

Page 69/147

*territories of the
creative process.
The methodological
process called the
'scientific method'
tells us how to test
ideas when we have
had them, but not
how to arrive at
hypotheses in the
first place. Hearing
the stories that
scientists and artists*

Page 70/147

tell about their projects reveals commonalities: the desire for a goal, the experience of frustration and failure, the incubation of the problem, moments of sudden insight, and the experience of the beautiful or sublime. Selected

Page 71/147

*themes weave the
practice of science
and art together:
visual thinking and
metaphor, the
transcendence of
music and
mathematics, the
contemporary rise of
the English novel
and experimental
science, and the
role of aesthetics*

Page 72/147

*and desire in the
creative process.
Artists and scientists
make salient
comparisons: Defoe
and Boyle;
Emmerson and
Humboldt, Monet
and Einstein,
Schumann and
Hadamard. The
book draws on
medieval philosophy*

Page 73/147

*at many points as
the product of the
last age that spent
time in inner
contemplation of the
mystery of how
something is
mentally brought out
from nothing. Taking
the phenomenon of
the rainbow as an
example, the
principles of*

*creativity within
constraint point to
the scientific
imagination as a
parallel of poetry.
Embodiment of
Musical Creativity
offers an innovative
look at the
interdisciplinary
nature of creativity
in musical
composition. Using*

Page 75/147

*examples from
empirical and
theoretical research
in creativity studies,
music theory and
cognition,
psychology and
philosophy,
performance and
education studies,
and the author's
own creative
practice, the book*

Page 76/147

examines how the reciprocity of cognition and performativity contributes to our understanding of musical creativity in composition. From the composer's perspective the book investigates the psychological attributes of creative

Page 77/147

*cognition whose
associations
become the
foundation for an
understanding of
embodied creativity
in musical
composition. The
book defines the
embodiment of
musical creativity as
a cognitive and
performative*

Page 78/147

causality: a relationship between the cause and effect of our experience when composing music. Considering the theoretical, practical, contextual, and pedagogical implications of embodied creative experience, the

*book redefines
aspects of musical
composition to
reflect the changing
ways that musical
creativity is
understood and
evaluated.*

*Embodiment of
Musical Creativity
provides a
comparative study
of musical*

Page 80/147

*composition, in turn
articulating a new
perspective on
musical creativity.*

*An anthology of
works commenting
on the perception of
beauty in art,
structure and style
in literature, and
aesthetic
judgement.*

Well before his entry

Page 81/147

*into the religious life
in the spring of 386
C.E., Augustine had
embarked on a
lengthy comparison
between teachings
on the self in the
philosophical
traditions of
Platonism and
Neoplatonism and
the treatment of the
topic in the Psalms,*
Page 82/147

the letters of St. Paul, and other books of the Bible. Brian Stock argues that Augustine, over the course of these reflections, gradually abandoned a dualistic view of the self, in which the mind and the body play different roles,

and developed the notion of an integrated self, in which the mind and body function interdependently. Stock identifies two intellectual techniques through which Augustine effected this change in his thought. One, lectio divina, was an

*early Christian
approach to reading
that engaged both
mind and body. The
other was a method
of self-examination
that consisted of
framing an interior
Socratic dialogue
between Reason
and the individual
self. Stock
investigates*

Page 85/147

*practices of writing,
reading, and
thinking across a
range of premodern
texts to demonstrate
how Augustine
builds upon the
rhetorical traditions
of Cicero and the
inner dialogue of
Plutarch to create
an introspective and
autobiographical*

Page 86/147

*version of self-study
that had little to no
precedent. The
Integrated Self
situates these texts
in a broad historical
framework while
being carefully
attuned to what they
can tell us about the
intersections of
mind, body, and
medicine in*

Page 87/147

*contemporary
thought and
practice. It is a book
in which Stock
continues his project
of reading
Augustine, and one
in which he moves
forward in new and
perhaps unexpected
directions.*

*Augustine's Early
Thought on the*

Page 88/147

*Redemptive
Function of Divine
Judgement
De Musica
From Summetria to
Symmetry: The
Making of a
Revolutionary
Scientific Concept
Sacred Words:
Orality, Literacy and
Religion
Papers Presented at*
Page 89/147

*the Fifteenth
International
Conference on
Patristic Studies
Held in Oxford
2007; St Augustine
and His Opponents
A Well-Tempered
Universe
Opera omnia
/Augustinus,
Aurelius
Carol Harrison*

Page 90/147

***challenges the
almost universally
accepted
interpretation of
the development
of Augustine's
theology. In this
book she
proposes a new
thesis, arguing for
a fundamental
continuity in
Augustine's belief***

Page 91/147

***and practice from
the moment of his
conversion, and so
enhances a major
scholarly debate.***

***A reintegrated
Christian
cosmology, linking
God and the world
through the
creative Word in
Christ.***

Papers presented

Page 92/147

***at the Fifteenth
International
Conference on
Patristic Studies
held in Oxford
2007 (see also
Studia Patristica
44, 45, 46, 47 and
48). The
successive sets of
Studia Patristica
contain papers
delivered at the***

Page 93/147

***International
Conferences on
Patristic Studies,
which meet for a
week once every
four years in
Oxford; they are
held under the
aegis of the
Theology Faculty
of the University.
Members of these
conferences come***

Page 94/147

from all over the world and most offer papers. These range over the whole field, both East and West, from the second century to a section on the Nachleben of the Fathers. The majority are short papers dealing

Page 95/147

***with some small
and manageable
point; they raise
and sometimes
resolve questions
about the
authenticity of
documents, dates
of events, and
such like, and
some unveil new
texts. The smaller
number of longer***

Page 96/147

papers put such matters into context and indicate wider trends. The whole reflects the state of Patristic scholarship and demonstrates the vigour and popularity of the subject.

Augustine of
Page 97/147

Hippo (AD 354-430) studied and taught rhetoric for nearly two decades until, at the age of thirty-one, he left his position as professor of rhetoric in Milan to embark upon his new life as a Christian. This was

Page 98/147

***not a clean break
in Augustine's
thought. Previous
scholarship has
done much to
show us that
Augustine
integrated
rhetorical ideas
about texts and
speeches into his
thought on
homiletics, the***

Page 99/147

***formation of
arguments, and
scriptural
interpretation.
Over the past few
decades a new
movement among
scholars has
begun to show
that Augustine
also carried
rhetorical
concepts into***

Page 100/147

***areas of his
thought that were
beyond the typical
purview of the
rhetorical
handbooks. In
Rhetorical
Economy in
Augustine's
Theology, Brian
Gronewoller
contributes to this
new wave of***

Page 101/147

***scholarship by
providing a
detailed
examination of
Augustine's use of
the rhetorical
concept of
economy in his
theologies of
creation, history,
and evil, in order
to gain insights
into these***

Page 102/147

***fundamental
aspects of his
thought. This
study finds that
Augustine used
rhetorical
economy as the
logic by which he
explained a
multitude of
tensions within,
and answered
various challenges***

Page 103/147

to, these three areas of his thought as well as others with which they intersect- including his understandings of providence, divine activity, and divine order.

Latin as the Language of Science and

Page 104/147

***Learning
Reading Ancient
and Medieval
Texts After Hans
Urs Von Balthasar
Studia Patristica
The Creativity of
God
An Argument for
Continuity
Essays in Honor of
Frank A. D'Accone
Augustine's Early***

Page 105/147

Theology of the Church

Musica Franca:
Essays in Honor
of Frank A.

D'Accone pays
tribute to one
of the leading
scholars of
Renaissance
music on the
occasion of his
sixty-fifth

Page 106/147

birthday. With
an introduction
by Lewis
Lockwood, the
collection of
essays is
wide-ranging,
a *musica franca*
befitting the
interests of
the
international
circles of

Page 107/147

col'leagues who
contributed to
this volume.
Nino Pirotta
opens the
section on
"Florentine
Renaissance,"
followed by
Bonnie J.
Blackburn,
Anthony M.
Cummings, and

Francesco
Luisi. Music of
the Italian
Renaissance is
the focus of
"Archival
Studies" and of
"Madrigal and
Carnival Song,"
with
contributions
by Tim Carter,
Colleen

Page 109/147

Reardon,
Arnaldo
Morelli, James
Haar, William
F. Prizer, and
Dinko Fabris.
The essays on
"Italian Opera"
range from
seventeenth
?century Venice
(Irene Alm) to
eighteenth?

century
Florence
(William C.
Holmes), to a
comparison of
Rossini and
Bellini (Paolo
Fabbri). Issues
of "Performance
Practice" in
both vocal and
instrumental
repertoires are

examined by
Alyson Mdamore,
Keith Polk John
Walter Hill,
and Don Harrán.
In "Manuscript
Studies," Fabio
Carboni
Agostino Zino,
Jean? Michel
Vaccaro, and
Richard
Charteris

Page 112/147

analyze primary sources from the fourteenth through the seventeenth centuries.

Finally, Daniel Hertz, H.

Colin Slim, and Owen Jander explore the relationship between "Music

Page 113/147

and Image" in sixteenth-century France, seventeenth-century Italy, and Beethoven's Vienna. This impressive collection of essays is a fitting celebration for a noted

scholar.
Andreas
Werckmeister
(1645 - 1706),
a late seventeenth-century
German Lutheran
organist,
composer, and
music theorist,
is the last
great advocate
and defender of

Page 115/147

the Great
Tradition in
music, with its
assumptions
that music is a
divine gift to
humanity,
spiritually
charged yet
rationally
accessible, the
key being a
complex of

mathematical
proportions
which govern
and are at the
root of the
entire universe
and all which
that embraces.
Thus
understood,
music is the
audible
manifestation

Page 117/147

of the order of
the universe,
allowing
glimpses, sound-
bites of the
very Creator of
a well-tempered
universe, and
of our
relationship to
each other, our
environment,
and the divine

Page 118/147

powers which
placed us here.
This is the
subject matter
of the
conversation
which
Werckmeister
wishes to have
with us, his
readers,
particularly in
his last

Page 119/147

treatise, the
Musicalische Pa
radoxal-
Discourse. But
he does not
make it easy
for today's
readers. He
assumes certain
proficiencies
from his
readers,
including

detailed
biblical
knowledge, a
fluency in
Latin, and a
familiarity
with treatises
and
publications
concerning
music,
theology, and a
number of

related
disciplines. He
writes in a
rather archaic
German, riddled
with obscure
references
which require a
thorough
explanation.
With its
extensive
commentary and

translation of
the treatise,
this book seeks
to bridge
Werckmeister's
world with that
of the twenty-
first century.
Werckmeister
wrote for
novice and
professional
musicians

alike, an
author who
wanted to
consider with
his readers the
basic and
existential
questions and
issues
regarding the
wondrous art of
music,
questions as

relevant then
as they are
now.

Spanning a
millennium of
musical
history, this
monumental
volume brings
together nearly
forty leading
authorities to
survey the

music of
Western Europe
in the Middle
Ages. All of
the major
aspects of
medieval music
are considered,
making use of
the latest
research and
thinking to
discuss

Page 126/147

everything from
the earliest
genres of
chant, through
the music of
the liturgy, to
the riches of
the vernacular
song of the
trouvères and
troubadours.
Alongside this
account of the

core repertory
of monophony,
The Cambridge
History of
Medieval Music
tells the story
of the birth of
polyphonic
music, and
studies the
genres of
organum,
conductus,

Page 128/147

motet and
polyphonic
song. Key
composers of
the period are
introduced,
such as
Leoninus,
Perotinus, Adam
de la Halle,
Philippe de
Vitry and
Guillaume de

Machaut, and other chapters examine topics ranging from musical theory and performance to institutions, culture and collections. The Thesaurus Musicarum Latinarum is a

Page 130/147

full-text
database of
music theory
written in
Latin,
extending from
Augustine's De
musica through
treatises of
the sixteenth
century. This
new edition of
the Thesaurus

Page 131/147

Musicarum
Latinarum:
Canon of Data
Files includes
full
instructions on
the various
ways in which
users can
access the
database, as
well as the
?Principles of

Orthography?
and ?Table of
Codes for
Noteshapes,
Rests,
Ligatures,
Mensuration
Signs, Clefs,
and
Miscellaneous
Figures, ? both
of which
provide

Page 133/147

essential
explanations of
the special
ways in which
the texts have
been encoded to
facilitate
searching and
maximize use
within various
computer
environments.
Also included

is a table of contents for the major series of texts found in the TML. The Canon provides for each separate edition a bibliographic record of the name of the author; title

of the
treatise;
incipit; source
of the text;
the names of
the individuals
responsible for
entering,
checking, and
approving the
data; the name
and location of
the data file

as it appears
within the TML;
the size of the
file; and
annotations
identifying
accompanying
graphics and
various other
types of
pertinent data.
The Canon is
followed by a

full
alphabetical
index of
incipits, keyed
to both the
Canon itself
through author
and title and
to the database
through the
name of the
data file as it
appears within

the TML.
Theologia
dogmatica
The Theology of
Language of
Augustine of
Hippo
Andreas
Werckmeister's
Musicalische Pa
radoxal-
Discourse
Philosophy
Page 139/147

Between 500 and
1500
Aesthetic
Revelation
Bibliographic
Guide to Music
Rhetorical
Economy in
Augustine's
Theology
Metaphysics and
Hermeneutics in the
Medieval Platonic

Page 140/147

Tradition consists of twelve essays originally published between 2006 and 2015, dealing with main trends and specific figures within the medieval Platonic tradition. Three essays provide general surveys of the transmission of late ancient thought to the Middle Ages with emphasis on the ancient authors, the themes, and

their medieval readers, respectively. The remaining essays deal especially with certain major figures in the Platonic tradition, including pseudo-Dionysius the Areopagite, Iohannes Scottus Eriugena, and Nicholas of Cusa. The principal conceptual aim of the collection is to establish the primacy

of hermeneutics within the philosophical program developed by these authors: in other words, to argue that their philosophical activity, substantially albeit not exclusively, consists of the reading and evaluation of authoritative texts. The essays also argue that the role of hermeneutics varies in the course of

the tradition between being a means towards the development of metaphysical theory and being an integral component of metaphysics itself. In addition, such changes in the status and application of hermeneutics to metaphysics are shown to be accompanied by a shift from emphasizing

the connection between logic and philosophy to emphasizing that between rhetoric and philosophy. The collection of essays fills in a lacuna in the history of philosophy in general between the fifth and the fifteenth centuries. It also initiates a dialogue between the metaphysical

hermeneutics of medieval Platonism and certain modern theories of hermeneutics, structuralism, and deconstruction. The book will be of special interest to students of the classical tradition in western thought, and more generally to students of medieval philosophy, theology, history, and literature.

Page 146/147

Quadrivium und
Gotteserkenntnis am
Beispiel Abbos von
Fleury und Hermanns
von Reichenau

Orality and Literacy in
the Ancient World, vol.
8

Comparing Creativity in
Science and Art

The Incarnation of the
Word

World, Eucharist,
Reason

Page 147/147