

Online Library Heliodorus An
Ethiopian Romance

***Heliodorus An
Ethiopian Romance***

Generations of young readers have taken the characters of Little Women to their hearts, and this collection of paper dolls offers a delightful

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continuation of the tradition. Six dolls depict the March sisters — Meg, Jo, Beth, and Amy — plus their mother, Marmee, and their neighbor, Theodore "Laurie" Lawrence. The dolls' wardrobes not only reflect their unique personalities but also the styles of

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1860s New England. Outfits include everyday dresses and formal wear as well as nightgowns, coats, and hats. A full-color background scene appears on the inside covers.

Analyzes the characterization of the protagonists in the five extant, so-

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called 'ideal' Greek novels of the first few centuries C.E., using the conceptual couples of typification/individuation, idealistic/realistic characterization, and static/dynamic character to show their complexity.

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Where does the Greek novel come from? This book argues that whereas much of Greek literature was committed to a form of cultural purism, presenting itself as part of a continuous tradition reaching back to founding fathers within the tradition, the novel

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revelled in cultural hybridity. The earliest Greek novelistic literature combined Greek and non-Greek traditions (or at least affected to combine them: it is often hard to tell how 'authentic' the non-Greek material is). More than this, however, it also

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often self-consciously explored its own hybridity by focusing on stories of cultural hybridisation, or what we would now call 'mixed-race' relations. This book is thus not a conventional account of the origins of the Greek novel: it is not an attempt to pinpoint

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the moment of invention, and to trace its subsequent development in a straight line. Rather, it makes a virtue of the murkiness, or 'dirtiness', of the origins of the novel: there is no single point of creation, no pure tradition, only transgression, transformation and

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mess. The novel thus emerges as an outlier within the Greek literary corpus: a form of literature written in Greek, but not always committing to Greek cultural identity. Dirty Love focuses particularly on the relationship between Persian, Egyptian, Jewish and

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Greek literature, and covers such texts as Ctesias' Persica, Joseph and Aseneth, the Alexander Romance and the tale of Ninus and Semiramis. It will appeal to those interested not only in Greek literary history, but also in near-eastern and biblical literature.

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Of One Blood

The Lives of the Novel

A History

Two Novels from Ancient Greece

Unmanly Men

European Erotic Romance

To call something 'monstrueux' in the

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mid-sixteenth century is, more often than not, to wonder at its enormous size: it is to call to mind something like a whale. By the late seventeenth 'monstrueux' is more likely to denote hidden intentions, unspoken desires. Several shifts are at work in this word history, and in what Othello calls the

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'mighty magic' of monsters; these shifts can be described in a number of ways. The clearest, and most compelling, is the translation or migration of the monstrous from natural history to moral philosophy, from descriptions of creatures found in the external world to the drama of human motivation, of

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sexual and political identity. This interdisciplinary study of monsters and their meanings advances by way of a series of close readings supported by the exploration of a wide range of texts and images, from many diverse fields, which all concern themselves with illicit coupling, unarranged marriages,

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generic hybridity, and the politics of monstrosity. Engaging with recent, influential accounts of monstrosity - from literary critical work (Huet, Greenblatt, Thomson Burnett, Hampton), to histories of science and 'bio-politics' (Wilson, Céard, Foucault, Daston and Park, Agamben) - it

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focusses on the ways in which monsters give particular force, colour, and shape to the imagination; the image at its centre is the triangulated picture of Andromeda, Perseus and the monster, approaching. The centre of the book's gravity is French culture, but it also explores Shakespeare, and Italian,

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German, and Latin culture, as well as the ways in which the monstrous tales and images of Antiquity were revived across the period, and survive into our own times.

Generally regarded as Nella Larsen's best work, *Passing* was first published in 1929 but has received a lot of

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renewed attention because of its close examination of racial and sexual ambiguities. It has achieved canonical status in many American universities. Clare Kendry is living on the edge. Light-skinned, elegant, and ambitious, she is married to a racist white man unaware of her African American

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heritage, and has severed all ties to her past after deciding to ‘pass’ as a white woman. Clare’s childhood friend, Irene Redfield, just as light-skinned, has chosen to remain within the African American community, and is simultaneously allured and repelled by Clare’s risky decision to engage in racial

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masquerade for personal and societal gain. After frequenting African American-centric gatherings together in Harlem, Clare's interest in Irene turns into a homoerotic longing for Irene's black identity that she abandoned and can never embrace again, and she is forced to grapple with her decision to

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pass for white in a way that is both tragic and telling.

What did the ancient Greeks and Romans think of the peoples they referred to as barbari? Did they share the modern Western conception—popularized in modern fantasy literature and role-playing

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games—of "barbarians" as brutish, unwashed enemies of civilization? Or our related notion of "the noble savage?" Was the category fixed or fluid? How did it contrast with the Greeks and Romans' conception of their own cultural identity? Was it based on race? In accessible, jargon-

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free prose, Erik Jensen addresses these and other questions through a copiously illustrated introduction to the varied and evolving ways in which the ancient Greeks and Romans engaged with, and thought about, foreign peoples—and to the recent historical and archaeological scholarship that has overturned

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**received understandings of the
relationship of Classical civilization to
its "others."**

Passing

**Lies and Fiction in the Ancient World
An Æthiopian History Written in Greek
by Heliodorus**

The Adventures of Theagenes and

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Chariclea

Reading Heliodorus' Aethiopica

**The Genealogy of the Ancient Greek
Novel**

New Testament scholars
typically assume that the
men who pervade the pages

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of Luke's two volumes are models of an implied "manliness." Scholars rarely question how Lukan men measure up to ancient masculine mores, even though masculinity is

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increasingly becoming a topic of inquiry in the field of New Testament and its related disciplines. Drawing especially from gender-critical work in classics, Brittany Wilson

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addresses this lacuna by examining key male characters in Luke-Acts in relation to constructions of masculinity in the Greco-Roman world. Of all Luke's male characters,

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Wilson maintains that four in particular problematize elite masculine norms: namely, Zechariah (the father of John the Baptist), the Ethiopian eunuch, Paul, and, above

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all, Jesus. She further explains that these men do not protect their bodily boundaries nor do they embody corporeal control, two interrelated male gender norms. Indeed,

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Zechariah loses his ability to speak, the Ethiopian eunuch is castrated, Paul loses his ability to see, and Jesus is put to death on the cross. With these bodily

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"violations," Wilson argues, Luke points to the all-powerful nature of God and in the process reconfigures--or refigures--men's own claims to power. Luke,

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however, not only refigures the so-called prerogative of male power, but he refigures the parameters of power itself. According to Luke, God provides an

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alternative construal of power in the figure of Jesus and thus redefines what it means to be masculine. Thus, for Luke, "real" men look manifestly unmanly. Wilson's findings

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in Unmanly Men will shatter long-held assumptions in scholarly circles and beyond about gendered interpretations of the New Testament, and how they can be used to

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understand the roles of the Bible's key characters.

Marion and Shiva Stone are twin brothers born of a secret union between a beautiful Indian nun and a

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brash British surgeon.
Orphaned by their mother's
death and their father's
disappearance and bound
together by a
preternatural connection
and a shared fascination

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with medicine, the twins come of age as Ethiopia hovers on the brink of revolution. Moving from Addis Ababa to New York City and back again, Cutting for Stone is an

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unforgettable story of love and betrayal, medicine and ordinary miracles—and two brothers whose fates are forever intertwined.

No genre manifests the

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pleasure of reading—and its power to consume and enchant—more than romance. In suspending the category of the novel to rethink the way prose fiction works, Without the Novel

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demonstrates what literary history looks like from the perspective of such readerly excesses and adventures. Rejecting the assumption that novelistic realism is the most

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significant tendency in the history of prose fiction, Black asks three intertwined questions: What is fiction without the novel? What is literary history without

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the novel? What is reading without the novel? In answer, this study draws on the neglected genre of romance to reintegrate eighteenth-century British fiction with its classical

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and Continental
counterparts. Black
addresses works of prose
fiction that self-
consciously experiment
with the formal structures
and readerly affordances

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of romance: Heliodorus's Ethiopian Story, Cervantes's Don Quixote, Fielding's Tom Jones, Sterne's Tristram Shandy, and Burney's The Wanderer. Each text presents itself

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as a secondary, satiric adaptation of anachronistic and alien narratives, but in revising foreign stories each text also relays them. The recursive

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reading that these works portray and demand makes each a self-reflexive parable of romance itself. Ultimately, Without the Novel writes a wider, weirder history of fiction

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organized by the
recurrences of romance and
informed by the pleasures
of reading that define the
genre.

Dirty Love

Sacred Landscapes in

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Antiquity

Louisa May Alcott's Little
Women

Studies in Heliodorus
Barbarians in the Greek
and Roman World
An Ethiopian Romance.

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Heliodorus

Prose fiction, although not always associated with classical antiquity, flourished in the early Roman Empire, not only in realistic Latin novels but also and indeed principally

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in the Greek ideal romance of love and adventure.

Enormously popular in the Renaissance, these stories have been less familiar in later centuries. Translations of the Greek stories were not readily

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available in English before B.P. Reardon's first appeared in 1989. Nine complete stories are included here as well as ten others, encompassing the whole range of classical themes: romance, travel,

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adventure, historical fiction, and comic parody. A foreword by J.R. Morgan examines the enormous impact this groundbreaking collection has had on our understanding of classical thought and our

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concept of the novel.

These new translations of the earliest preserved novels in ancient Greek offer us a glimpse of the beginning of prose fiction in the western world. Their plots feature

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**beautiful young lovers
struggling in unlikely
circumstances against
impossible odds -- with an
ultimately happy result.
These essays explore the
understanding of the boundary**

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**between fact and fiction in
Ancient Greece and Rome and
considers how far 'lying' was
distinguished from 'fiction' in
different periods and genres.
Early Greek poetry, Plato, and
Greek and Roman**

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**historiography and novels are
covered.**

**A Paper Doll Collectible
Creation, Manipulation,
Transformation
Birds and Other Plays
Returning Romance**

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Heliodorus

**The Loves of Chærcas and
Callirrhoe. Written Originally
in Greek, by Chariton of
Aphrodisios. Now First
Translated Into English ...**

European Erotic Romance examines the

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Renaissance publication and translation of the ancient Greek erotic romances, and English adaptations of the genre by Sir Philip Sidney, Shakespeare and Lady Mary Sidney Wroth. Providing fresh insight into the development of the novel, this study identifies the politicisation of erotic romance by the European

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philhellene (lovers of all things Greek) Protestant movement. To English translators and authors, the complex plots, well developed moralised characters (particularly female) and rhetorical styles of the ancient novels signify political and social reform. Generous quotation and translations

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ensure that European Erotic Romance is accessible to a broad spectrum of readers. Its organisation lends itself to use as a course text. It is suitable for use by senior undergraduates and specialists in Renaissance literature, translation, rhetoric and history.

Nine essays on Heliodorus' Aithiopia,

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assessing narrative technique, the construction of culture and the work's reception by more recent cultures. From generation to generation, people experience their landscapes differently. Humans depend on their natural environment: it shapes their behavior while it is often felt that deities

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responsible for both natural benefits and natural calamities (such as droughts, famines, floods and landslides) need to be appeased. We presume that, in many societies, lakes, rivers, rocks, mountains, caves and groves were considered sacred. Individual sites and entire landscapes are often associated with divine actions,

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mythical heroes and etiological myths. Throughout human history, people have also felt the need to monumentalize their sacred landscape. But this is where the similarities end as different societies had very different understandings, beliefs and practices. The aim of this new thematic appraisal is to scrutinize

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carefully our evidence and rethink our methodologies in a multi-disciplinary approach. More than 30 papers investigate diverse sacred landscapes from the Iberian peninsula and Britain in the west to China in the east. They discuss how to interpret the intricate web of ciphers and symbols in the landscape

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and how people might have experienced it. We see the role of performance, ritual, orality, textuality and memory in people's sacred landscapes. A diachronic view allows us to study how landscapes were 'rewritten', adapted and redefined in the course of time to suit new cultural, political and religious understandings,

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not to mention the impact of urbanism on people's understandings. A key question is how was the landscape manipulated, transformed and monumentalized – especially the colossal investments in monumental architecture we see in certain socio-historic contexts or the creation of an alternative humanmade,

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seemingly 'non-natural' landscape, with perfectly astronomically aligned buildings that define a cosmological order? Sacred Landscapes therefore aims to analyze the complex links between landscape, 'religiosity' and society, developing a dialectic framework that explores sacred landscapes across the

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*ancient world in a dynamic, holistic,
contextual and historical perspective.*

Collected Ancient Greek Novels

Roman Killer

Monsters and their Meanings in Early

Modern Culture

Cutting for Stone

Heroes and Heroines in the Ancient

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Greek Novel

The Scythian Romance

***Reproduction of the
original: Epic and
Romance by W.P. Ker
"This updated edition
incorporates twenty-eight***

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***new lines in the first
Hymn to Dionysos, along
with expanded notes, a
new preface, and an
enhanced bibliography.
With her introduction and
notes, Rayer places the***

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***hymns in their historical
and aesthetic context,
providing the information
needed to read, interpret,
and fully appreciate these
literary windows on an
ancient world."--P. [4] of***

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cover.

***Heliodorus' Aethiopica
(Ethiopian Story) is the
latest, longest, and
greatest of the ancient
Greek romances. It was
hugely admired in***

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Byzantium, and caused a sensation when it was rediscovered and translated into French in the 16th century: its impact on later European literature (including

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***Shakespeare and Sidney)
and art is incalculable. As
with all post-classical
Greek literature, its
popularity dived in the
19th century, thanks to
the influence of***

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romanticism. Since the 1980s, however, new generations of readers have rediscovered this extraordinary late-antique tale of adventure, travel, and love. Recent

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scholars have demonstrated not just the complexity and sophistication of the text's formal aspects, but its daring experiments with the themes of race,

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gender, and religion. This volume brings together fifteen established experts in the ancient romance from across the world: each explores a passage or section of the

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text in depth, teasing out its subtleties and illustrating the rewards reaped thanks to slow, patient readings of what was arguably classical antiquity's last classic.

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***Essays on the Greek
Romances
Studies in Ancient Greek
Narrative, Volume Five
Prophets and Profits
An Ethiopian Romance
Without the Novel***

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Mighty Magic

This volume examines the ways in which divination, often through oracular utterances and other mechanisms, linked mortals with the gods, and places the practice within the ancient sociopolitical and religious environment. Whether

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humans sought knowledge by applying to an oracle through which the god was believed to speak or used soothsayers who interpreted specific signs such as the flight of birds, there was a fundamental desire to know the will of the gods. In many cases, pragmatic concerns

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- personal, economic or political - can be deduced from the context of the application. Divination and communication with the gods in a post-pagan world has also produced fascinating receptions. The presentation of these processes in monotheistic societies

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such as early Christian Late Antiquity (where the practice continued through the use of curse tablets) or medieval Europe, and beyond, where the role of religion had changed radically, provides a particular challenge and this topic has been little discussed by

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scholars. This volume aims to rectify this desideratum by providing the opportunity to address questions related to the reception of Greco-Roman divination, oracles and prophecy, in all media, including literature and film. Several contributions in this

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volume originated in the 2015 Classics Colloquium held at the University of South Africa and the volume has been augmented with additional contributions.

This is the first complete verse translation of Aristophanes' comedies to appear for more than

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twenty-five years and makes freshly available one of the most remarkable comic playwrights in the entire Western tradition, complete with an illuminating introduction including play by play analysis and detailed notes.

Contains: Birds; Lysistrata;

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Assembly-Women; Wealth.

Of One Blood (1902-1903) is a novel by Pauline E. Hopkins. Recognized as one of the earliest works of science fiction by an African American writer, Of One Blood was originally published in The Colored American Magazine, America's first

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monthly periodical covering African American arts and culture.

Combining themes of racial identity and passing within a genre-blending narrative of Gothic horror and the occult, Hopkins weaves a masterful tale of conspiracy, a lost African kingdom, and murder.

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Struggling with the mental and financial pressures of medical school, Reuel Briggs—a Black man who passes as white—decides to take a night off in order to attend a local concert. There, he sees the singer Dianthe Lusk, a beautiful woman who possess a mysterious

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aura. The next day, Reuel is called to assist at the scene of a train accident. There, he chances upon Dianthe, who has sustained a blow to the head. Using an experimental form of mesmerism, Reuel brings her back to life, but she seems to be suffering from near total amnesia.

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After nursing her back to health with the help of his best friend Aubrey, Reuel finds her a place to stay in Boston. Hoping to marry her, he offers to embark on an archaeological expedition organized by Aubrey, who claims to have discovered a lost Ethiopian

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kingdom. As the story unfolds, redemption turns to betrayal, best friends become sworn enemies, and a secret from the distant past threatens to change Reuel's life forever. With this thrilling tale of race, adventure, and mystery, Hopkins proves herself as a true

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pioneer of American literature, a woman whose talent and principles afforded her the vision necessary for illuminating the injustices of life in a nation founded on slavery and genocide. With a beautifully designed cover and professionally typeset manuscript, this edition of

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Pauline E. Hopkins' *Of One Blood* is a classic work of African American literature reimagined for modern readers.

Speech in Ancient Greek Literature
Warfare, Commerce, and Political Fictions in Ancient Northeast Africa
Crafting Characters

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A Translation, with Introduction and
Notes

Narrative and Identity in the Ancient
Greek Novel

Refigurations of Masculinity in Luke-
Acts

*The Greek romance was for the
Roman period what epic was for*

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the Archaic period or drama for the Classical: the central literary vehicle for articulating ideas about the relationship between self and community. This book offers a reading of the romance both as a distinctive narrative form (using a range of narrative

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theories) and as a paradigmatic expression of identity (social, sexual and cultural). At the same time it emphasises the elasticity of romance narrative and its ability to accommodate both conservative and transformative models of identity. This elasticity

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manifests itself partly in the variation in practice between different romancers, some of whom are traditionally Hellenocentric while others are more challenging. Ultimately, however, it is argued that it reflects a tension in all romance

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narrative, which characteristically balances centrifugal against centripetal dynamics. This book will interest classicists, historians of the novel and students of narrative theory.

"Speech in Ancient Greek Literature is the fifth volume in

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the series Studies in Ancient Greek Narrative. There is hardly any Greek narrative text without speech, which need not surprise in the literature of a culture which loved theatre and also invented the art of rhetoric. This book offers a full discussion of

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the types of speech, the modes of speech and their effective alternation, and the functions of speech from Homer to Heliodorus, including the Gospels. For the first time speech-introductions and 'speech in speech' are discussed across all

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genres. All chapters also pay attention to moments when characters do not speak"--
ROMAN KILLER is the story of the philosopher-warrior, Saka the Scyth, who worked for such remarkable figures as Marius, Sulla, Crassus, Lucullus, Pompey,

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Cicero, Caesar and Cleopatra during the fall of the Roman Republic. Unbelievable, but true; a breakneck pace, furious action and razor-sharp black humor make for enjoyable historical entertainment. Overwhelmed by sophisticated Roman civilization,

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Saka's barbarian simplicity offers protection and insights relevant even to our own modern world gone mad. Scythians are born weeping, but you could die laughing!

Epic and Romance

Ancient Divination and Its

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Reception

The Homeric Hymns

A Romance

*A Companion to the Ancient
Novel*

Aksum and Nubia

**Reprint. Originally
published: Princeton, New**

Page 106/124

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**Jersey: Princeton University
Press, A 2013.**

**Heliodorus composed this
love epic in the revived
Greek prose of his time --
probably in the first quarter
of the third century A.D.**

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This work can claim the distinction of being the first skilfully constructed European romance. It concerns a pair of young lovers and their perilous adventures by land and sea;

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**of their escapes from
danger, and the final happy
achievement of their hearts'
desire.**

**Aksum and Nubia
assembles and analyzes the
textual and archaeological**

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evidence of interaction between Nubia and the Ethiopian kingdom of Aksum, focusing primarily on the fourth century CE. Although ancient Nubia and Ethiopia have been the

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**subject of a growing
number of studies in recent
years, little attention has
been given to contact
between these two regions.
Hatke argues that ancient
Northeast Africa cannot be**

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treated as a unified area politically, economically, or culturally. Rather, Nubia and Ethiopia developed within very different regional spheres of interaction, as a result of

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which the Nubian kingdom of Kush came to focus its energies on the Nile Valley, relying on this as its main route of contact with the outside world, while Aksum was oriented towards the

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Red Sea and Arabia. In this way Aksum and Kush coexisted in peace for most of their history, and such contact as they maintained with each other was limited to small-scale commerce.

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Only in the fourth century CE did Aksum take up arms against Kush, and even then the conflict seems to have been related mainly to security issues on Aksum's western frontier. Although

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Aksum never managed to hold onto Kush for long, much less dealt the final death-blow to the Nubian kingdom, as is often believed, claims to Kush continued to play a role in

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Aksumite royal ideology as late as the sixth century. Aksum and Nubia critically examines the extent to which relations between two ancient African states were influenced by warfare,

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**commerce, and political
fictions.**

**Philhellene Protestantism,
renaissance translation and
English literary politics
Ethiopian Story
An Ethiopian romance**

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**[English]tr
Chariton's Callirhoe and
Xenophon of Ephesos' An
Ephesian Story : Anthia and
Habrocomes
Romance and the History of
Prose Fiction**

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The central love-struck characters are Charicles, the beautiful daughter of the Ethiopian queen, and Theagenes, a Thessalian aristocrat. The story unfolds with all the twists and devices any writer would employ today, with the added attractions

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of dreams, oracles, and exotic locales in the ancient Mediterranean and Africa."--BOOK JACKET.

This companion addresses a topic of continuing contemporary relevance, both cultural and literary. Offers both a wide-

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ranging exploration of the classical novel of antiquity and a wealth of close literary analysis Brings together the most up-to-date international scholarship on the ancient novel, including fresh new academic voices Includes focused chapters on individual

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classical authors, such as Petronius, Xenophon and Apuleius, as well as a wide-ranging thematic analysis Addresses perplexing questions concerning authorial expression and readership of the ancient novel form Provides an

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***accomplished introduction to a
genre with a rising profile***