

Full Version The Legend Of The Golden Dolphin Peter Shenstone

In the chaos that followed the death of Alexander the Great his distinguished marshal Seleucus was reduced to a fugitive, with only a horse to his name. But by the time of his own death, Seleucus had reconstructed the bulk of Alexander's empire, built Antioch, and become a king in his turn, one respected for justness in an age of cruelty. The dynasty he founded was to endure for three centuries. Such achievements richly deserved to be projected into legend, and so they were. This legend told of Seleucus' divine siring by Apollo, his escape from Babylon with an enchanted talisman, his foundations of cities along a dragon-river with the help of Zeus' eagles, his surrender of his new wife to his besotted son, and his revenge, as a ghost, upon his assassin. This is the first book in any language devoted to the reconstruction of this fascinating tradition.

Jesus Christ is arguably the most famous man who ever lived. His image adorns countless churches, icons, and paintings. He is the subject of millions of statues, sculptures, devotional objects and works of art. Everyone can conjure an image of Jesus: usually as a handsome, white man with flowing locks and pristine linen robes. But what did Jesus really look like? Is our popular image of Jesus overly westernized and untrue to historical reality? This question continues to fascinate. Leading Christian Origins scholar Joan E. Taylor surveys the historical evidence, and the prevalent image of Jesus in art and culture, to suggest an entirely different vision of this most famous of men. He may even have had short hair.

Analyzing the ways in which the Grimm brothers' tales provide real, vital insights into how to live more happily, understand the need for personal and psychological growth, and find that significant other, this innovative study revives the true healing nature of these beloved tales. Combining enjoyment of these tales with insightful research, this exploration uses actual case histories to show how the odd and bizarre episodes in fairy tales are actually astounding renditions of human behaviors that occur during times of crisis. It also shows how the six archetypal stages of psychological development are present both in these tales and in everyday life. Contrary to common, contemporary fairy tale re-creations, this study discusses how the Grimm brothers' stories deal with topics such as dysfunctional family dynamics, sexual jealousy, narcissism, incest, rape, and personal growth from trauma to wellness--noting that Cinderella didn't have a fairy godmother and frogs were never kissed.

Malory's world explored, from the battle of Towton to the grete booke of chivalric material composed for aristocratic families.

This book combines an analysis of *The Faerie Queene's*, total form with an exposition of its allegorical content. Originally published in 1977. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

In *The Apocalypse of Empire*, Stephen J. Shoemaker argues that earliest Islam was a movement driven by urgent eschatological belief that focused on the conquest, or liberation, of the biblical Holy Land and situates this belief within a broader cultural environment of apocalyptic anticipation. Shoemaker looks to the Qur'an's fervent representation of the imminent end of the world and the importance Muhammad and his earliest followers placed on imperial expansion. Offering important contemporary context for the imperial eschatology that seems to have fueled the rise of Islam, he surveys the political eschatologies of early Byzantine Christianity, Judaism, and Sasanian Zoroastrianism at the advent of Islam and argues that they often relate imperial ambition to beliefs about the end of the world. Moreover, he contends, formative Islam's embrace of this broader religious trend of Mediterranean late antiquity provides invaluable evidence for understanding the beginnings of the religion at a time when sources are generally scarce and often highly problematic. Scholarship on apocalyptic literature in early Judaism and Christianity frequently maintains that the genre is decidedly anti-imperial in its very nature. While it may be that early Jewish apocalyptic literature frequently displays this tendency, Shoemaker demonstrates that this quality is not characteristic of apocalypticism at all times and in all places. In the late antique Mediterranean as in the European Middle Ages, apocalypticism was regularly associated with ideas of imperial expansion and triumph, which expected the culmination of history to arrive through the universal dominion of a divinely chosen world empire. This imperial apocalypticism not only affords an invaluable backdrop for understanding the rise of Islam but also reveals an important transition within the history of Western doctrine during late antiquity.

This book explores ways in which diverse regional cultures in Indonesia and their histories have been expressed in film since the early 1950s. It also explores underlying cultural dominants within the new nation, established at the end of 1949 with the achievement of independence from Dutch colonialism. It sees these dominants—for example forms of group body language and forms of consultation—not simply as a product of the nation, but as related to unique and long standing formations and traditions in the numerous societies in the Indonesian archipelago, on which the nation is based. Nevertheless, the book is not concerned only with past traditions, but explores ways in which Indonesian filmmakers have addressed, critically, distinctive aspects of their traditional societies in their feature films (including at times the social position of women), linking past to the present, where relevant, in dynamic ways.

This lavishly illustrated study is a comprehensive literary and social history which offers a record of changing genres, manuscript/book production, and cultural, political, and religious emphases by examining one of the most long lived popular legends in England. Guy of Warwick became part of history when he was named in chronicles and heraldic rolls. The power of the Earls of Warwick, especially Richard de Beauchamp, inspired the spread of the legend, but Guy's highest fame came in the Renaissance as one of the Nine Worthies. Widely praised in texts and allusions, Guy's feats were sung in ballads and celebrated on the stage in England and France. The first Anglo-Norman romance of *Gui de Warewic*, a Saxon hero of the tenth century was written in the early 13th century; the latest retellings of the legend are contemporary. Examples of Guy's legend can be found in two English translations that survived the Middle Ages, a new French prose romance, a didactic tale in the *Gesta Romanorum*, and late medieval versions in Celtic, German, and Catalan, as well as English. Guy remained a favorite Edwardian children's story and was featured in the Warwick Pageant, an historical extravaganza of 1906. The patriotism of World War II sparked a resurgence of interest that produced several new versions, mostly folkloric.

In *The Legend of Veronica in Early Modern Art*, Katherine T. Brown explores the lore of the apocryphal character of Veronica and the history of the "true image" relic as factors in the Franciscans' placement of her character into the Via Crucis (Way of the Cross) as the Sixth Station, in both Jerusalem and Western Europe, around the turn of the fifteenth century. Katherine T. Brown examines how the Franciscans adopted and adapted the legend of Veronica to meet their own evangelical goals by intervening in the fabric of Jerusalem to incorporate her narrative ? which is not found in the Gospels ? into an urban path constructed for pilgrims, as well as in similar participatory installations in churchyards and naves across Western Europe. This book proposes plausible reasons for the subsequent proliferation of works of art depicting Veronica, both within and independent of the Stations of the Cross, from the early fifteenth through the mid-seventeenth centuries. This book will be of interest to scholars in art history, theology, and medieval and Renaissance studies.

The first in-depth analysis of the independent work of Norwegian folklorist Peter Christen Asbjornsen, and a unique look at

Norwegian identity formation. When Peter Christen Asbjornsen (1812-1885) published his collection of folktales, which became a classic of Norway's romantic period, his accomplishment went far beyond the folklorist's goal of documenting fascinating stories from various regions of his country. His *Norske Imdreeventyr og folkesagn* was not only a work of literature but also a codification of certain assumptions for the readers of its time. It reflected cultural and intellectual currents in microcosm and helped to create a worldview that is still relevant in Norway today. In this long overdue analysis of Asbjornsen's collection, Marte Hvam Hult establishes him as a major force in the development of Norwegian national identity and argues that his work should assume a more prominent place in the Norwegian literary canon. Asbjornsen is best known as Jorgen Moe's collaborator on the famous collection of folktales, *Norske folkeeventyr*, which sparked debate about how the Norwegian language should appear in print. In *Norske huldreeventyr og folkesagn*, Asbjornsen blended a literary perspective with that of a folklorist to create a remarkable synthesis of the real and the imagined. Studying this collection from a literary point of view, Hult considers such themes as the appropriation of a harsh natural environment and human interaction with both the ethnic and supernatural Other. She discusses how Asbjornsen helped to establish the modern Norwegian novel and how his depiction of plurality can help Norwegians forge a more cosmopolitan national identity.

When Mayan leaders protested the celebration of the Quincentenary of the "discovery" of America and joined with other indigenous groups in the Americas to proclaim an alternate celebration of 500 years of resistance, they rose to national prominence in Guatemala. This was possible in part because of the cultural, political, economic, and religious revitalization that occurred in Mayan communities in the later half of the twentieth century. Another result of the revitalization was Mayan students' enrollment in graduate programs in order to reclaim the intellectual history of the brilliant Mayan past. Victor Montejo was one of those students. This is the first book to be published outside of Guatemala where a Mayan writer other than Rigoberta Menchu discusses the history and problems of the country. It collects essays Montejo has written over the past ten years that address three critical issues facing Mayan peoples today: identity, representation, and Mayan leadership. Montejo is deeply invested in furthering the discussion of the effectiveness of Mayan leadership because he believes that self-evaluation is necessary for the movement to advance. He also criticizes the racist treatment that Mayans experience, and advocates for the construction of a more pluralistic Guatemala that recognizes cultural diversity and abandons assimilation. This volume maps a new political alternative for the future of the movement that promotes inter-ethnic collaboration alongside a reverence for Mayan culture.

Reproduction of the original: *Havelok the Dane: A Legend of Old Grimsby and Lincoln* by Charles W. Whistler

Rich collection of tales inspired by the mystery and romance of one of the most storied rivers in Europe. Includes the *Nibelungenlied* as well as legends of Odin, Brunhild, and many more. 24 illustrations.

In *New Legends of England*, Catherine Sanok examines a significant, albeit previously unrecognized, phenomenon of fifteenth-century literary culture in England: the sudden fascination with the Lives of British, Anglo-Saxon, and other native saints. Embodying a variety of literary forms—from elevated Latin verse, to popular traditions such as the carol, to translations of earlier verse legends into the medium of prose—the Middle English Lives of England's saints are rarely discussed in relation to one another or seen as constituting a distinct literary genre. However, Sanok argues, these legends, when grouped together were an important narrative forum for exploring overlapping forms of secular and religious community at local, national, and supranational scales: the monastery, the city, and local cults; the nation and the realm; European Christendom and, at the end of the fifteenth century, a world that was suddenly expanding across the Atlantic. Reading texts such as the *South English Legendary*, *The Life of St. Etheldrede*, the *Golden Legend*, and poems about Saints Wenefrid and Ursula, Sanok focuses especially on the significance of their varied and often experimental forms. She shows how Middle English Lives of native saints revealed, through their literary forms, modes of affinity and difference that, in turn, reflected a diversity in the extent and structure of medieval communities. Taking up key questions about jurisdiction, temporality, and embodiment, *New Legends of England* presents some of the ways in which the Lives of England's saints theorized community and explored its constitutive paradox: the irresolvable tension between singular and collective forms of identity.

The rich storytelling traditions of Salish-speaking peoples in the Pacific Northwest of North America are showcased in this anthology of story, legend, song, and oratory. From the Bitterroot Mountains to the Pacific Ocean, Salish-speaking communities such as the Bella Coola, Shuswap, Tillamook, Quinalt, Colville-Okanagan, Coeur d'Alene, and Flathead have always been guided and inspired by the stories of previous generations. Many of the most influential and powerful of those tales appear in this volume. *Salish Myths and Legends* features an array of Trickster stories centered on Coyote, Mink, and other memorable characters, as well as stories of the frightening Basket Ogress, accounts of otherworldly journeys, classic epic cycles such as *South Wind's Journeys* and the *Bluejay Cycle*, tales of such legendary animals as Beaver and Lady Louse from the beginning of time, and stories that explain why things are the way they are. The anthology also includes humorous traditional tales, speeches, and fascinating stories of encounters with whites, including *Circling Raven* and the *Jesuits*. Translated by leading scholars working in close collaboration with Salish storytellers, these stories are certain to entertain and provoke, vividly testifying to the enduring power of storytelling in Native communities.

The presentation, the use, and the possible reception of the book of Genesis to lay audience largely unable to read the original texts.

The term Edda (Old Norse Edda, plural Eddur) applies to the Old Norse Poetic Edda and Prose Edda, both of which were written down in Iceland during the 13th century in Icelandic, although they contain material from earlier traditional sources, reaching into the Viking Age. The books are the main sources of medieval skaldic tradition in Iceland and Norse mythology.

The late-imperial legend of Liang Shanbo and Zhu Yingtai, the *Butterfly Lovers*--a story as central to Chinese culture as Shakespeare's *Romeo and Juliet* is to Western culture--also relates a tale of two lovers help apart by social strictures. To audiences of the many Chinese ballads, plays, and films based on the story, the tragic ending offers proof that equality and happiness can only be achieved in a China freed from the traditional family system. This volume offers translations of the earliest versions of the popular ballad along with later literary reinventions of the tale; a variety of related documents reveal the historical and cultural origins of the legend. In his Introduction, Wilt L. Idema provides essential contextual information and discusses how the story of the *Butterfly Lovers* fits into modern Chinese concepts of gender roles and sexual freedom.

Since its founding, *Medievalia et Humanistica* has won worldwide recognition as the first scholarly publication in America to devote itself entirely to medieval and Renaissance studies. Volume 44 showcases the interdisciplinary nature of the series with articles on the role of women in Old English martyrology, the blending of sacred and mundane subjects in medieval biblical plays (*Spiele*), the relationship between reality and literary topoi in the humanist praise of cities (*Städtelob*), and reflections on the absence of the bull in early modern European discourse. Volume 44 also includes five review notices that illustrate the journal's interdisciplinary scope.

First published in 2006, *Key Figures in Medieval Europe*, brings together in one volume the most important people who lived in medieval Europe between 500 and 1500. Gathered from the biographical entries from the series, *Routledge Encyclopedias of the Middle Ages*, these A-

Z biographical entries discuss the lives of over 575 individuals who have had a historical impact in such areas as politics, religion, and the arts. It includes individuals from places such as medieval England, France, Germany, Iberia, Italy, and Scandinavia, as well as those from the Jewish and Islamic worlds. In one convenient volume, students, scholars, and interested readers will find the biographies of the people whose actions, beliefs, creations, and writings shaped the Middle Ages, one of the most fascinating periods of world history.

Since the 1970s, Louis Bird, a distinguished Aboriginal storyteller and historian, has been recording the stories and memories of Omushkego (Swampy Cree) communities along western Hudson and James Bays. In nine chapters, he presents some of the most vivid legends and historical stories from his collection, casting new light on his people's history, culture, and values. Working with the editors and other contributors to provide background and context for the stories, he illuminates their many levels of meaning and brings forward the value system and world-view that underlie their teachings. Students of Aboriginal culture, history, and literature will find that this is no ordinary book of stories compiled from a remote, disconnected voice, but rather a project in which the teller, deeply engaged in preserving his people's history, language, and values, is committed to bringing his listeners and readers as far along the road to understanding as he possibly can. Classic study of the myths and folklore of the Micmac, Passamaquoddy and Penobscot tribes. Glooskap, the divinity; Lox, the mischief-maker; Master Rabbit, more. 12 black-and-white illustrations.

Powwow practitioners of York County, the headless ghost of a murdered girl that roams the back roads of Schuylkill County and the Hummelstown Hermit who still lingers in Indian Echo Caverns--these tales are all part of the lore of South Central Pennsylvania. Such legends offer a fuller history of the region, from the folkways of the Pennsylvania Dutch to the stories of the rocky relations between German and English settlers and local tribes. Folklorist David J. Puglia reveals this lore to a new audience and explores the region's more recent legends like the "Wizard of Cumberland County" and Milton Hershey's narrow miss with the Titanic. Join Puglia as he tracks through the hills, houses and hollows of South Central Pennsylvania in search of its legends and lore.

A cornerstone of Chinese popular culture, the legend of the White Snake the admirable demon who loves her victim has been continually rewritten, reinterpreted, and readapted for over five hundred years. The Precious Scroll of Thunder Peak was one of the most popular nineteenth-century versions of the legend. In bringing together translations of the Scroll, four anonymous "youth books," and other texts related to the development of the White Snake legend, this volume opens a window into the richness and variety of pre-modern Chinese popular literature. It also illustrates the ways in which traditional and modern Chinese societies have treated a host of vital cultural issues, including the role of women in society, perceptions of sexuality, and folk religion. Wilt L Idema's Introduction traces the evolution of the legend and places the translated texts in the history of Chinese popular literature and culture. Annotations explaining terms and references that may be unfamiliar to Western readers, a glossary, and a thorough bibliography further enhance the value of this book for both scholars and students.

The book surveys medieval literature from both a critical and an historical standpoint. Medieval literature is increasingly seen as an area of intense specialism which is to be treated differently from other areas of English Studies. The essays collected here try to overturn this perception in two ways. Firstly, there is a demonstration of the ways in which modern critical approaches and perspectives work with the medieval text. Secondly, the idea of the medieval is shown, historically, to be a discourse which has been given different symbolic values and served different social purposes.

John Oliver Killens's politically charged novels *And Then We Heard the Thunder* and *The Cotillion; or One Good Bull Is Half the Herd*, were nominated for the Pulitzer Prize. His works of fiction and nonfiction, the most famous of which is his novel *Youngblood*, have been translated into more than a dozen languages. An influential novelist, essayist, screenwriter, and teacher, he was the founding chair of the Harlem Writers Guild and mentored a generation of black writers at Fisk, Howard, Columbia, and elsewhere. Killens is recognized as the spiritual father of the Black Arts Movement. In this first major biography of Killens, Keith Gilyard examines the life and career of the man who was perhaps the premier African American writer-activist from the 1950s to the 1980s. Gilyard extends his focus to the broad boundaries of Killens's times and literary achievement--from the Old Left to the Black Arts Movement and beyond. Figuring prominently in these pages are the many important African American artists and political figures connected to the author from the 1930s to the 1980s--W. E. B. Du Bois, Paul Robeson, Alphaeus Hunton, Langston Hughes, James Baldwin, Martin Luther King Jr., Malcolm X, Harry Belafonte, and Maya Angelou, among others.

In the summer of 1956, John McCarthy organized the famous Dartmouth Conference which is now commonly viewed as the founding event for the field of Artificial Intelligence. During the last 50 years, AI has seen a tremendous development and is now a well-established scientific discipline all over the world. Also in Europe AI is in excellent shape, as witnessed by the large number of high quality papers in this publication. In comparison with ECAI 2004, there's a strong increase in the relative number of submissions from Distributed AI / Agents and Cognitive Modelling. Knowledge Representation & Reasoning is traditionally strong in Europe and remains the biggest area of ECAI-06. One reason the figures for Case-Based Reasoning are rather low is that much of the high quality work in this area has found its way into prestigious applications and is thus represented under the heading of PAIS.

The Medieval Popular Bible Expansions of Genesis in the Middle Ages DS Brewer

The Quechan people live along the lower part of the Colorado River in the United States. According to tradition, the Quechan and other Yuman people were created at the beginning of time, and their Creation myth explains how they came into existence, the origin of their environment, and the significance of their oldest traditions. The Creation myth forms the backdrop against which much of the tribe's extensive oral literature may be understood. At one time there were almost as many different versions of the Quechan creation story as there were Quechan families. Now few people remember them. This volume, presented in the Quechan language with facing-column translation, provides three views of the origins of the Quechan people. One synthesizes narrator George Bryant's childhood memories and later research. The second is based upon J. P. Harrington's *A Yuma Account of Origins* (1908). The third provides a modern view of the origins of the Quechan, beginning with the migration from Asia to the New World and ending with the settlement of the Yuman tribes at their present locations. Publication of this book is made possible by the Institute of Museum and Library Services Native American / Native Hawaiian Museum Services Program grant number MN-00-13-0025-13. This collection is for the Quechan people and will also interest linguists, anthropologists, oral literature specialists, and anyone curious about Native American culture. This book is part of our World Oral Literature Series in conjunction with the World Oral Literature Project.

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