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First published in French in  
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essays, from Abraham to Zoroaster. Its coverage is international and draws on legends from prehistory to the modern age throughout literature, whether fiction, poetry or drama. Essays on classical figures, as well as later myths, explore the origin, development and various incarnations of their subjects. Alongside entries on western archetypes, are analyses of non-European myths from across the world, including Africa, China, Japan, Latin America and India. This book will be indispensable for students and teachers of literature, history and cultural studies, as well as

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anyone interested in the fascinating world of mythology. A detailed bibliography and index are included. 'The Companion provides a fine interpretive road map to Western culture's use of archetypal stories.' Wilson Library Review 'It certainly is a comprehensive volume... extremely useful.' Times Higher Education Supplement

Elegiac lyrics celebrating the love of boys, which the translator terms Puerilities, comprise most of the twelfth book of The Greek Anthology. That book, the so-called Musa Puerilis, is brilliantly translated in

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this, the first complete verse version in English. It is a delightful eroticopia of short poems by great and lesser-known Greek poets, spanning hundreds of years, from ancient times to the late Christian era. The epigrams--wry, wistful, lighthearted, libidinous, and sometimes bawdy--revel in the beauty and fickle affection of boys and young men and in the fleeting joys of older men in loving them. Some, doubtless bandied about in the lax and refined setting of banquets, are translated as limericks. Also included are a few fine and often funny poems about girls and women. Fashion

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changes in morality as well as in poetry. The sort of attachment that inspired these verses was considered perfectly normal and respectable for over a thousand years. Some of the very best Greek poets--including Strato of Sardis, Theocritus, and Meleager of Gadara--are to be found in these pages. The more than two hundred fifty poems range from the lovely to the playful to the ribald, but all are, as an epigram should be, polished and elegant. The Greek originals face the translations, enhancing the volume's charm. A friend of Youth, I have no youth in

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mind, For each has beauties,  
of a different kind.

--Strat? I've had enough to  
drink; my heart and soul As  
well as tongue are losing  
self-control. The lamp flame  
bifurcates; I multiply The  
dinner guests by two each  
time I try. Not only shaken  
up by the wine-waiter, I  
ogle too the boy who pours  
the water. --Strat? Venus,  
denying Cupid is her son,  
Finds in Antiochus a better  
one. This is the boy to be  
enamored of, Boys, a new  
love superior to Love.

--Meleager

Stefan George (1868-1933) is  
along with Hugo von  
Hofmannsthal and Rainer

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Maria Rilke one of the pre-eminent German poets of the twentieth century. He also had an important, albeit controversial and provocative role in German cultural history. It is generally agreed that he played a significant part in the transition of German literature to Modernism, particularly in poetry. At the same time he was an outspoken critic of modernity. He believed that only an all-encompassing cultural renewal could save modern man. Although George is often linked with the l'art pour l'art movement, and although his artistic consciousness was formed by

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European aestheticism, his poetry and the writings that emerged from the poets and intellectuals he gathered around him in the George Circle are above all a scathing commentary on the political, social, and cultural situation in Germany at the turn of the century. George, who was imbued with the idea of the poet as a prophet and priest, saw himself as the Messiah of a New Hellenism and a New Reich led by an intellectual and aesthetic elite consisting of men who were bonded together through their allegiance to a charismatic leader. Some of the values that George

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proclaimed, among them a glorification of power, of heroism and self-sacrifice, were seized upon by the National Socialists, and subsequently his writings and those of his circle were considered by some to be proto-fascist. It did not help his reputation that after the Second World War much of the criticism of his works was practiced by uncritical, hagiographic George worshippers. In recent years, however, there has been a renewed and unbiased interest among scholars and critics in George and his circle. The wide-ranging and original essays in this volume

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explore anew George's poetry and his contribution to Modernism, the relation between his vision of a New Reich and fascist ideology, and his importance as a cultural critic. Jens Rieckmann is Professor of German at the University of California, Irvine.

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important enough to be preserved, reproduced, and made generally available to the public. We appreciate your support of the preservation process, and thank you for being an important part of keeping this knowledge alive and relevant.

By systematically analyzing Dante's attitudes toward the poets who appear throughout his texts, Teodolinda Barolini examines his beliefs about the limits and purposes of textuality and, most crucially, the relationship of textuality to truth. Originally published in 1984. The

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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.

Book XII of The Greek

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Anthology, compiled at the court of Hadrian by the poet Strato, contains 258 polished epigrams on the subject of Boy Love'. The short poems, written by such poets as Callimachus, Meleager and Strato himself, are presented in Greek with facing English translation.

Originally published in 1986, this translated version of Giovanni Boccaccio's *Il Filostrato* is of particular interest as the principal source for Chaucer's great work, the *Troilus*. This edition includes the original Italian alongside the translation, so that even

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the English reader with no knowledge of Italian will be able to make out a good deal of the original assisted by a close translation.

The recent exhibitions dedicated to Botticelli around the world show, more than ever, the significant and continued debate about the artist. *Botticelli Past and Present* engages with this debate. The book comprises four thematic parts, spanning four centuries of Botticelli's artistic fame and reception from the fifteenth century. Each part comprises a number of essays and includes a short introduction which

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positions them within the wider scholarly literature on Botticelli. The parts are organised chronologically beginning with discussion of the artist and his working practice in his own time, moving onto the progressive rediscovery of his work from the late eighteenth to the turn of the twentieth century, through to his enduring impact on contemporary art and design. Expertly written by researchers and eminent art historians and richly illustrated throughout, the broad range of essays in this book make a valuable contribution to Botticelli studies.

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This collection of literature attempts to compile many of the classic works that have stood the test of time and offer them at a reduced, affordable price, in an attractive volume so that everyone can enjoy them.

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