

Me And My Girl Claniz

During the First World War the pioneer anthropologist Bronislaw Malinowski found himself stranded on the Trobriand Islands, off the eastern coast of New Guinea. By living among the people he studied there, speaking their language and participating in their activities, he invented what became known as 'participant-observation'. This new type of ethnographic study was to have a huge impact on the emerging discipline of anthropology. In *Sex and Repression in Savage Society* Malinowski applied his experiences on the Trobriand Islands to the study of sexuality, and the attendant issues of eroticism, obscenity, incest, oppression, power and parenthood. In so doing, he both utilized and challenged the psychoanalytical methods being popularized at the time in Europe by Freud and others. The result is a unique and brilliant book that, though revolutionary when first published, has since become a standard work on the psychology of sex.

By the Roman age the traditional stories of Greek myth had long since ceased to reflect popular culture. Mythology had become instead a central element in elite culture. If one did not know the stories one would not understand most of the allusions in the poets and orators, classics and contemporaries alike; nor would one be able to identify the scenes represented on the mosaic floors and wall paintings in your cultivated friends' houses, or on the silverware on their tables at dinner. Mythology was no longer imbibed in the nursery; nor could it be simply picked up from the often oblique allusions in the classics. It had to be learned in school, as illustrated by the extraordinary amount of elementary mythological information in the many surviving ancient commentaries on the classics, notably Servius, who offers a mythical story

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for almost every person, place, and even plant Vergil mentions. Commentators used the classics as pegs on which to hang stories they thought their students should know. A surprisingly large number of mythographic treatises survive from the early empire, and many papyrus fragments from lost works prove that they were in common use. In addition, author Alan Cameron identifies a hitherto unrecognized type of aid to the reading of Greek and Latin classical and classicizing texts--what might be called mythographic companions to learned poets such as Aratus, Callimachus, Vergil, and Ovid, complete with source references. Much of this book is devoted to an analysis of the importance evidently attached to citing classical sources for mythical stories, the clearest proof that they were now a part of learned culture. So central were these source references that the more unscrupulous faked them, sometimes on the grand scale.

V.1-20 are, like missing vols. 21-26, also freely available online at the the China-America Digital Academic Library (CADAL), & can be accessed with the following individual urls: <http://lookup.lib.hku.hk/lookup/bib/B3144507Xv1> Note: Click to view v.1 via CADAL. -- <http://lookup.lib.hku.hk/lookup/bib/B3144507Xv2> Note: Click to view v.2 via CADAL <http://lookup.lib.hku.hk/lookup/bib/B3144507Xv3> Note: Click to view v.3 via CADAL

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After Othella--the daughter of the town tramp in Shreveport, Louisiana--convinces

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her to give her baby away, 15-year-old Ruby Jean Upshaw runs away to New Orleans where nothing can erase the memories of the child she lost or quell her simmering rage at Othella for persuading her to let her baby go.

This unusual book gives, by date of anniversary, a brief account of the heroic deeds that resulted in the awards of the VC, EM, AM, KPM, NZC and the gallantry medals of various British societies and institutions. Of the 522 VCs awarded to 1909 and recorded in the book, the compiler has included a facsimile signature of 160 recipients, which she has arranged according to the month of the VC deed.

From the cover. This deluxe edition of Virgil's epic poem, recounting the wanderings of Aeneas and his companions after the fall of Troy, contains an introduction, glossary, and bibliographic notes by Allen Mandelbaum, together with fourteen powerful illustrations created for this volume by Barry Moser.

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