

Deadly Powers Animal Predators And The Mythic Imagination

[#animal predators](#) [#mythic beasts](#) [#deadly wildlife powers](#) [#imagination animal legends](#) [#untamed nature mythology](#)

Explore the thrilling world where animal predators wield deadly powers, shaping our deepest fears and inspiring the mythic imagination. Delve into tales of mythic beasts and the raw, untamed essence of wildlife, examining how these formidable creatures transcend reality to become figures in legend and folklore.

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Deadly Powers

In this illuminating and evocative exploration of the origin and function of storytelling, the author goes beyond the work of mythologist Joseph Campbell, arguing that mythmaking evolved as a cultural survival strategy for coping with the constant fear of being killed and eaten by predators. Beginning nearly two million years ago in the Pleistocene era, the first stories, Trout argues, functioned as alarm calls, warning fellow group members about the carnivores lurking in the surroundings. At the earliest period, before the development of language, these rudimentary "stories" would have been acted out. When language appeared with the evolution of the ancestral human brain, stories were recited, memorized, and much later written down as the often bone-chilling myths that have survived to this day. This book takes the reader through the landscape of world mythology to show how our more recent ancestors created myths that portrayed animal predators in four basic ways: as monsters, as gods, as benefactors, and as role models. Each incarnation is a variation of the fear-management technique that enabled early humans not only to survive but to overcome their potentially incapacitating fear of predators. In the final chapter, Trout explores the ways in which our visceral fear of predators is played out in the movies, where both animal and human predators serve to probe and revitalize our capacity to detect and survive danger. Anyone with an interest in mythology, archaeology, folk tales, and the origins of contemporary storytelling will find this book an exciting and provocative exploration into the natural and psychological forces that shaped human culture and gave rise to storytelling and mythmaking.

The Werewolf Filmography

From the horrific to the heroic, cinematic werewolves are metaphors for our savage nature, symbolizing the secret, bestial side of humanity that hides beneath our civilized veneer. Examining acknowledged classics like *The Wolf Man* (1941) and *The Howling* (1981), as well as overlooked gems like *Dog Soldiers* (2011), this comprehensive filmography covers the highs and lows of the genre. Information is

provided on production, cast and filmmakers, along with critical discussion of the tropes and underlying themes that make the werewolf a terrifying but fascinating figure.

Brute Force

It's always been a wild world, with humans telling stories of killer animals as soon as they could tell stories at all. Movies are an especially popular vehicle for our fascination with fierce creatures. In *Brute Force*, Dominic Lennard takes a close look at a range of cinematic animal attackers, including killer gorillas, sharks, snakes, bears, wolves, spiders, and even a few dinosaurs. Lennard argues that animal horror is not so much a focused genre as it is an impulse, tapping into age-old fears of becoming prey. At the same time, these films expose conflicts and uncertainties in our current relationship with animals. Movies considered include *King Kong*, *Jaws*, *The Grey*, *Them!*, *Arachnophobia*, *Jurassic Park*, *Snakes on a Plane*, *An American Werewolf in London*, and many more. Drawing on insights from film studies, art history, cognitive science, and evolutionary psychology, *Brute Force* is an engaging critical exploration—and appreciation—of cinema's many bad beasts.

Animal Horror Cinema

This first full-length scholarly study about animal horror cinema defines the popular subgenre and describes its origin and history in the West. The chapters explore a variety of animal horror films from a number of different perspectives. This is an indispensable study for students and scholars of cinema, horror and animal studies.

Epic

Epic does many things. Among others, it defines the nature of the human storyteller; recalls the creation of the world and of the human race; describes the paradoxical role of the hero as both the Everyman and the radical exception; and establishes the complex quest underlying all human action. Epic illustrates that these ingredients of epic storytelling are universal cultural elements, in existence across multiple remote geographical locations, historical eras, ethnic and linguistic groups, and levels of technological and economic development. Frederick Turner argues that epic, despite being scoffed at and neglected for over sixty years, is the most fundamental and important of all literary forms and thereby deserves serious critical attention. It is the source and origin of all other literature, the frame within which any story is possible. The mission of this book is to repair gaps in the literary understanding of epic studies—and offer permission to future epic writers and composers. The cultural genres of Marvel Comics, gothic, anime, manga, multi-user dungeon gaming, and superhero movies reprise all the epic themes and motifs. Consider *The Wizard of Oz*, *Star Wars*, *The Lord of the Rings*, *Lost*, *The Matrix*, *Superman*, *Harry Potter*, and *Narnia*. Here can be found the epic beast-man, the miraculous birth of the hero, the creation myth, the founding of the city, the quest journey, the descent into the land of the dead, the monsters, and the trickster. This book will be of interest to all readers fascinated by folklore, oral tradition, religious studies, anthropology, mythology, and enthusiastic about literature in general.

Sport and Spectacle in the Ancient World

The second edition of *Sport and Spectacle in the Ancient World* updates Donald G. Kyle's award-winning introduction to this topic, covering the Ancient Near East up to the late Roman Empire. • Challenges traditional scholarship on sport and spectacle in the Ancient World and debunks claims that there were no sports before the ancient Greeks • Explores the cultural exchange of Greek sport and Roman spectacle and how each culture responded to the other's entertainment • Features a new chapter on sport and spectacle during the Late Roman Empire, including Christian opposition to pagan games and the Roman response • Covers topics including violence, professionalism in sport, class, gender and eroticism, and the relationship of spectacle to political structures

Handbook of International Negotiation

This book reinforces the foundation of a new field of studies and research in the intersection between social sciences and specifically between political science, international relations, diplomacy, psychotherapy, and social-cognitive psychology. It seeks to promote a coherent and comprehensive approach to international negotiation from a multidisciplinary viewpoint generating a longer term of studies, researches, and networking process that both respond to changes and differences in our societies and to the unprecedented demand and opportunities for international conflict prevention

and resolution. There is a need to increase cooperation, coherence, and efficiency of international negotiation. It is necessary to focus our shared attention on new ways to better formulate integrated and sustainable negotiating strategies for conflict resolution. This book acquires innovative relevance in and will impact on the new context of international challenges which do not have a one-off solution that can be settled through a single target-oriented negotiation process. The book brings together leading scholars and researchers into the field from different disciplines, diplomats, politicians, senior officials, and even a Cardinal of the Holy See to give their contributions and make proposals on how best to optimize the use of negotiation and diplomacy structures, tools, and instruments. However, unlike most studies and researches on international negotiation, this book emphasizes processes, not simply outcomes or even tools but the way in which tools are and can be used to achieve better outcomes in international reality-based negotiation.

Creation and Hope

We live in an ecological age. Science in the last few hundred years has given us a picture of nature as blind to the future and mechanical in its workings, even while ecology and physics have made us aware of our interconnectedness and dependency upon the web of life. As we witness a possible sixth great mass-extinction, there is increasing awareness too of the fragility of life on this planet. In such a context, what is the nature of Christian hope? St Paul declares that all of creation “will be set free from its bondage to decay and will obtain the freedom of the glory of the children of God.” How are we to imagine this “freedom” when death and decay are essential to biological life as we currently experience it, and when the scientific predictions for life are bleak at best? This book explores these questions, reflecting on how our traditions shape our imagination of the future, and considering how a theology of hope may sustain Christians engaged in conservation initiatives. The essays in this volume are partly in dialogue with the ground-breaking work of Celia Deane-Drummond, and are set in the context of global and local (Aotearoa New Zealand) ecological challenges.

Biamental Child Development

Biamental Child Development: Perspectives on Psychology and Parenting provides the reader with a basic understanding of child, adolescent, and adult psychology, and applies it to the growth of the integrated body and mind of children, from infancy through childhood. It offers caregivers a roadmap and a philosophy for positive parenting.

Interactions between Animals and Humans in Graeco-Roman Antiquity

The seventeen contributions to this volume, written by leading experts, show that animals and humans in Graeco-Roman antiquity are interconnected on a variety of different levels and that their encounters and interactions often result from their belonging to the same structures, ‘networks’ and communities or at least from finding themselves together in a certain setting, context or environment – wittingly or unwittingly. Papers explore the concrete categories of interaction between animals and humans that can be identified, in what contexts they occur, and what types of evidence can be productively used to examine the concept of interactions. Articles in this volume take into account literary, visual, and other types of evidence. A comprehensive research bibliography is also provided.

Imaginary Animals

An extraordinary menagerie of fantastical and unreal beasts featuring hundreds of illustrations, from griffins to dog-men, mermaids, dragons, unicorns, and yetis. Fire-breathing dragons, beautiful mermaids, majestic unicorns, terrifying three-headed dogs—these fantastic creatures have long excited our imagination. Medieval authors placed them in the borders of manuscripts as markers of the boundaries of our understanding. Tales from around the world place these beasts in deserts, deep woods, remote islands, ocean depths, and alternate universes—just out of our reach. And in the sections on the apocalypse in the Bible, they proliferate as the end of time approaches, with horses with heads like lions, dragons, and serpents signaling the destruction of the world. Legends tell us that imaginary animals belong to a primordial time, before everything in the world had names, categories, and conceptual frameworks. In this book, Boria Sax digs into the stories of these fabulous beasts. He shows how, despite their liminal role, imaginary animals like griffins, dog-men, yetis, and more are socially constructed creatures, created through the same complex play of sensuality and imagination as real ones. Tracing the history of imaginary animals from Paleolithic art to their roles in stories such as Harry Potter and even the advent of robotic pets, he reveals that these extraordinary figures

help us psychologically—as monsters, they give form to our amorphous fears, while as creatures of wonder, they embody our hopes. Their greatest service, Sax concludes, is to continually challenge our imaginations, directing us beyond the limitations of conventional beliefs and expectations. Featuring over 230 illustrations of a veritable menagerie of fantastical and unreal beasts, *Imaginary Animals* is a feast for the eyes and the imagination.

Interspecies Interactions

Interspecies Interactions surveys the rapidly developing field of human-animal relations from the late medieval and early modern eras through to the mid-Victorian period. By viewing animals as authentic and autonomous historical agents who had a real impact on the world around them, this book concentrates on an under-examined but crucial aspect of the human-animal relationship: interaction. Each chapter provides scholarly debate on the methods and challenges of the study of interspecies interactions, and together they offer an insight into the part that humans and animals have played in shaping each other's lives, as well as encouraging reflection on the directions that human-animal relations may yet take. Beginning with an exploration of Samuel Pepys' often emotional relationships with the many animals that he knew, the chapters cover a wide range of domestic, working, and wild animals and include case studies on carnival animals, cattle, dogs, horses, apes, snakes, sharks, and invertebrates. These case studies of human-animal interactions are further brought to life through visual representation, by the inclusion of over 20 images within the book. From 'sleeve cats' to lion fights, *Interspecies Interactions* encompasses a broad spectrum of relationships between humans and animals. Covering topics such as use, emotion, cognition, empire, status, and performance across several centuries and continents, it is essential reading for all students and scholars of historical animal studies.

Beasts

Orcas (or killer whales) are one of the planet's supreme predators. Alongside humans, they have the most complex brains to be found in nature. But while one of these two species has killed 200 million members of its own kind in the twentieth century alone, the other has killed none. This is where Jeffrey Masson's fascinating new book begins: there is something different about humans. Masson has shown us that animals can teach us much about our own emotions – about love (dogs), contentment (cats) and grief (elephants). But they have much to teach us about the negative emotions such as anger and aggression as well, and in unexpected ways. In *Beasts* he demonstrates that the violence we perceive in the 'wild' is mostly a matter of projection. We link the basest human behaviour to animals, to 'beasts', and claim the high ground for our species. We are least 'human', we think, when we succumb to our primitive, animal instincts. In fact, nothing could be further from the truth. Animal predators kill to survive, but there is nothing in the annals of animal aggression remotely equivalent to the violence mankind has inflicted upon itself. Humans, and humans in our modern industrialised world in particular, are the most violent species in existence. We lack what all other animals have: a check on aggression that serves the species rather than destroys it. And it is here that animals have something vitally important to teach us about ourselves.

Dinomania

From Jurassic Park to Sue the T-Rex and Barney, our dino love affair is as real, as astonishing, and as incomprehensible as the gargantuan beasts themselves. At once reptilian and avian, dinosaurs enable us to imagine a world far beyond the usual boundaries of time, culture, and physiology. We envision them in diverse and contradictory ways, from purple friends to toothy terrors—reflecting, in part, our changing conceptions of ourselves. Not unlike humans today, dinosaurs seem at once powerful, almost godly, and helpless in the face of cosmic forces even more powerful than themselves. In *Dinomania*, Boria Sax, a leading authority on human-animal relations, tells the story of our unlikely romance with the titanic saurians, from the discovery of their enormous bones—relics of an ancient world—to the dinosaur theme parks of today. That discovery, around the start of the nineteenth century, was intimately tied to our growing awareness of geological time and the dawn of the industrial era. Dinosaurs' vast size and power called to mind railroads, battleships, and factories, making them, paradoxically, emblems of modernity. But at the same time, their world was nature at its most pristine and unsullied, the perfect symbol of childhood innocence and wonder. Sax concludes that in our imaginations dinosaurs essentially are, and always have been, dragons; and as we enter a new era of environmental threats in which dinos provide us a way to confront indirectly the possibility of human

extinction, their representation is again blending with the myth and legend from which it emerged at the start of the modern age. Fun and ferocious, and featuring many superb illustrations of dinosaurs from art, popular culture, film, and advertising, Dinomania is a thought-provoking homage to humanity's enduring dinosaur amour.

Developing Creative Content for Games

This book provides readers with a solid understanding of game development, design, narrative, characterization, plot, back story and world creation elements that are crucial for game writers and designers as they create a detailed world setting, adventure, characters, narrative and plot suitable for possible publication. Game design and development issues such as writing for games, emergent complexity, risk reward systems, competitive and cooperative game play will be investigated, analyzed and critiqued. Examples will be used to highlight and explain the various concepts involved and how the game development process works.

Language and Literature for the IB MYP 1

Exam Board: IB Level: MYP Subject: English First Teaching: September 2016 First Exam: June 2017 Develop your skills to become an inquiring learner; ensure you navigate the MYP framework with confidence using a concept-driven and assessment-focused approach to Language and Literature presented in global contexts. - Develop conceptual understanding with key MYP concepts and related concepts at the heart of each chapter. - Learn by asking questions with a statement of inquiry in each chapter. - Prepare for every aspect of assessment using support and tasks designed by experienced educators. - Understand how to extend your learning through research projects and interdisciplinary opportunities.

Dragones, sirenas y unicornios. La extravagante fauna de la mitología mundial

La mitología es parte de la historia del ser humano. Disímiles son las criaturas fantásticas que habitan el imaginario de las culturas del mundo. En este texto, el autor hace un viaje por esa fauna y nos introduce en sus múltiples caminos

Creatures of Myths and Legends

The Manticore, Hippogriff, and Chupacabra are just some of the legendary and terrifying creatures that battle for supremacy in this exciting volume. Including historical information on each mythical being, the book provides an educational basis for some truly high-interest battles. Readers are encouraged to create their own mythical battles using other mythical creatures. Detailed illustrations add reality and intensity to each battle.

The Classic Fairy Tales (Second Edition) (Norton Critical Editions)

"I have used this textbook for four courses on children's literature with enrollments of over ninety students. It is without doubt the most well organized selection of literary fairy tales and critical commentaries currently available. Students love it." —Lita Barrie, California State University, Los Angeles This Norton Critical Edition includes: - Seven different tale types: "Little Red Riding Hood," "Beauty and the Beast," "Snow White," "Sleeping Beauty," "Cinderella," "Bluebeard," and "Tricksters." These groupings include multicultural versions, literary rescriptings, and introductions and annotations by Maria Tatar. - Tales by Hans Christian Andersen and Oscar Wilde. - More than fifteen critical essays exploring the various aspects of fairy tales. New to the Second Edition are interpretations by Ernst Bloch, Walter Benjamin, Max Lüthi, Lewis Hyde, Jessica Tiffin, and Hans-Jörg Uther. - A revised and updated Selected Bibliography.

Monsters and Mythical Creatures from Around the World

Mythical creatures are cultural artefacts -- creations of the human imagination from all around the world. From terrifying monsters to sacred mystical beasts, weird-looking humanoids, magical birds, and many other fantastic beings, the mythological creatures in this book are sure to enchant and amaze! Discover myths and legends spanning from ancient times to modern day from every corner of the globe. Learn the cultural origins of 240 different mythical creatures, captured in ten chapters and 100 colourful illustrations. You will find terrifying bogey monsters as well as benevolent guardians. Meet creatures that symbolise obstacles to overcome, ones that explain the occurrence of disease, some

that ward away evil, and others that were created simply for amusement. Explore mythology from the Middle East, Africa, India, Japan, Mexico, Europe, Polynesia, and beyond. This guide is a ticket to travel the world and discover its strangest magical beasts from the safety of your own home.

An Illustrated Guide to Mythical Creatures

A visually intense handbook about legendary beings.

Michigan History

Drawing on an enormous host of true encounters between man and beast, this book presents a compendium of animal attacks on human beings. With mordant wit and expert timing, the author provides the readers with a journey to the dark side of the animal kingdom and a celebration of its humbling, savage glory.

The Book of Deadly Animals

The enactive approach replaces the classical computer metaphor of mind with emphasis on embodiment and social interaction as the sources of our goals and concerns. Researchers from a range of disciplines unite to address the challenge of how to account for the more uniquely human aspects of cognition, including the abstract and the nonsensical.

Enactive Cognition at the Edge of Sense-Making

CONSIDER, IF YOU CAN, the case of Jacob Fowler, who heard what he thought was the sound of his own skull cracking between the jaws of a grizzly bear - only to discover that it was. Or the Arizonan jogger who ran a mile back to her car with a rabid fox clamped to her arm before driving to hospital for live-saving inoculations. Or the woman who was attacked by a hyena, dragged from her tent by her face, and survived to tell of her ordeal. The dangers of the animal kingdom are the stuff of legend, from the Champawat tigress of 19th century India, the world's most prolific killer of human beings on record, to the shark attacks of Matawan Creek, New Jersey, that are supposed to have inspired Jaws. But the reality of man's vulnerability and of nature's savage power is far more various and improbable than even the most inventive mind would imagine. In this unique work of nature writing, you will encounter the most formidable predators on land and sea - as well as the most overlooked, bizarre and surprising hazards that mother nature has to offer. Meet the cougar that can leap 40 feet and clear 8-foot fences with a fully-grown deer in its jaws, the tapeworm that's been known to grow as long as 82 feet in the human gut and the elephant that single-handedly destroyed an oil tanker. Now marvel at the power of the Malayan tapir, the hidden dangers of the oriental rat flea, the unexpected perils of the eviscerating sloth bear and many, many more. Drawing on an enormous host of true encounters between man and beast, *The Book of Deadly Animals* is the world's most authoritative compendium of animal attacks on human beings. With mordant wit and expert timing, Gordon Grice provides a gripping journey to the dark side of the animal kingdom and a celebration of its humbling, savage glory.

The Book of Deadly Animals

Se ci impegnassimo in un confronto equo tra animali ed esseri umani, riusciremmo a capire meglio dove la nostra specie ha sbagliato. E, seppur in ritardo, a rimediare. Le orche sono uno dei superpredatori del pianeta. Insieme agli esseri umani, hanno il cervello più complesso mai studiato in natura. A differenza nostra però, non si uccidono mai tra di loro; noi invece, solo nel ventesimo secolo, abbiamo contato 200 milioni di vittime. Cos'hanno di diverso gli esseri umani? Jeffrey M. Masson sa bene che gli animali possono insegnarci molto sulle nostre emozioni - come l'amore (i cani), l'appagamento (i gatti), il dolore (gli elefanti)... Ma possono insegnarci moltissimo anche sulle emozioni negative, come la rabbia e l'aggressività, e in modi inaspettati. Invece attribuiamo i comportamenti umani più spregevoli agli animali, considerati come «bestie», e rivendichiamo di continuo la superiorità della nostra specie, pensando di essere meno «umani» quando cediamo ai nostri istinti animali primitivi. Niente di più falso. I predatori animali uccidono per sopravvivere; non si è mai verificata una sola aggressione animale con una ferocia simile a quella che l'umanità si è autoinflitta. Gli esseri umani, e in particolare quelli vissuti dall'industrializzazione in poi, sono la specie più violenta mai esistita. A differenza di tutti gli altri animali, non abbiamo il controllo sull'aggressività, che ci impedirebbe di autodistruggerci. Ed è per questo che dagli animali abbiamo solo da imparare.

Le bestie siamo noi

Join DEADLY presenter Steve Backshall as he comes face to face with the world's deadliest animals, in a book packed with fascinating facts, killer statistics and stunning photographs. Combined with his own incredible experiences with creatures, large and small, Steve reveals tricks of camouflage, feats of strength, endurance, teamwork and speed, as well as giving us a glimpse into the lives of extremeophiles and looking at some of our planet's endangered species.

Predators

Come face-to-face with 150 of the world's scariest killer creatures, from the tiger and great white shark to tarantulas, snakes, eagles, and even ants! Nature's Deadliest Creatures Visual Encyclopedia profiles every kind of creature - mammals, reptiles, birds, fish, insects, arachnids, and more - with chapters arranged according to how they kill, including jaws and claws, venom, stings, traps, cunning, and mass invasion. From powerful predators like killer whales, crocodiles, and bears, to stealthy vampire bats and spiders, read about how each astounding animal tracks, tackles, and tears apart their prey. Every page has a stunning image of the animal in action, with data files giving a visual guide to the animal's size, distribution, diet, and habitat, as well as rating its scare factor! Discover key facts about how the animal lives (is it solitary or a pack animal?), intriguing anatomy (the platypus is famously one of the few venomous mammals, but did you know that the venom comes from the hind leg on the males only?), and of course, their method of attack (such as chasing prey to exhaustion, or launching an ambush). Featuring a host of nature's most famous fearsome creatures, this book is an essential guide to the wildest, most dangerous beasts in the animal kingdom.

Nature's Deadliest Creatures Visual Encyclopedia

"Fieras y dioses" enfoca el complejo y polémico tema del origen de las religiones con agudeza y fino humor. Alfonso Silva Lee intenta adentrarnos en el momento del surgimiento de los mitos, leyendas, fábulas y, finalmente, las religiones organizadas en las diferentes regiones del planeta. Los ritos, máscaras, ceremonias, objetos y textos sagrados, etc. en las distintas religiones son descritos por el autor quien señala que es posible un mundo mejor libre del oscurantismo y la ignorancia presentes en las religiones, las cuales oprimen al hombre y lo conducen al adoctrinamiento y el fanatismo. Silva Lee afirma que cualquier idea sobre lo divino es pura creación humana, surgida del miedo y el desconocimiento; que son necesarios un mundo donde todos podamos amar el conjunto de la naturaleza, incluido el hombre; una espiritualidad nueva, de fundamento diáfano e infalible, y; ser, en definitiva, una especie "auténticamente juiciosa"

Fieras y Dioses ¿Por que tenemos religión?

When Stephenie Meyer's first novel, *Twilight*, was published in 2005, it received an astounding reception, selling millions of copies. The three sequels that followed—*New Moon*, *Eclipse*, and *Breaking Dawn*—became international bestsellers as well. The worldwide success of the movie adaptations further cemented the series as a cultural force. In *The Twilight Saga: Exploring the Global Phenomenon*, Claudia Bucciferro has assembled a collection of essays that examine the series from a variety of perspectives. The essays in this volume consider both the books and the movies, emphasizing the relationship between the texts, the audience, the entertainment industry, and other aspects of the multimillion-dollar franchise. Making sense of how the popular franchise fits within larger contexts, this collection addresses *Twilight* from an interdisciplinary framework, including insights from history, philosophy, literature, sociology, fan studies, intercultural communication, film studies, and more.

The Twilight Saga

Val Plumwood was an eminent environmental philosopher and activist who was prominent in the development of radical ecophilosophy from the early 1970s until her death in 2008. Her book *Feminism and the Mastery of Nature* (1992) has become a classic. In 1985 she was attacked by a crocodile while kayaking alone in the Kakadu national park in the Northern Territory. She was death rolled three times before being released from the crocodile's jaws. She crawled for hours through swamp with appalling injuries before being rescued. The experience made her well placed to write about cultural responses to death and predation. The first section of *The Eye of the Crocodile* consists of chapters intended for a book on crocodiles that remained unfinished at the time of Val's death. The remaining chapters are

previously published papers brought together to form an overview of Val's ideas on death, predation and nature.

Historical atlas of world mythology

From the ivory tower to the barricades! Radical intellectuals explore the relationship between research and resistance.

The Eye of the Crocodile

In this book, Suzanne Preston Blier examines the intersection of art, risk and creativity in early African arts from the Yoruba center of Ife and the striking ways that ancient Ife artworks inform society, politics, history and religion. Yoruba art offers a unique lens into one of Africa's most important and least understood early civilizations, one whose historic arts have long been of interest to local residents and Westerners alike because of their tour-de-force visual power and technical complexity. Among the complementary subjects explored are questions of art making, art viewing and aesthetics in the famed ancient Nigerian city-state, as well as the attendant risks and danger assumed by artists, patrons and viewers alike in certain forms of subject matter and modes of portrayal, including unique genres of body marking, portraiture, animal symbolism and regalia. This volume celebrates art, history and the shared passion and skill with which the remarkable artists of early Ife sought to define their past for generations of viewers.

A Wizard's Bestiary

"Here there be dragons"--this notation was often made on ancient maps to indicate the edges of the known world and what lay beyond. Heroes who ventured there were only as great as the beasts they encountered. This encyclopedia contains more than 2,200 monsters of myth and folklore, who both made life difficult for humans and fought by their side. Entries describe the appearance, behavior, and cultural origin of mythic creatures well-known and obscure, collected from traditions around the world.

Constituent Imagination

"What does it mean to be lonely?" Dumm asks. His inquiry takes us beyond social circumstances into the deeper forces that shape our very existence as modern individuals. The modern individual, Dumm suggests, is fundamentally a lonely self. This book challenges us, not to overcome our loneliness, but to learn how to re-inhabit it in a better way.

Art and Risk in Ancient Yoruba

Originally published in 1985. *Beasts of the Modern Imagination* explores a specific tradition in modern thought and art: the critique of anthropocentrism at the hands of "beasts"—writers whose works constitute animal gestures or acts of fatality. It is not a study of animal imagery, although the works that Margot Norris explores present us with apes, horses, bulls, and mice who appear in the foreground of fiction, not as the tropes of allegory or fable, but as narrators and protagonists appropriating their animality amid an anthropocentric universe. These beasts are finally the masks of the human animals who create them, and the textual strategies that bring them into being constitute another version of their struggle. The focus of this study is a small group of thinkers, writers, and artists who create as the animal—not like the animal, in imitation of the animal—but with their animality speaking. The author treats Charles Darwin as the founder of this tradition, as the naturalist whose shattering conclusions inevitably turned back on him and subordinated him, the rational man, to the very Nature he studied. Friedrich Nietzsche heeded the advice implicit in his criticism of David Strauss and used Darwinian ideas as critical tools to interrogate the status of man as a natural being. He also responded to the implications of his own animality for his writing by transforming his work into bestial acts and gestures. The third, and last, generation of these creative animals includes Franz Kafka, the Surrealist artist Max Ernst, and D. H. Lawrence. In exploring these modern philosophers of the animal and its instinctual life, the author inevitably rebiologizes them even against efforts to debiologize thinkers whose works can be studied profitably for their models of signification.

Encyclopedia of Beasts and Monsters in Myth, Legend and Folklore

Mythic discourses in the present day show how vernacular heritage continues to function and be valuable through emergent interpretations and revaluations. At the same time, continuities in mythic

images, motifs, myths and genres reveal the longue durée of mythologies and their transformations. The eighteen articles of *Mythic Discourses* address the many facets of myth in Uralic cultures, from the Finnish and Karelian world-creation to Nenets shamans, offering multidisciplinary perspectives from twenty eastern and western scholars. The mythologies of Uralic peoples differ so considerably that mythology is approached here in a broad sense, including myths proper, religious beliefs and associated rituals. Traditions are addressed individually, typologically, and in historical perspective. The range and breadth of the articles, presenting diverse living mythologies, their histories and relationships to traditions of other cultures such as Germanic and Slavic, all come together to offer a far richer and more developed perspective on Uralic traditions than any one article could do alone.

Loneliness as a Way of Life

A History of Modernist Poetry examines innovative anglophone poetries from decadence to the post-war period. The first of its three parts considers formal and contextual issues, including myth, politics, gender, and race, while the second and third parts discuss a wide range of individual poets, including Ezra Pound, T.S. Eliot, W.B. Yeats, Mina Loy, Gertrude Stein, Wallace Stevens, William Carlos Williams, and Marianne Moore, as well as key movements such as Imagism, Objectivism, and the Harlem Renaissance. This book also addresses the impact of both World Wars on experimental poetries and the crucial role of magazines in disseminating and proselytizing on behalf of poetic modernism. The collection concludes with a wide-ranging discussion of the inheritance of modernism in recent writing on both sides of the Atlantic.

Beasts of the Modern Imagination

Mythic Discourses