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In 1927, as a twenty-three-year-old postgraduate scholar in Paris, Joseph Campbell first encountered James Joyce's *Ulysses*. Known for being praised and for kicking up controversy (including an obscenity trial in the United States in 1920), the novel left Campbell both intrigued and confused, as it had many others. Because he was in Paris, he was able to visit the Shakespeare & Company bookstore—the outpost of the original publisher of *Ulysses*, Sylvia Beach. She

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gave him “clues” for reading Ulysses, and that, Campbell attested, changed his career. For the next sixty years, Campbell moved through the labyrinths of Joyce’s creations—writing and lecturing on Joyce using depth psychology, comparative religion, anthropology, and art history as tools of analysis. Arranged by Joyce scholar Edmund L. Epstein, *Mythic Worlds, Modern Words* presents a wide range of Campbell’s writing and lectures on Joyce, which together form an illuminating running commentary on Joyce’s masterworks. Campbell’s visceral appreciation for all that was new in Joyce will delight the previously uninitiated, and perhaps intimidated, as well as longtime lovers of both Joyce and Campbell. Now available in a trade paperback edition, *Mythic Worlds, Modern Words* is a masters meet-up between the twentieth century’s quintessential mythologist and

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Joycean scholar Edmund L. Epstein, serve

as a lens to examine both the nature of myth in art, and the myriad-minded work

of the man whom many have called the greatest literary artist of the modern era.

An appendix includes both question and answer sessions from Campbell's lectures,

and a series of articles penned by

Campbell and Henry Morton Robinson (co-author with Campbell of *A Skeleton Key*

to *Finnegans Wake*), unveiling the Wake-like themes that suffused Thornton

Wilder's Broadway hit, *The Skin of Our Teeth*.

Since its publication in 1939, countless

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would-be readers of *Finnegans Wake* - James Joyce's masterwork, which consumed a third of his life - have given up after a few pages, dismissing it as a "perverse triumph of the unintelligible." In 1944, a young professor of mythology and literature named Joseph Campbell, working with Henry Morton Robinson, wrote the first "key" or guide to entering the fascinating, disturbing, marvelously rich world of *Finnegans Wake*. The authors break down Joyce's "unintelligible" book page by page, stripping the text of much of its obscurity and serving up thoughtful interpretations via footnotes and bracketed commentary. They outline the book's basic action, and then simplify ? and clarify ? its complex web of images and allusions. A *Skeleton Key to Finnegans Wake* is the latest addition to the *Collected Works of Joseph Campbell* series.

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To untangle the knot of interlocking meanings of these painted words, logophile and mythologist Phil Cousineau

begins each fascinating word entry with his own brief definition. He then fills it in with a tint of etymology and a smattering of quotes that show how the word is used, ending with a list of companion words.

The words themselves range from commonplace — like biscuit, a twice-baked cake for Roman soldiers — to loanwords including chaparral, from the Basque shepherds who came to the American West; words from myths, such as hector; metamorphosis words, like silly, which evolved holy to goofy in a mere thousand years; and words well worthy of revival, such as carrytale, a wandering storyteller. Whether old-fangled or brand new, all the words included in *The Painted Word* possess an ineffable quality that makes

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New Testament theology raises many questions, not only within its own boundaries, but also in relation to other fields such as history, literary criticism, sociology, psychology, history, politics, philosophy, and religious studies. But, the overarching question concerns the relevance of two thousand year old writings in today's world. How does one establish what is and is not relevant in the New Testament? How does one communicate the ancient ideas, presented in an alien language, alien time, and alien culture to a contemporary audience? This book is intended to serve as a methodological introduction to the field of New Testament theology, aimed at a range of readers-undergraduate and Seminary students, clergy, and laypersons interested in the relevance of scripture. It is a guide

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which aims to help readers understand how practitioners of New Testament theology have wrestled with the relationship between historical reconstruction of the New Testament, and its interpretation in the modern world.

This book examines Thomas Hardy's representations of the road and the ways the archaeological and historical record of roads inform his work. Through an analysis of the uneven and often competing road signs found within three of his major novels - *The Return of the Native*, *Tess of the D'Urbervilles*, and *Jude the Obscure* - and by mapping the road travels of his protagonists, this book argues that the road as represented by Hardy provides a palimpsest that critiques the Victorian construction of social and sexual identities. Balancing modern exigencies with mythic possibilities,

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Hardy's fictive roads exist as contested spaces that channel desire for middle-class assimilation even as they provide the means both to reinforce and to resist conformity to hegemonic authority.

Traditionally, university students have gained access to world religions by reading primary texts. *Discovering World Religions at 24 Frames Per Second* takes students beyond the written page, offering an exploration of the same religious traditions through the study of feature films. The many definitions of religion are examined along with its various components, including doctrine, myth, ethics, ritual, and symbol. Specific religious traditions, including Hinduism, Sikhism, Zoroastrianism, Buddhism, Confucianism, Daoism, popular religion, and Shinto are examined. Biographical sketches of directors whose films tend to

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focus on a particular religious tradition are also included, such as Zhang Yimou, Hayao Miyazaki, Deepa Mehta, and Akira Kurosawa. *Discovering World Religions at 24 Frames Per Second* is unique in the area of religion and film studies in that it isn't just a collection of essays. Instead it provides the introductory student with the necessary background information on the various religions before looking at how their ideas can be understood not through texts but through the cinematic medium. To keep the conversation fresh, most of the films used in the book were made within the last decade. Furthermore, examples range from popular, mainstream fare, such as *Star Wars* and the *Lord of the Rings* trilogy to lesser-known foreign films, such as *The Wooden Man's Bride* and *The Great Yokai War*. Several films with a 'cult-like' following are also discussed, including *Fight Club*, *Princess*

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Mononoke, Spirited Away, and Jacob's Ladder. This book is also unique in that instead of drawing upon the Judeo-Christian tradition, it draws from Eastern traditions.

01 28

This book combines interdisciplinary and comparatist approaches (anthropology, philosophy, psychology, and language) in the investigation of the mythic mode of thought and language in the post-Symbolist poets Arthur Rimbaud, Georg Trakl, Hart Crane, and Charles Olson. Part One covers the philosophical tradition from Gottfried Herder to Ernst Cassirer. Part Two includes close analytical readings of individual poems by these authors as they enact the mythic mode. The conclusion relates the mythic mode to feminist studies of thought and language.

From Word to Canvas: Appropriations of

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Myth in Women's Aesthetic Production is an innovative collection of essays on female aesthetic production and myth, examining the ways in which women artists and writers utilize myth to negotiate their perceptions of feminine identity and feminine representation in an increasingly complex and culturally hybrid world. The featured essays and artistic contributions address a variety of contemporary female productions, including literature, performance, and visual art, in a markedly global scope. Representing a wide range of cultures, languages, geographic locales, and social contexts—from Jewish-Hindu and Kenyan-German, through Irish, Italian, American, to Vietnamese folktales—this diversified selection underscores the agency of “the feminine gaze” across a historical and geopolitical span, a gaze through which myths from various cultures and different cultural

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amalgams speak to us with force and with significance. The potency of this gaze is linked to the potential of myth simultaneously to encompass and compress history, and to offer the result as a backdrop against which the move from word to canvas—or from a mythic tale to its aesthetic appropriation—is performed in female aesthetic production.

Explore the mysteries of myth with a master In these pages, the Collected Works of Joseph Campbell presents twelve eclectic, far-ranging, and brilliant essays gathered together for the first time. The essays explore myth in all its dimensions: its history; its influence on art, literature, and culture; and its role in everyday life. This second volume of Campbell's essays (following *The Flight of the Wild Gander*) brings together his uncollected writings from 1959 to 1987.

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Written at the height of Campbell's career?and showcasing the lively intelligence that made him the twentieth century's premier writer on mythology?these essays investigate the profound links between myth, the individual, and societies ancient and contemporary. Covering diverse terrain ranging from psychology to the occult, from Thomas Mann to the Grateful Dead, from Goddess spirituality to Freud and Jung, these playful and erudite writings reveal the threads of myth woven deeply into the fabric of our culture and our lives.

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