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Worship From Erasmus To
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*War Against The Idols:
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For two centuries,

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federal judges exercised
wide discretion in
criminal sentencing. In
1987 a complex
bureaucratic apparatus
termed Sentencing

"Guidelines" was imposed

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*on federal courts. FEAR
OF JUDGING is the first
full-scale history,
analysis, and critique
of the new sentencing
regime, arguing that it
sacrifices*

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*comprehensibility and
common sense.*

*In 1547, the young King
Edward VI issued a
series of religious
injunctions that were
intended to reform the*

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Churches in England.

Religious imagery was a
tangible and permanent
aspect of the landscape,
both inside and outside
churches. For many
people, it was one of

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*the first aspects of the
Church to be reformed,
and the degree to which
it was reformed often
was indicative of an
individual's or
community's theological*

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*leanings. Behind this
destruction lay a
longstanding debate over
the nature, purpose, and
appropriate uses of
images, particularly in
relation to worship and*

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*devotion. The
Reformation lines
between icon and idol,
however, are much more
difficult to identify
than any single debate,
event, or royal*

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injunction would suggest. From Icons to Idols tracks the image debate from the perspectives of both Protestants and Catholics across the

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period of religious
change in England from
1525 to 1625. For
scholars of the English
Reformation, iconoclasm
has played a major role
in the historiographical

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*disputes over the
nature, length, and
efficacy of Protestant
reform. The fresh
perspective of David J.
Davis incorporates
geography historical use*

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*and abuse, popular
Calvin*

*appeal, size, dimensions
and what was
represented.*

*An examination of
Puritan iconoclasm, the
reasons which led to it,*

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*and the forces which
sustained it.*

*How should Christians be
faithful disciples in
the political turbulence
of Trump and Brexit?*

Christopher J H Wright

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*unpacks the Biblical
theme of idolatry and
connects it to
discipleship in today's
world. As Christians, we
desperately need to name
and expose the false*

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*gods and idols that we
are tempted to bow down
to - 'Here are your
gods!' The Bible
challenges the idols of
political power and
nationalism. The*

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Biblical story is filled with hope that the kingdom of God will ultimately triumph over all human empires. How then should we live as followers of Jesus, the

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*Messiah, Saviour, Lord
and King? Part One is
adapted from chapter 5
of Wright's The Mission
of God, 'The Living God
Confronts Idolatry'.
Parts Two and Three*

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*bring the Bible to bear
on contemporary politics
in the UK and USA, and
for all Christians
seeking to make sense of
the changing world we
live in.*

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*The Nightmare of God
Disintegration: Bad
Love, Collective
Suicide, and the Idols
of Imperial Twilight
Waiting For Snow In
Havana*

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*Sentencing Guidelines in
the Federal Courts*

Reification and

Revolution

Idols of Peace and War

Twelve Statues That Made

History

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Contents I. Biblical Theology of
Confrontation with Idols by Pablo
Richard II. The Gods of Oppression
by J. Severino Croatto III. Divine
Judgment In History by George V.
Pixley IV. The Epiphany of the God of
Life in Jesus of Nazareth by Jon

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Sobrino V. The God of the Strategic
Covenant by Victorio Araya G. VI.
The Task of Making God Exist by
Joan Casa-as VII. Meditation on the
God of the Poor by Javier JimŽnez
Lim—n VIII. God Bursts Forth in the
Experience of Life by Frei Betto

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(Carlos Alberto Libanio Christo) IX.

Galvin
The Economic Roots of Idolatry:

Entrepreneurial Metaphysics by

Franz Hinkelammert X. The Faith of

the Poor in Their Struggle with Idols

by Hugo Assmann

Twilight of the Idols presents a vivid,

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compressed overview of many of Nietzsche's mature ideas, including his attack on Plato's Socrates and on the Platonic legacy in Western philosophy and culture. Polt provides a trustworthy rendering of Nietzsche's text in contemporary

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American English, complete with notes prepared by the translator and Tracy Strong. An authoritative Introduction by Strong makes this an outstanding edition. Select Bibliography and Index.

"This book is intended for course use.

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It explores the range of political and religious issues at work when ISIS wields their sledgehammers and bombs to destroy or damage important cultural sites in the Middle East--like statues in the Mosul Museum, temples at Palmyra. Focusing on a video ISIS

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released when they destroyed artifacts
in Mosul, the author examines three
key aspects of the event: the status and
power of idols, the institution of
museums, and the efficacy of videos in
furthering an ideological agenda"--
Why were so many religious images

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and objects broken and damaged in the course of the Reformation? Margaret Aston's magisterial new book charts the conflicting imperatives of destruction and rebuilding throughout the English Reformation from the desecration of

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images, rails and screens to bells,
organs and stained glass windows.
She explores the motivations of those
who smashed images of the
crucifixion in stained glass windows
and who pulled down crosses and
defaced symbols of the Trinity. She

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shows that destruction was part of a methodology of religious revolution designed to change people as well as places and to forge in the long term new generations of new believers. Beyond blanked walls and whited windows were beliefs and minds

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impregnated by new modes of religious learning. Idol-breaking with its emphasis on the treacheries of images fundamentally transformed not only Anglican ways of worship but also of seeing, hearing and remembering.

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Puritan Iconoclasm During the
English Civil War

Iconoclasm in Reformation Zurich,
Strasbourg, and Basel

Idol Anxiety

Twilight of the Idols and the
Antichrist

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The Cambridge Companion to
Women in Music since 1900

A Life of Friedrich Nietzsche

Loving Stones

"To be a fan is to
scream alone together."

This is the discovery

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Hannah Ewens makes in
Fangirls: how music
fandom is at once a
journey of self-
definition and a conduit
for connection and
camaraderie; how it is

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both complicated and
empowering; and how now,
more than ever, fandoms
composed of girls and
young queer people
create cultures that
shape and change an

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entire industry. This book is about what it means to be a fangirl. Speaking to hundreds of fans from the UK, US, Europe, and Japan, Ewens tells the story of music

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fandom using its own voices, recounting previously untold or glossed-over scenes from modern pop and rock music history. In doing so, she uncovers the

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importance of fan
devotion: how Ariana
Grande represents both
tragedy and resilience
to her followers, or
what it means to meet an
artist like Lady Gaga in

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person. From One
Directioners, to members
of the Beyhive, to the
author's own fandom
experiences, this book
reclaims the "fangirl"
label for its young

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members, celebrating
their purpose, their
power, and, most of all,
their passion for the
music they love.

From the author of
Waiting for Snow in

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Havana, a brilliant
cultural history of the
idea of eternity What is
eternity? Is it anything
other than a purely
abstract concept,
totally unrelated to our

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lives? A mere hope? A
frightfully uncertain
horizon? Or is it a
certainty, shared by
priest and scientist
alike, and an essential
element in all human

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relations? In A Very
Brief History of
Eternity, Carlos Eire,
the historian and
National Book
Award-winning author of
Waiting for Snow in

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Havana, has written a brilliant history of eternity in Western culture. Tracing the idea from ancient times to the present, Eire examines the rise and

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fall of five different
conceptions of eternity,
exploring how they
developed and how they
have helped shape
individual and
collective self-

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understanding. A book
about lived beliefs and
their relationship to
social and political
realities, A Very Brief
History of Eternity is
also about unbelief, and

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the tangled and often
rancorous relation
between faith and
reason. Its subject is
the largest subject of
all, one that has taxed
minds great and small

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for centuries, and will
forever be of human
interest,
intellectually,
spiritually, and
viscerally.

After 1500, as Catholic

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Europe fragmented into warring sects, evidence of a pagan past came newly into view, and travelers to distant places encountered deeply unfamiliar visual

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cultures, it became ever more pressing to distinguish between the sacred image and its opposite, the 'idol'.

Historians and philosophers have long

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attended to Reformation
charges of idolatry -
the premise for image-
breaking - but only very
recently have scholars
begun to consider the
ways that the idol

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occasioned the making no less than the destruction. The present book focuses on how idols and ideas about them matter for the history of early modern

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objects produced around
the globe, especially
those created in the
context of an exchange
or confrontation between
an 'us' and a 'them'.
Ranging widely within

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the early modern period,
the volume contributes
to the project of
globalizing the study of
European art, bringing
the continent's
commercial, colonial,

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antiquarian, and religious histories into dialogue. Its studies of crosses, statues on columns, wax ex-votos, ivories, prints, maps, manuscripts, fountains,

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banners, and New World
gold all frame Western
'art' simultaneously as
an idea and as a
collection of real
things, arguing that it
was through the idol

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that object-makers and
writers came to terms
with what it was that
art should be, and do.

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Reformation of Worship
from Erasmus to

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Cambridge
University Press

Defeating the Idols that
Battle for Your Heart
The Idol in the Age of
Art

Reformation and Reaction

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in Tudor Cambridge
Post-war British film
stardom

The War Against Marxism
Other Gods and Idols

Friedrich Nietzsche's work blasted the

Page 59/173

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foundation of western thinking. The death of God, the Übermensch, and the slave morality permeate our culture, high and low, and yet he is one of history's most misunderstood philosophers. Nietzsche himself thought that all philosophy was autobiographical and in this myth-shattering book, Sue Prideaux

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Galvin brings readers into the world of a brilliant, eccentric and deeply troubled man, illuminating the events and people that shaped his life and work. From his placid, devoutly Christian upbringing, overshadowed by the mysterious death of his father, through his lonely philosophising on high mountains, to the

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*horror and pathos of his final descent
into madness, Prideaux explores
Nietzsche's intellectual, emotional and
spiritual life with insight and sensitivity.
The book is studded with unforgettable
portraits of the people who were most
important to him, including Richard and
Cosima Wagner, Lou Salomé - the*

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femme fatale who broke his heart - and his rabidly nationalist and anti-Semitic sister Elizabeth, who betrayed him by manipulating his texts and putting them to infinite misuse at the hands of the Nazis. Today, Nietzsche's ideas continue to be adopted by both the left and the right. I Am Dynamite! is the essential

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biography for anyone seeking to understand the philosopher who foresaw - and sought solutions to - our own troubled times.

This long, two-part essay raises disturbing questions about our intellectual commitment to the concept of multiculturalism and paints a haunting

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Galvin
*portrait of a place that no longer exists.
The striking photographs show us what
remains of a culturally rich and diverse
place, where as Debeljak states, the
people "until yesterday had lived in a
single state, but who today have different
countries. The guns of the Balkans have
silenced those good vibrations. The stars*

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*have set, And of all seasons, the lands
south of my own country know but a
single one -- the deep, dark winter of
death."*

Idols : God's Battle for Our Hearts

*'Alex von Tunzelmann is one of the most
gifted historians writing today. Brilliant
and trenchant, witty and wise, Fallen*

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*Idols is a book you will adore, devour,
and talk about to everyone you know.*

Hesitate no longer; buy this book.'

*Suzannah Lipscomb, author, award-
winning historian and broadcaster 'Like
all the best historians von Tunzelmann
uses the past to explain what the hell is
going on today. She does so with a flair,*

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her signature mix of scholarship and succinctness that is so compelling. If you want to make sense of the statues debate, and the coming culture war over our history, this is where you need to start.'
Dan Snow 'A timely, sparkling and often hilarious book.' *Michael Wood In 2020, statues across the world were pulled*

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down in an extraordinary wave of global iconoclasm. From the United States and the United Kingdom to Canada, South Africa, the Caribbean, India, Bangladesh, and New Zealand, Black Lives Matter protests defaced and hauled down statues of slaveholders, Confederates, and imperialists. Edward

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Colston was hurled into the harbour in Bristol, England. Robert E. Lee was covered in graffiti in Richmond, Virginia. Christopher Columbus was toppled in Minnesota, beheaded in Massachusetts, and thrown into a lake in Virginia. King Leopold II of the Belgians was set on fire in Antwerp and doused in red paint in

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Ghent. Winston Churchill was daubed with the word 'racist' in London. Statues are one of the most visible - and controversial - forms of historical storytelling. The stories we tell about history are vital to how we, as societies, understand our past and create our future. So whose stories do we tell? Who

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or what defines us? What if we don't all agree? How is history made, and why? FALLEN IDOLS looks at twelve statues in modern history. It looks at why they were put up; the stories they were supposed to tell; why those stories were challenged; and how they came down. History is not erased when statues are

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pulled down. If anything, it is made.

Calvin
Gods at War Student Edition

Faithful Discipleship in Idolatrous Times

Fear of Judging

From Assyria to the Internet

*The battle for your heart that will define
your life*

Fangirls

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"Objects, Devotions and the Early

Modern World "

In the second decade of the sixteenth century medieval piety suddenly began to be attacked in some places as 'idolatry', or false religion. Wherever these ideas became

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accepted, churches were sacked,
images smashed and burned, relics
destroyed, and the Catholic Mass
abolished. This study calls attention
to the centrality of the idolatry issue
for the Reformation. It traces the
development of Protestant

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iconoclastic theology and practice, provides a survey and synthesis of its unfolding from Erasmus through Calvin, and lays a foundation for understanding the Reformed ideology that stood in conflict with Catholicism and Lutheranism.

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Professor Eire's main thesis is that the argument against 'idolatry' was central to Reformed Protestantism, both in its theological aspect and in its political ramifications, and that it reached its fullest and most enduring expression in Calvinism.

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"Loving Stones: Making the Impossible Possible in the Worship of Mount Govardhan is based on ethnographic and textual research with two major objectives. First, it is a study of the conceptions of and worshipful interactions with Mount

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Govardhan, a sacred mountain located in the Braj region of north-central India that has for centuries been considered an embodied form of Krishna. In this capacity it provides detailed information about the rich religious world associated

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with Mount Govardhan, much of which has not been available in previous scholarly literature. It is often said in that Mount Govardhan "makes the impossible possible" for devoted worshipers. This investigation includes examination

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of the perplexing paradox of an infinite god embodied in finite form, wherein each particular form is non-different from the unlimited. Second, it aims to address the challenge of interpreting something as radically different as the worship of a

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mountain and its stones for a culture
in which this practice is quite alien.

This challenge involves exploration
of interpretive strategies that aspire
to make the un-understandable
understandable, and engages in
theoretical considerations of

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incongruity, inconceivability, and
like realms of the impossible. This
aspect of the book includes critical
consideration of the place and
history of the pejorative concept of
idolatry (and secondarily, its twin
anthropomorphism) in the

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comparative study of religions.

Accordingly, the second aim aspires to use the worship of Mount Govardhan as a site to explore ways in which scholars engaged in the difficult work of representing other cultures struggle to "make the

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impossible possible". ""--

What do Netflix, our desire for the corner office, and that perfect picture we just posted on Instagram have to do with each other? None of these things is wrong in itself. But when we begin to allow

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entertainment, success, or social media to control us, we miss out on the joy of God's rule in our hearts. In *Gods at War*, Pastor Kyle Idleman, bestselling author of *Not a Fan*, helps every believer recognize there are false gods at war within

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each of us, and they battle for the place of glory and control in our lives. According to Idleman, idolatry isn't an issue?it is the issue. By asking insightful questions, Idleman reveals which false gods each of us are allowing on the throne of our

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lives. What do you sacrifice for?
What makes you mad? What do you
worry about? Whose applause do
you long for? We're all wired for
worship, but we often end up
valuing and honoring the idols of
money, sex, food, romance, success,

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and many others that keep us from the intimate relationship with God that we desire. In this updated edition, Pastor Kyle adds a new introduction as well as new content about the battle many of us face with technology—whether we are tempted

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to send just one more text, stay
online when our bodies need rest, or
find ourselves putting email before
in-person relationships. How can we
seek God with our whole hearts
instead? Using true, powerful, and
honest testimonies of those who

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have struggled in each area, Gods at War illustrates a clear path away from the heartache of our 21st century idolatry back to the heart of God—enabling us to truly be completely committed followers of Jesus.

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An overview of women's work in classical and popular music since 1900 as performers, composers, educators and music technologists.
From Icons to Idols

The Reformation of Worship from
Erasmus to Calvin

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How the Religion of Humanity
Subverts Christianity

Paul Against the Idols

Twilight of the Idols

Volume Two of Sacrifice and Self-
Defeat

War Against the Idols

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Marxism has provided the ideological impetus to liberation movements, radical struggles and revolutions across the world. But in the 20th century, the emancipatory and democratic power of its thought has often been distorted and

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overridden by various Stalinist
dictatorships which claimed to be
acting in its name. A similar
undermining of freedom of thought
has been accomplished at an
intellectual level; various schools
have transformed Marxist thought

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in line with some of the most fashionable but gentrified forms of contemporary philosophy, shifting the focus from the democratic power of the masses and their ability to challenge the capitalist order to concentrate on superstar

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thinkers and elite theories. The War
Against Marxism traces the war
against Marxism which,
paradoxically, has been conducted
in the name of Marxism itself. As
such it provides a fiery
philosophical and polemical

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indictment of so-called 'Marxists'
such as Adorno, Horkheimer,
Althusser, Jameson, Eagleton,
Mouffe, Laclau and Zizek and asks
what can be done to stem this
counterrevolution.

Idols of the Odeons examines

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British film stardom in the post-war era, a time when Hollywood movies were increasingly supplanting the Pinewood/Elstree studio system. The book encompasses the careers of sixteen actors, including Stanley Baker, Diana Dors, Norman

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Wisdom, Hattie Jacques, Peter Finch and Peter Sellers. Such extremely diverse careers provide the opportunity to explore overlooked films, in addition to examining how the term 'star' could apply to a stalwart leading man, a

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Variety comic, a self-created 'Vamp' and a character actor. Above all, this is a book that celebrates, with idiosyncratic humour and warmth, how these actors accomplished much of their best work during the transitional

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period between the Rank/ABPC
roster of stars and the US
domination of the British film
industry.

This study questions why the
relationship between the worship of
other gods and the worship of idols

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within the Old Testament is difficult to define, acknowledging how various traditions have seen these two issues as synonymous and others have viewed them as separate commandments. Judge argues that there are four factors at

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play in this diversity. He introduces the first three through an examination of the relationship between the prohibitions listed in the biblical text, and the fourth through a study of the biblical depiction of the war against idols

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before and after the fall of the Northern Kingdom. Judge argues that texts depicting the era before the fall provide a context in which there are strong grounds to distinguishing the worship of the “wrong gods” and the worship of

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the right God in the wrong way.

However, texts depicting the era after the fall provide a context in which the issues appear to have been fused.

Originally published in 1958, this book provides a comprehensive

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study of Cambridge University
during the Reformation and the
broader impact of religious reform
in Tudor England. Life within the
University is presented as a lens
through which the broader alliances
and conflicts of the Tudor age can

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be viewed. As stated in the introduction, 'The story is that of the Reformation in England, told from a certain angle'. The text is divided into three main sections: 'Humanists, Reformers and Exiles'; 'The Puritans and Authority'; and

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'The Universe of Grace'. A detailed bibliography is also included. This book will be of value to anyone with an interest in Tudor England, the Reformation and the history of Cambridge.

The Idols of Death and the God of

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Life

Calvin
Broken Idols of the English
Reformation

God's Battle for Our Hearts

Here Are Your Gods!

Idols

Documents on the Image Debate in

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Reformation England
A Theology

*Marx. Durkheim. Critical Theory.
Disintegration brings sociology,
psychoanalysis, and dialectics
together to offer a rousing
critique of modern life.*

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The debate over religious images was fundamental to the development of the Reformation. Even before the Reformation, iconoclasm and the critique of image devotion were marks of religious radicalism. Protestant

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*reformers embraced iconoclasm
as a means of condemning
Catholic corruption and
illustrating their war against
idolatry. From Icons to Idols
provides an accessible, important
edition of primary sources on this*

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critical aspect of the Reformation in England. The documents in this collection track the image debate across the sixteenth and early seventeenth centuries, highlighting the complexities and diversity of arguments and

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positions held by both Protestants and Catholics. The documents also demonstrate the variety of individuals who engaged in the debate over images. Included here are bishops and theologians, printers and inquisitors, cardinals

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and artists, suggesting that the question of idolatry was no mere academic exercise.

The next step in becoming a completely committed follower of Jesus False gods war within each and every one of us, fighting for a

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*place of glory and control in our
lives. In this student edition of
gods at war, Kyle Idleman,
bestselling author of not a fan,
demonstrates how the desire for
things like popularity, acceptance,
and success can become modern-*

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day idols that keep us from truly following Jesus Christ. Behind the everyday pressures, fears, and lack of purpose is a false god who too often is winning the war in our hearts. By asking insightful questions and looking at the

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issues from a teen's point of view, Idleman reveals which false gods most often take the place of the one true God. Then, using powerful and honest testimonies of people like you who have struggled in each area, gods at

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*war student edition illustrates a
clear path away from the
heartache of 21st-century idolatry
back to the heart of God.
The story of Paul's visit to the city
of Athens with its speech
delivered before the Areopagus*

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council is one of the best-known and most-celebrated passages of the Acts of the Apostles. Being the only complete example of an apostolic address to "pure pagans" recorded, it has consistently attracted the

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attention of historians, biblical scholars, theologians, missionaries, apologists, artists, and believers over the centuries. Interpretations of the pericope are many and variegated, with opinions ranging from deeming

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the speech to be a foreign body in the New Testament to acclaiming it as the ideal model of translation of the Christian kerygma into a foreign idiom. At the heart of the debate is whether the various parts of the speech must be

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understood as Hellenistic or biblical in nature--or both. Paul Against the Idols defends and develops an integrated contextual study of the episode. Reading the story in its Lukan theological, intertextual, narrative, linguistic,

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and historical context enables an interpretation that accounts for its apparent ambivalence. This book thus contributes to the ongoing hermeneutical and exegetical scholarly discussions surrounding this locus classicus and suggests

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*ways in which it can contribute to
a Christian theology of religions
and missiology.*

*Recollections of a Lost Yugoslavia
: an Essay*

I Am Dynamite!

A Contextual Reading of the

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Areopagus Speech

The Idols of ISIS

A Very Brief History of Eternity

Gods at War

Idols for Destruction

Little known outside his
native Australia, David

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Stove was one of the most
illuminating and brilliant
philo-sophical essayists of
the postwar era. A fearless
at-tacker of intellectual
and cultural orthodoxies,
Stove left powerful
critiques of scientific

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irrationalism, Darwinian theories of human behavior, and philosophical idealism. He was also an occasional essayist of considerable charm and polemical snap. Stove's writing is both rigorous and immensely

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readable. It is, in the
words of Roger Kimball, "an
Calvin invigorating blend of
analytic lucidity, mordant
humor, and an amount of
common sense too great to be
called 'common.'" Against
the Idols of the Age brings

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together a representative
selection of Stove's writing
and is an ideal introduction
to his work. The book opens
with some of Stove's most
important attacks on
irrationalism in the
philosophy of science. He

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exposes the roots of this fashionable attitude, tracing it through writers like Paul Feyerabend and Thomas Kuhn to Karl Popper. Stove was a born controversialist, so it is not surpris-ing that when he

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turned his attention to contemporary affairs he said things that are politically incorrect. The topical essays that make up the second part of the book show Stove at his most withering and combative. Whether the

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subject is race, femi-nism,
the Enlightenment, or the
demand for "non-coercive
philosophy," Stove is on the
mark with a battery of
impressive arguments
expressed in sharp,
uncompromis-ing prose.

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Calvin
Against the Idols of the Age
concludes with a generous
sampling of his blistering
attacks on Darwinism. David
Stove's writings are an
undiscovered treasure.
Although readers may dis-
agree with some of his

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opinions, they will find it
difficult to dismiss his
razor-sharp arguments.

Against the Idols of the Age
is the first book to make
the full range of this
important thinker available
to the general reader.

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Provocative and controversial, these two powerful works were written by Friedrich Nietzsche at the height of his powers as a polemicist. *Twilight of the Idols* attacks the Platonic legacy in Western

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philosophy, opposing all
universal principles of
morality. The Antichrist, a
denunciation of
institutional Christianity,
delivers a brilliant and
scathing indictment of 19th-
century European culture. Of

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Mencken declared, "At bottom it is enormously apt and effective — and on the surface it is undoubtedly a good show."

"Twilight of the Idols means that the old truth is on its

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last legs," declared

Friedrich Nietzsche in this

1889 polemic. Forceful in

his language and profound in

his message, the philosopher

delivered the nineteenth

century's most devastating

attack on Christianity.

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Intended by Nietzsche as a general introduction to his philosophy, it assails the "idols" of Western philosophy and culture, including the concepts of Socratic rationality and Christian morality. Written

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while Nietzsche was at the peak of his powers, less than a year before the onset of the insanity that gripped him until his death in 1900, this work's proximity to the end of the author's career renders it a distinctive

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Calvin portrait from his later period. The source of the famous dictum, "Whatever does not kill me makes me stronger," it blazes with provocative, inflammatory rhetoric that challenges readers to reexamine what

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they worship and why.

A childhood in a privileged household in 1950s Havana was joyous and cruel, like any other-but with certain differences. The neighbour's monkey was liable to escape and run across your roof.

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Surfing was conducted by driving cars across the breakwater. Lizards and firecrackers made frequent contact. Carlos Eire's childhood was a little different from most. His father was convinced he had

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been Louis XVI in a past
life. At school, classmates
with fathers in the Batista
government were attended by
chauffeurs and bodyguards.
At a home crammed with
artifacts and paintings,
portraits of Jesus spoke to

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him in dreams and
nightmares. Then, in January
1959, the world changes:
Batista is suddenly gone, a
cigar-smoking guerrilla has
taken his place, and
Christmas is cancelled. The
echo of firing squads is

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everywhere. And, one by one,
the author's schoolmates
begin to disappear-spirited
away to the United States.
Carlos will end up there
himself, without his
parents, never to see his
father again. Narrated with

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the urgency of a confession,
WAITING FOR SNOW IN HAVANA
is both an ode to a paradise
lost and an exorcism. More
than that, it captures the
terrible beauty of those
times in our lives when we
are certain we have died-and

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then are somehow,
miraculously, reborn.

Twilight of the Idols with
the Antichrist and Ecce Homo
Against the Idols of the Age
Voracious Idols and Violent
Hands

Christian Faith and Its

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Confrontation with American
Society

The Idol of Our Age

Fallen Idols

Making the Impossible

Possible in the Worship of

Mount Govardhan

This 1995 book explores the

Page 151/173

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acts of iconoclasm as the means to recover the participation of ordinary Christians in the Reformation. This book is a learned essay at the intersection of politics, philosophy, and religion. It is

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first and foremost a diagnosis and critique of the secular religion of our time, humanitarianism, or the “religion of humanity.” It argues that the humanitarian impulse to regard modern man

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as the measure of all things
has begun to corrupt
Christianity itself, reducing it to
an inordinate concern for
“social justice,” radical political
change, and an increasingly
fanatical egalitarianism.

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Christianity thus loses its
transcendental reference
points at the same time that it
undermines balanced political
judgment. Humanitarians,
secular or religious, confuse
peace with pacifism, equitable

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social arrangements with
socialism, and moral judgment
with utopianism and
sentimentality. With a foreword
by the distinguished political
philosopher Pierre Manent,
Mahoney's book follows Pope

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Emeritus Benedict XVI in affirming that Christianity is in no way reducible to a “humanitarian moral message.” In a pungent if respectful analysis, it demonstrates that Pope

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Francis has increasingly confused the Gospel with left-wing humanitarianism and egalitarianism that owes little to classical or Christian wisdom. It takes its bearings from a series of thinkers

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(Orestes Brownson, Aurel
Kolnai, Vladimir Soloviev, and
Aleksandr Solzhenitsyn) who
have been instructive critics of
the “religion of humanity.”
These thinkers were men of
peace who rejected ideological

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pacifism and never confused Christianity with unthinking sentimentality. The book ends by affirming the power of reason, informed by revealed faith, to provide a humanizing alternative to utopian illusions

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and nihilistic despair.

Includes three works, all dating
from Nietzsche's last lucid
months, that aim show him at
his most stimulating and
controversial: the portentous
utterances of the prophet

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(together with the ill-defined figure of the Übermensch) are forsaken, as wit, exuberance and dazzling insights predominate.

This interdisciplinary collection of essays addresses idolatry, a

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contested issue that has given
rise to both religious
accusations and heated
scholarly disputes. Idol Anxiety
brings together insightful new
statements from scholars in
religious studies, art history,

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philosophy, and musicology to show that idolatry is a concept that can be helpful in articulating the ways in which human beings interact with and conceive of the things around them. It includes both

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case studies that provide examples of how the concept of idolatry can be used to study material objects and more theoretical interventions. Among the book's highlights are a foundational treatment of

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the second commandment by
Jan Assmann; an essay by
W.J.T. Mitchell on Nicolas
Poussin that will be a model for
future discussions of art
objects; a groundbreaking
consideration of the Islamic

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ban on images by Mika Natif;
and a lucid description by Jean-
Luc Marion of his cutting-edge
phenomenology of the visible.
The Relationship Between the
Worship of Other Gods and the
Worship of Idols Within the Old

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Testament

Idols of the Odeons

Scenes from Modern Music
Culture

The Book of Revelation
Concerning Scandals

Written during the 1970s and

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early 1980s at the height of Daniel Berrigan's work to stop the Vietnam war and nuclear weapons, *The Nightmare of God* offers a stunning commentary on the book of Revelation as a textbook of nonviolent

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resistance to empire. It begins in jail, where Berrigan sits after a 1976 protest at the Pentagon. As he takes us through the book of Revelation, Berrigan suggests that apocalyptic language and imagery are used to name Death

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(and its empires and wars) as anti-Christ, and challenges us to do the same today, to name every empire and war as anti-Christ, anti-humanity, anti-creation. Written with poetic insight and prophetic passion,

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Berrigan urges us to resist the culture of war as the early Christian heroes and martyrs did, so that we can end the suffering, heal humanity and join our place to worship the God of peace. Tom Lewis-Borbely's

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photo etchings complement the
literary images. Daniel Berrigan
describes Tom's art as healing
the ancient killing split between
ethics and imagination.