

Pico Erotique English Translation

Official Gazette of the United States Patent and Trademark Office Solar PV Off-Grid Power Abeokuta and the Camaroons Mountains Pain, Pleasure and Perversity The Spenser Encyclopedia Spanish Erotic Cinema Christian Platonism Eros and Magic in the Renaissance The Chinese Written Character as a Medium for Poetry Lacan Contra Foucault Instigations Kristina, Queen of Vampires Grimoires Encyclopedia of Chinese Film Encyclopedia of French Film Directors Where the Red Fern Grows Knights at Court Twelve Years a Slave The Shadow of Dante in French Renaissance Lyric Built upon Love

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Solar energy is a formidable resource. Solar Electric Power systems, based on PV panels, make effective power supplies for your off-grid electricity needs. The sun distributes over 1,000 watts per square meter at peak, and is the natural power supply for life on Earth. The Sun, can also be your Power Supply. The best kept industrial secret, is that we don't need to burn fossil fuels for industrial power. Solar PV panels, true 21st century tools, can provide daily energy production which can be used directly, or stored for later use, on demand, to power your remote electric loads, onsite, with no pollution, or fuel costs. This eBook is written to be a resource in building your own Solar PV supply for remote Cameras, LED lighting systems, Communication, Sensors, and remote Cabin, and Home Power systems, with Solar PV Power system examples. The Solar Energy resource varies with time of day, season, and local climate. Solar PV panels, sized properly, produce reliable, and predictable energy production, despite daily variations, when calculated properly for each month. Tap into PV Panels to charge battery banks for reliable DC, and, with inverters, AC power on demand. Remote site power supplies, designed, and installed properly, offer real power for running a variety of electronic, motor, and large draw devices. Use this Book to match your Energy Load, with the Energy Production sized to match your electric loads for remote Solar PV Power. System examples range from 30 Watt Solar PV Power supplies for cameras, electronics, and sensors, to 4,000 Watt Home Power Systems.

A British explorer's account of his time in West Africa, spent among the Egba people and in climbing Mount Cameroon.

Luther's 95 Theses begin and end with the concept of suffering, and the question of why a

benevolent God allows his creations to suffer remains one of the central issues of religious thought. In order to chart the processes by which religious discourse relating to pain and suffering became marginalized during the period from the Renaissance to the end of the seventeenth century, this book examines a number of works on the subject translated into English from (mainly) Spanish and Italian. Through such an investigation, it is possible to see how the translators and editors of such works demonstrate, in their prefaces and comments as well as in their fidelity or otherwise to the original text, an awareness that attitudes in England are different from those in Catholic countries. Furthermore, by comparing these translations with the discourse of native English writers of the period, a number of conclusions can be drawn regarding the ways in which Protestant England moved away from pre-Reformation attitudes of suffering and evolved separately from the Catholic culture which continued to hold sway in the south of Europe. The central conclusion is that once the theological justifications for undergoing, inflicting, or witnessing pain and suffering have been removed, discourses of pain largely cease to have a legitimate context and any kind of fascination with pain comes to seem perverse, if not perverted. The author observes an increasing sense of discomfort throughout the seventeenth century with texts which betray such fascination. Combining elements of theology, literature and history, this book provides a fascinating perspective on one of the key conundrums of early modern religious history.

A reference book for scholarship on Edmund Spenser offering a detailed, literary guide to his life, works and influence. Over 700 entries by 422 contributors, an index and extensive bibliography.

The first comprehensive scholarly study of Spanish erotic cinema, from the 1920s until the present day This book covers a significant part of the history of Spanish film, from the 1920s until the present day. Starting with a study of the kiss in silent films, the volume explores homoerotic narratives in the crusade films of the 1940s, the commodification of bodies in the late Franco period, and the so-called destape (literally aundressing) period that followed the abolition of censorship during the democratic transition. Reclaiming the importance of Spanish erotic cinema as a genre in itself, a range of international scholars demonstrate how the explicit depiction of sex can be a useful tool to illuminate current and historic social issues including ageism, colonialism, domestic violence, immigration, nationalisms, or women and LGBT rights. Covering a wide range of cinematic genres, including comedy, horror and melodrama, this book provides an innovative and provocative overview of Spanish cinema history and society in the twentieth and twenty-first centuries. Contributors Brad Epps, Cambridge University Sally Faulkner, University of Exeter Santiago Fouz-Hernandez, Durham University Antonio LA!zaro-Reboll, University of Kent Annabel MartA-n, Dartmouth College Alejandro Melero Salvador, Universidad Carlos III in Madrid Jorge PA(c)rez, University of Texas, Austin Carolina Sanabria, University of Costa Rica Rob Stone, University of Birmingham Tom Whittaker, University of Liverpool Eva Woods PeirA Vassar College Sarah Wright, Royal Holloway, University of London Barbara Zecchi, University of Massachusetts Amherst

Platonism has played a central role in Christianity and is essential to a deep understanding of the Christian theological tradition. At times, Platonism has constituted an essential philosophical and theological resource, furnishing Christianity with an intellectual framework that has played a key role in its early development, and in subsequent periods of renewal. Alternatively, it has been considered a compromising influence, conflicting with the faith's revelatory foundations and distorting its inherent message. In both cases the fundamental importance of Platonism, as a force which Christianity defined itself by and against, is clear.

Written by an international team of scholars, this landmark volume examines the history of Christian Platonism from antiquity to the present day, covers key concepts, and engages issues such as the environment, natural science and materialism.

The time when the intellectual affairs of America could be conducted on a monolingual basis is over. It has been irksome for long. The intellectual life of London is dependent on people who understand the French language about as well as their own. America's part in contemporary culture is based chiefly upon two men familiar with Paris: Whistler and Henry James. It is something in the nature of a national disgrace that a New Zealand paper, "The Triad," should be more alert to, and have better regular criticism of, contemporary French publications than any American periodical has yet had. I had wished to give but a brief anthology of French poems, interposing no comment of my own between author and reader; confining my criticism to selection. But that plan was not feasible. I was indebted to MM. Davray and Valette for cordial semi-permissions to quote the "Mercure" publications.

It is a widespread prejudice of modern, scientific society that "magic" is merely a ludicrous amalgam of recipes and methods derived from primitive and erroneous notions about nature. *Eros and Magic in the Renaissance* challenges this view, providing an in-depth scholarly explanation of the workings of magic and showing that magic continues to exist in an altered form even today. Renaissance magic, according to Ioan Couliano, was a scientifically plausible attempt to manipulate individuals and groups based on a knowledge of motivations, particularly erotic motivations. Its key principle was that everyone (and in a sense everything) could be influenced by appeal to sexual desire. In addition, the magician relied on a profound knowledge of the art of memory to manipulate the imaginations of his subjects. In these respects, Couliano suggests, magic is the precursor of the modern psychological and sociological sciences, and the magician is the distant ancestor of the psychoanalyst and the advertising and publicity agent. In the course of his study, Couliano examines in detail the ideas of such writers as Giordano Bruno, Marsilio Ficino, and Pico della Mirandola and illuminates many aspects of Renaissance culture, including heresy, medicine, astrology, alchemy, courtly love, the influence of classical mythology, and even the role of fashion in clothing. Just as science gives the present age its ruling myth, so magic gave a ruling myth to the Renaissance. Because magic relied upon the use of images, and images were repressed and banned in the Reformation and subsequent history, magic was replaced by exact science and modern technology and eventually forgotten. Couliano's remarkable scholarship helps us to recover much of its original significance and will interest a wide audience in the humanities and social sciences.

First published in 1919 by Ezra Pound, Ernest Fenollosa's essay on the Chinese written language has become one of the most often quoted statements in the history of American poetics. As edited by Pound, it presents a powerful conception of language that continues to shape our poetic and stylistic preferences: the idea that poems consist primarily of images; the idea that the sentence form with active verb mirrors relations of natural force. But previous editions of the essay represent Pound's understanding—it is fair to say, his appropriation—of the text. Fenollosa's manuscripts, in the Beinecke Library of Yale University, allow us to see this essay in a different light, as a document of early, sustained cultural interchange between North America and East Asia. Pound's editing of the essay obscured two important features, here restored to view: Fenollosa's encounter with Tendai Buddhism and Buddhist ontology, and his concern with the dimension of sound in Chinese poetry. This book is the definitive critical edition of Fenollosa's important work. After a substantial Introduction, the text as edited by Pound is presented, together with his notes and plates. At the heart of the edition is the first full

publication of the essay as Fenollosa wrote it, accompanied by the many diagrams, characters, and notes Fenollosa (and Pound) scrawled on the verso pages. Pound's deletions, insertions, and alterations to Fenollosa's sometimes ornate prose are meticulously captured, enabling readers to follow the quasi-dialogue between Fenollosa and his posthumous editor. Earlier drafts and related talks reveal the development of Fenollosa's ideas about culture, poetry, and translation. Copious multilingual annotation is an important feature of the edition. This masterfully edited book will be an essential resource for scholars and poets and a starting point for a renewed discussion of the multiple sources of American modernist poetry.

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