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Chase's readings show that, far from implying a privileged status, the work's self-reflexive structure entails its opacity, its inability to read itself, and the necessity of its decomposition.

The poet Melvin B. Tolson (1898-1966) was once recognized as one of black

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America's most important modernist voices. Playful, fluent, and intellectually sophisticated, his poems stirred up significant praise, and some lively criticism, during his lifetime but have been out of print for decades and essentially left out of the literary canon.

With the publication of

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this first complete collection of his work, Tolson can finally be given his proper place in American poetry. This volume brings together Tolson's three books of poetry--Rendezvous with America (1944), Libretto for the Republic of Liberia (1953) and Harlem Gallery (1965)--as

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well as fugitive poems after 1944. His work has at times been controversial because of his historical, intellectual subject matter, and his commitment to the priorities of art rather than the imperatives of politics. However a fresh reading of his challenging masterpiece, Harlem

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Gallery, a poem in 24 cantos, reveals an urgent meditation on the plight of the black artist in a white society and a concern with social justice that locates Tolson in the mainstream of African American writing.

Such powerful themes, as well as his range of tone and mesmerizing imagery,

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have won Tolson a growing number of enthusiastic admirers, who place him alongside such legendary black poets as Langston Hughes, Gwendolyn Brooks, and Robert Hayden. While his peers Hughes and Countee Cullen were part of the Harlem Renaissance, Melvin

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B. Tolson was not identified with any particular movement, and his legacy in American literature has been elusive. This book, enhanced by a moving introduction by Rita Dove and useful notes by editor Raymond Nelson, provides the text for a renewed appreciation

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of one of the great talents in African American poetry.

One of the biggest debates in economic history deals with the Great Divergence. How can we explain that at a certain moment in time (the eighteenth and nineteenth centuries)

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a certain part of the world (the West) escaped from general poverty and became much richer than it had ever been before and than the rest of the world? Many prominent scholars discussed this question and came up with many different answers. This book provides a systematic

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analysis of the most important of those answers by means of an analysis of possible explanations in terms of natural resources, labour, capital, the division of labour and market exchange, accumulation and innovation, and as potential underlying determining factors

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institutions and culture. The author juxtaposes the views of economists / social scientists and of global historians and systematically compares Great Britain and China to illustrate his position. He qualifies the importance of natural resources, accumulation and the

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extension of markets, points at the importance of factor prices and changes in consumption and emphasizes the role of innovation, institutions – in particular an active developmental state – and culture.

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Originally published:
1995. Paperback
reissue, with a new
preface by the author.

In this ambitious and
venturesome book,
Peter W. Rose
applies the insights of
Marxist theory to a
number of central
Greek literary and
philosophical texts.
He explores major

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points in the trajectory
from Homer to Plato
where the ideology of
inherited

excellence—beliefs
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gods or heroes—is
elaborated and
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offers subtle and
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readings of Homer's
Iliad and Odyssey,
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Pythian Ode,
Aeschylus's Oresteia,
Sophokles'
Philoktetes, and
Plato's Republic.

Rose rejects the view
of art as a mere
reflection of social
and political reality—a
view that is
characteristic not only
of most Marxist but of
most historically
oriented treatments of

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Classical literature. He applies instead a Marxian hermeneutic derived from the work of the Frankfurt School and Fredric Jameson. His readings focus on illuminating a politics of form within the text, while responding to historically specific social, political, and economic realities.

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Each work, he asserts, both reflects contemporary conflicts over wealth, power, and gender roles and constitutes an attempt to transcend the status quo by projecting an ideal community. Following Marx, Rose maintains that critical engagement with the limitations of the

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Utopian dreams of the past is the only means to the realization of freedom in the present.

Classicists and their students, literary theorists, philosophers, comparatists, and Marxist critics will find *Sons of the Gods, Children of Earth* challenging reading.

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Some contemporary approaches to literature still accept the separation of historical, biographical, external concerns from formal, internal ones. On the borderline that lends this division between inside and outside its apparent coherence is signature. In Peggy

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Kamuf's view, studying signature will help us to rediscover some of the stakes of literary writing beyond the historicist/formalist opposition. Drawing on Derrida's extensive work on signatures and proper names, Kamuf investigates authorial signature in key writers from

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Rousseau to Woolf,
as well as the
implications of
signature for the
institutions of
authorship and
criticism.

Despite the relevance
of Eustathios to both
Classical and
Byzantine studies, no
monograph and no
collective volume in

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English has yet been devoted to his figure. This book attempts to fill in this gap by addressing the various facets of his output - above all his commentaries on Homer, Dionysius the Periegete, Pindar, and the Iambic Canon on the Pentecost; but also his historiographical

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work, his speeches and his theological production receive due attention. The book also tackles several aspects of Eustathios' style (proverbs, allusions, etc.), and the meaning of his work in the context of his historical moment. Addressed at specialists but also at

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graduate students with an interest in the reception of Classical antiquity and in Byzantine civilisation, the volume gathers papers by leading scholars from various countries, and it opens up new paths of research in several areas of philology and history, above all by interweaving and

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juxtaposing Eustathios' dimension as an Homerist and an immensely learned classical scholar with his capacities as an orator, a highly praised teacher, a rhetorically refined writer of Greek prose, an historian of his own turbulent times, and an archbishop

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who had to fulfil his
everyday duties.

A landmark study of
the most-neglected
tool of U.S. foreign
policy.

This book reviews the
history of the United
States-Liberia
relations from the
early 1820s to 2015,
with particular

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attention paid to the role of the US armed forces. Contrary to most literature on the genesis and development of Liberia, this book demonstrates how US military power has been the primary influence shaping Liberia's history. This includes the role played by the US

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military in the founding of Liberia, the protection of the country during the European formal colonial era, multiple covert operations in securing US-friendly administrations in Liberia, and direct military interventions when necessary to secure American interests in the region.

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