

1. Record Nr.	UNICAMPANIASUN0052376
Autore	Gardner, Martin <1914-2010>
Titolo	Enigmi e giochi matematici / Martin Gardner
Pubbl/distr/stampa	Firenze : Sansoni, 1990
ISBN	88-383-1182-X
Edizione	[2. ed]
Descrizione fisica	v. : ill. ; 19 cm. - Trad. di Mario Carl.
Disciplina	793.74
Soggetti	Giochi matematici
Lingua di pubblicazione	Italiano
Formato	Materiale a stampa
Livello bibliografico	Monografia
2. Record Nr.	UNINA9910530798403321
Autore	Slocum Kay Brainerd
Titolo	Liturgies in honour of Thomas Becket / / Kay Brainerd Slocum
Pubbl/distr/stampa	Toronto, [Ontario] ; ; Buffalo, [New York] ; ; London, [England] : , : University of Toronto Press, , 2004 ©2004
ISBN	1-4426-5950-5 0-8020-2755-5 1-4426-5777-4 9786612022760 1-282-02276-8
Descrizione fisica	1 online resource (392 p.)
Collana	Heritage
Altri autori (Persone)	WakeWinifred Cairns
Disciplina	263/.98
Soggetti	Christian saints - England LITERARY CRITICISM / Medieval Electronic books. Ontario Guidebooks
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa

**Livello bibliografico****Note generali****Nota di bibliografia****Nota di contenuto****Sommario/riassunto****Monografia**

Revised edition of: *A naturalist's guide to Ontario*.

Includes bibliographical references and indexes.

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Martyred in 1170 when still the Archbishop of Canterbury, St. Thomas Becket was canonized only three years later, and became one of the most important religious figures in the history of the English church. In this work, Kay Slocum analyzes the image of Thomas Becket as presented in the liturgies composed in his honour, and examines these within the context of the political and social history of the late twelfth and early thirteenth centuries. Through these liturgies, Thomas Becket is presented as 'novus homo', 'bonus pastor', a defender of the church, a martyr, a miracle worker, and a type of Christ. The first part of this book examines these images, and demonstrates how each is developed using material from Becket's contemporary biographers, and analyzing the historical and political context. The second half of this book presents musical transcriptions and English translations for two complete offices, one for Thomas Becket's feast day, and another for the commemoration of the translation of his remains. Drawing on literature, music, and liturgical texts, this interdisciplinary study illustrates how varied materials can be drawn together to enhance our understanding of medieval culture and society.