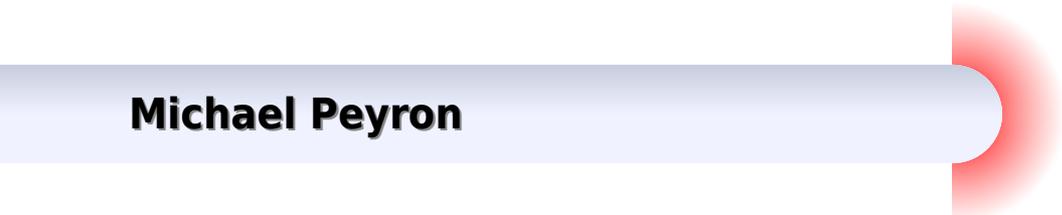




Terrabe A Rome

Michael Peyron



Terrabe A Rome:

A Terrace in Rome Pascal Quignard, 2016 A Terrace in Rome describes the tormented life of Geoffroy Meaume a 17th century engraver of encrypted shadows and erotic prints After a passionate affair in his youth concludes with his face being burned by acid thrown by his lover s jealous fianc Meaume undertakes a lifetime of wandering his psyche forever engraved by the memory of the woman who spurned him With a face of boiled leather and a mind haunted by a nightmare of desire he devotes himself to the black and white world of etchings and mezzotints forsaking the paradise of color to engage in a science of shadows This fragmented narrative of a man attacked by images is related in 47 short chapters which themselves act as engravings a tale told by an antiquarian full of fragmented vision and sexual hell First published in French in 2000 A Terrace in Rome received the Grand Prix du Roman de l Acad mie Fran aise that same year and went on to be translated into 19 languages This is its first appearance in English Pascal Quignard born 1948 has written over 60 books of fiction essays and his own particular genre of philosophical reflection that straddles the personal journal historical narrative and poetic theory His books in English include Albucius All the World s Mornings The Sexual Night Sex and Terror On Wooden Tablets Apronemia Avitia and The Salon in Wurttemberg as well as the multiple volumes of his ongoing book project The Last Kingdom which to date includes The Roving Shadows The Silent Crossing and Abysses

Terrasse à Rome Pascal Quignard, 2000 Il y a un ge o on ne rencontre plus la vie mais le temps On cesse de voir la vie vivre On voit le temps qui est en train de d vorer la vie toute crue Alors le coeur se serre On se tient des morceaux de bois pour voir encore un peu le spectacle qui saigne d un bout l autre du monde et pour ne pas y tomber

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Mother of the Gods Philippe Borgeaud,2004-11-12 Worshiped throughout the ancient Mediterranean world the Mother of the Gods was known by a variety of names Among peoples of Asia Minor where her cult first began she often shared the names of local mountains The Greeks commonly called her Cybele the name given to her by the Phrygians of Asia Minor and identified her with their own mother goddesses Rhea Gaia and Demeter The Romans adopted her worship at the end of the Second Punic War and called her Mater Magna Great Mother Her cult became one of the three most important mystery cults in the Roman Empire along with those of Mithras and Isis And as Christianity took hold in the Roman world ritual elements of her cult were incorporated into the burgeoning cult of the Virgin Mary In Mother of the Gods Philippe Borgeaud traces the journey of this divine figure through Asia Minor Greece and Rome between the sixth century B C and the fourth century A D He examines how the Mother of the Gods was integrated into specific cultures what she represented to those who worshiped her and how she was used as a symbol in art myth and even politics The Mother of the Gods was often seen as a dualistic figure ancestral and foreign aristocratic and disreputable nurturing and dangerous Borgeaud s challenging and nuanced portrait opens new windows on the ancient world s sophisticated religious beliefs and shifting cultural identities

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