

## Dissolving Dream The Improbable Story Of The First Baptist Maori Mission

For 1,600 years Dioscorides (ca. AD 40–80) was regarded as the foremost authority on drugs. He knew mild laxatives and strong purgatives, analgesics for headaches, antiseptics for wounds, emetics to rid one of ingested poisons, chemotherapy agents for cancer treatments, and even oral contraceptives. Why, then, have his works remained obscure in recent centuries? Because of one small oversight (Dioscorides himself thought it was self-evident): he failed to describe his method for organizing drugs by their affinities. This omission led medical authorities to use his materials as a guide to pharmacy while overlooking Dioscorides' most valuable contribution—his empirically derived method for observing and classifying drugs by clinical testing. Dioscorides' *De materia medica*, a five-volume work, was written in the first century. Here revealed for the first time is the thesis that Dioscorides wrote more than a lengthy guide book. He wrote a great work of science. He had said that he discovered the natural order and would demonstrate it by his arrangement of drugs from plants, minerals, and animals. Until John M. Riddle's pathfinding study, no one saw the genius of his system. Botanists from the eighteenth century often attempted to find his unexplained method by identifying the sequences of his plants according to the Linnean system but, while there are certain patterns, there remained inexplicable incoherencies. However, Dioscorides' natural order as set down in *De materia medica* was determined by drug affinities as detected by his acute, clinical ability to observe drug reactions in and on the body. So remarkable was his ability to see relationships that, in some cases, he saw what we know to be common chemicals shared by plants of the same and related species and other natural product drugs from animal and mineral sources. Western European and Islamic medicine considered Dioscorides the foremost authority on drugs, just as Hippocrates is regarded as the Father of Medicine. They saw him point the way but only described the end of his finger, despite the fact that in the sixteenth century alone there were over one hundred books published on him. If he had explained what he thought to be self-evident, then science, especially chemistry and medicine, would almost certainly have developed differently. In this culmination of over twenty years of research, Riddle employs modern science and anthropological studies innovatively and cautiously to demonstrate the substance to Dioscorides' authority in medicine.

The films of the Coen brothers have become a contemporary cultural phenomenon. Highly acclaimed and commercially successful, over the years their movies have attracted increasingly larger audiences and spawned a subculture of dedicated fans. Shunning fame and celebrity, Ethan and Joel Coen remain maverick filmmakers, producing and directing independent films outside the Hollywood mainstream in a unique style combining classic genres like film noir with black comedy to tell off-beat stories about America and the American Dream. This study surveys Oscar-winning films, such as *Fargo* (1996) and *No Country for Old Men* (2007), as well as cult favorites, including *O Brother, Where Art Thou?* (2000) and *The Big Lebowski* (1998). Beginning with *Blood Simple* (1984), it examines major themes and generic constructs and offers diverse approaches to the Coens' enigmatic films. Pointing to the pulp fiction of Dashiell Hammett, James M. Cain, and Raymond Chandler, the study appreciates the postmodern aesthetics of the Coens' intertextual creativity.

Documents the story of the Olympic squad that won the gold at the 1992 Barcelona Games, assessing the achievements and legacy of some of the NBA's greatest players, including Magic Johnson, Michael Jordan, and Charles Barkley.

The first book in many years to take in the full sweep of national fiction, *The Dream of the Great American Novel* explains why this supposedly antiquated idea continues to thrive. It shows that four G.A.N. "scripts" are keys to the dynamics of American literature and identity--and to the myth of a nation perpetually under construction.

Special emphasis is placed on the interplay between Romantic culture and social, political and economic change in this study of the course of Romanticism in various European countries.

This anthology examines *Love's Labours Lost* from a variety of perspectives and through a wide range of materials. Selections discuss the play in terms of historical context, dating, and sources; character analysis; comic elements and verbal conceits; evidence of authorship; performance analysis; and feminist interpretations. Alongside theater reviews, production photographs, and critical commentary, the volume also includes essays written by practicing theater artists who have worked on the play. An index by name, literary work, and concept rounds out this valuable resource.

Half a century ago Adorno and Horkheimer argued, with great prescience, that our increasingly rationalized world was witnessing the emergence of a new kind of barbarism, thanks in part to the stultifying effects of the culture industries. What they could not foresee was that, with the digital revolution and the pervasive automation associated with it, the developments they had discerned would be greatly accentuated, giving rise to the loss of reason and to the loss of the reason for living. Individuals are now overwhelmed by the sheer quantity of digital information and the speed of digital flows, resulting in a kind of technological Wild West in which they find themselves increasingly powerless, driven by their lack of agency to the point of madness. How can we find a way out of this situation? In this major new book, Bernard Stiegler argues that we must first acknowledge our era as one of fundamental disruption and detachment. We are living in an absence of epoch? in the philosophical sense, by which Stiegler means that we have lost our path of thinking and being. Weaving in powerful accounts from his own life story, including struggles with depression and time spent in prison, Stiegler calls for a new epoch? based on public power. We must forge new circuits of meaning outside of the established algorithmic routes. For only then will forms of thinking and life be able to arise that restore meaning and aspiration to the individual. Concluding with a dialogue between Stiegler and Jean-Luc Nancy, this book will be of great interest to students and scholars in social and cultural theory, media and cultural studies, philosophy and the humanities generally. Electronic music is now ubiquitous, from mainstream pop hits to the furthest reaches of the avant garde. But how did we get here? In *Mars by 1980*, David Stubbs charts the evolution of synthesised tones, from the earliest mechanical experiments in the late nineteenth century, through the *musique concrete* of the Futurists and radical composers such as Pierre Schaeffer and Karl Stockhausen, to the gradual absorption of electronic instrumentation into the mainstream, be it through the BBC Radiophonic Workshop, grandiose prog rock or the DIY approach of electronica, house and techno. Stubbs tells a tale of mavericks and future dreamers, malfunctioning devices and sonic mayhem. But above all, he describes an essential story of authenticity: is this music? *Mars by 1980* is the definitive account that answers this question.

"Compelling and complex . . . Strange and wonderful." —The New York Times Book Review, in praise of McIlvoy's previous fiction I am going to write about the state of New Mexico and put in some maps and stuff from the encyclopedia. My theme is the Don Juan Onate trail and the Jornada Del Muerto. But I might write some other important things which as it turns out my stepmother got angry about and said she wouldn't type this until my Dad said "Dammit now it is history" and told her maybe there weren't commas in those days. "The Complete History of New Mexico" is no ordinary research paper, and this is no ordinary collection of short stories. Eleven-year-old Chum's "history" unfolds over three distinctive and increasingly disturbing sections. He writes that "Coronado explored around and found Santa Fe in 1610"; that "William Becknell was tracking wagons over everyplace in 1821"; and that every day his best friend, Daniel, is afraid to go home. Kevin McIlvoy intersperses the title novella with equally distinctive stories set in New Mexico. Laura, a plain, overweight nurse, encounters a terrified young man on his way to the Vietnam War and takes matters into her own hands. Zach spends time with his "white-trash" relatives and finds love's terrible and true face. The Complete History of New Mexico is a stunningly original collection that will further McIlvoy's growing reputation.

A personal account of searching for spiritual understanding initially outside Christian teaching, this book takes the position that there are as many ways to God as there are paths up a mountain. Interpreting his own spiritual breakthroughs, the author describes them as "windows of realization" and likens them to the sensation of being made whole. The book describes his journey from Eastern mantra-style meditation to the Orthodox "prayer of the heart" and details how a love of nature and a desire to do good played an important part in his spiritual unfoldment.

Critical analysis of the dramatisation of homosexuality in British fiction about the Second World War is noticeable only by its relative absence from the field. Whereas feminist literary criticism has broadened the canon of war fiction to include narratives by and about women, queer scholars have seldom focused on literary representations of homosexuality during the war. Natalie Marena Nobitz closes a glaring gap in the critical attention of four novels dealing with the disruption of gender roles and institutionalised heteronormativity: Walter Baxter's *Look Down in Mercy* (1951), Mary Renault's *The Charioteer* (1953), Sarah Waters' *The Night Watch* (2006) and Adam Fitzroy's *Make Do and Mend* (2012).

The Gothic is a contested and complicated phenomenon, extending over many centuries and across all the arts. In *The Edinburgh Companion to the Gothic and the Arts*, the range of essays run from medieval architecture and design to contemporary gaming and internet fiction; from classical painting to the modern novel; from ballet and dance to contemporary Goth music. The contributors include many of the best-known critics of the Gothic (e.g., Hogle, Punter, Spooner, Bruhm) as well as newer names such as Kirk and Round. The editor has put all these contributors in touch with each other in the preparation of their essays in order to ensure the maximum benefit to the reader by producing a well-integrated book which will prove much more than a collection of disparate essays, but rather a distinctive contribution to a field.

The story of Giannis Antetokounmpo's extraordinary rise from poverty in Athens, Greece to super-stardom in America with the Milwaukee Bucks--becoming one of the most transcendent players in history and an NBA champion--from award-winning basketball reporter and feature writer at *The Ringer* Mirin Fader, touching on universal themes of family, immigration, hard work, wealth, loss, and dreaming big. As the face of the NBA's new world order, Giannis Antetokounmpo has overcome unfathomable obstacles to become a symbol of hope for people all over the world, the personification of the American Dream. But his backstory remains largely untold, and Fader unearths new information about the childhood that shaped "The Greek Freak"--from sleeping side by side with his brothers to selling trinkets on the side of the street with his family to the racism he experienced in Greece. Antetokounmpo grew up in an era when Golden Dawn, Greece's far-right, anti-immigrant party, patrolled his neighborhood, and his status as an illegal immigrant largely prevented him from playing for Greece's top clubs, making his rise to the NBA all the more improbable. Fader tells a deeply-human story of how an unknown, skinny, Black-Greek teen, who played in the country's lowest pro division and was seen as a draft gamble, transformed his body and his game into MVP material. Antetokounmpo's story has been framed as a feel-good narrative in which the globe has embraced him, watching him grow up and lead the underdog Bucks to the NBA Championship in 2021. Giannis reveals a more nuanced story: how hesitant Antetokounmpo was, and still is, to spend money; how lonely and isolated he felt, adjusting to America and the NBA early in his career; the way he changed after his father recently died of a heart attack; the complexity of grappling with his Black and Greek identities; how private he is, so hard on himself and his shortcomings, a drive that fuels him every day; and the deep-rooted responsibility he feels to be a nurturing role model for his younger brothers. Fader illustrates a more vulnerable star than people know, a person who has evolved triumphantly into all of his roles: as father, brother, son, teammate, and global icon. Giannis gives readers a front-row seat as Antetokounmpo strives for an elusive championship with the Bucks, quelling speculation about potentially leaving Milwaukee after signing a five-year supermax contract extension worth \$228 million. Now, he contends with his next big hurdle: proving that committing to a small-market franchise can bring Milwaukee back to glory.

Atlanta magazine's editorial mission is to engage our community through provocative writing, authoritative reporting, and superlative design that illuminate the people, the issues, the trends, and the events that define our city. The magazine informs, challenges, and entertains our readers each month while helping them make intelligent choices, not only about what they do and where they go, but what they think about matters of importance to the community and the region.

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Alfred Döblin's many imposing novels, above all *Berlin Alexanderplatz*, have established him as one of the titans of

modern German literature. This collection of his stories —astonishingly, the first ever to appear in English—shows him to have been a master of short fiction too. Bright Magic includes all of Döblin's first book, *The Murder of a Buttercup*, a work of savage brilliance and a landmark of literary expressionism, as well as two longer stories composed in the 1940s, when he lived in exile in Southern California. The early collection is full of mind-bending and sexually charged narratives, from the dizzying descent into madness that has made the title story one of the most anthologized of German stories to "She Who Helped," where mortality roams the streets of nineteenth-century Manhattan with a white borzoi and a quiet smile, and "The Ballerina and the Body," which describes a terrible duel to the death. Of the two later stories, "Materialism, A Fable," in which news of humanity's soulless doctrines reaches the animals, elements, and the molecules themselves, is especially delightful.

"A beautiful adventuress from the ancient city of New Dalli sets off to reclaim her missing lover. What secrets does she hide beneath her silk skirts? A gay cowboy flees the Great War in search of true love and the elusive undead poet Whit Waltman, but at what cost? A talking statue sends an abused boy spinning through a great metropolis, dodging pirates and search for a home. On these quests, you will meet macho firefighters, tiny fairies, collapsible musicians, lady devils and vengeful sea witches."--Cover, p. [4].

Otto Klein is a young man living in Singen, Germany at the start of World War II. His life-long ambition is to be a train engineer. After passing his examinations for the Railroad Institute, Otto is accepted into the school. His father, the chief of the Singen fire department, believes that Otto will follow in his footsteps and become a fireman. Otto chooses instead to follow his dream of becoming an engineer and in the process, ignites the anger of his father. Just before leaving Singen he meets Drina, a gypsy whose prophecy of marriage and children shakes him to his very core. After leaving Singen, Otto embarks on a career of improbable travels and dangerous missions that carry him closer and closer to the fulfillment of Drina's prophecy. *Engine 81* is a story of family bonds ripped apart by pride and anger and the redemption of those bonds in the face of near certain death.

This volume is a pioneering study in the theory and history of the imitation of music in fiction and constitutes an important contribution to current intermediality research. Starting with a comparison of basic similarities and differences between literature and music, the study goes on to provide outlines of a general theory of intermediality and its fundamental forms, in which a more specialized theory of the musicalization of (narrative) literature based on contemporary narratology and a typology of the forms of musico-literary intermediality are embedded. It also addresses the question of how to recognize a musicalized fiction when reading one and why Sterne's *Tristram Shandy*, contrary to what has been previously said, is not to be regarded as a musicalized fiction. In its historical part, the study explores forms and functions of experiments with the musicalization of fiction in English literature. After a survey of the major preconditions for musicalization - the increasing appreciation of music in 18th and 19th-century aesthetics and its main causes - exemplary fictional texts from romanticism to postmodernism are analyzed. Authors interpreted are De Quincey, Joyce, Woolf, A. Huxley, Beckett, Burgess and Josipovici. Whilst the limitations of a transposition of music into fiction remain apparent, experiments in this field yield valuable insights into mainly a-mimetic and formalist aesthetic tendencies in the development of more recent fiction as a whole and also show to what extent traditional conceptions of music continue to influence the use of this medium in literature. The volume is of relevance for students and scholars of English, comparative and general literature as well as for readers who take an interest in intermediality or interart research.

This meticulously edited horror collection is formatted for your eReader with a functional and detailed table of contents: H. P. Lovecraft: *The Tomb* *The Dunwich Horror* *The Shunned House* Bram Stoker: *Dracula* The Dualists Edgar Allan Poe: *The Cask of Amontillado* *The Mystery of Marie Rogêt* *The Premature Burial* Mary Shelley: *Frankenstein* The Evil Eye Arthur Machen: *The Great God Pan* *The Terror* William Hope Hodgson: *The Ghost Pirates* *The Night Land* Algernon Blackwood: *The Willows* *The Wendigo* *A Haunted Island* Joseph Sheridan Le Fanu: *Carmilla* *The Wyvern Mystery* *The Dead Sexton* M. R. James: *Ghost Stories of an Antiquary* Washington Irving: *Rip Van Winkle* *The Legend of Sleepy Hollow* E. F. Benson: *The Terror by Night* Wilkie Collins: *The Dead Secret* *The Haunted Hotel* Arthur Conan Doyle: *The Beetle Hunter* *The Black Doctor* Charles Dickens: *The Signal-Man* *The aunted House* Henry James: *The Turn of the Screw* *The Third Person* Rudyard Kipling: *The Phantom Rickshaw* *My Own True Ghost Story* Robert Louis Stevenson: *Strange Case of Dr Jekyll and Mr Hyde* Markheim *The Body-Snatcher* Robert E. Howard: *Beyond the Black River* *Devil in Iron* People of the Dark Nathaniel Hawthorne: *Rappaccini's Daughter* *The Birth* Mark Ambrose Bierce: *Can Such Things Be?* Present at a Hanging M. P. Shiel: *Shapes in the Fire* Ralph Adams Cram: *Black Spirits* and *White* Grant Allen: *Dr. Greatrex's Engagement* *The Mysterious Occurrence in Piccadilly* Frederick Marryat: *The Phantom Ship* *The Were-Wolf* James Malcolm Rymer: *Sweeney Todd* H. G. Wells: *The Island of Doctor Moreau* Nikolai Gogol: *Dead Souls* H. H. Munro (Saki): *The Wolves of Cernogratz* Mary Elizabeth Braddon: *The Shadow in the Corner* Fred M. White: *Powers of Darkness* *The Doom of London* Edward Bulwer-Lytton: *The Haunted and the Haunters* E. T. A. Hoffmann: *The Devil's Elixirs* *The Deserted House* Marie Belloc Lowndes: *From Out the Vast Deep* Eleanor M. Ingram: *The Thing from the Lake* Marie Corelli: *The Sorrows of Satan* Thomas Reid ...

Jim Davis, through stories of his remarkable career as U.S. Naval officer, international trial lawyer and Federal trial judge, provides rare insight and humor to exotic happenings on the high seas and in America's courtrooms. All stems from his improbable youthful achievements . . . appointment to the U.S. Naval Academy faculty at age 23 and to the Federal bench in Washington, D.C. at age 32, youngest ever to the U.S. Court of Claims. He tells of chasing Soviet nuclear submarines from New York to the North Sea, learning the Navy's ways while working with fellow-officer Ross Perot (America's computer wunderkind in the late 1950s), navigating the St. Lawrence seaway in 1957 on an aircraft carrier, the first and largest ship to do so, and entering Havana, Cuba in 1957 under threat of Castro's expanding revolution. In the courtroom, he tangled with the CIA over recovery of a Soviet submarine from the Pacific Ocean floor, prevented China from exporting illegally millions of TV sets to the U.S. after stealing U.S. patents, protected Texas Instruments' multi-billion dollar position in computer chip production from invasion by Japan and Korea, and thwarted piracy by Mexican and Chinese pirates of National Geographic Society's world famous yellow-bordered Geographic magazine. As trial judge, he decided a \$211 million patent case, second largest in U.S. history, and decided what Time Magazine

called the "most significant copyright case of the 20th century," copyright's struggle with the Xerox machine. And much more. A great read!

Reproduction of the original: Dreams and Dream Stories by Anna Kingsford

"Maria Toorpakai is a true inspiration, a pioneer for millions of other women struggling to pave their own paths to autonomy, fulfillment, and genuine personhood." --Khaled Hosseini, author of *The Kite Runner*, *A Thousand Splendid Suns*, and *And the Mountains Echoed* Maria Toorpakai hails from Pakistan's violently oppressive northwest tribal region, where the idea of women playing sports is considered haram-un-Islamic-forbidden-and girls rarely leave their homes. But she did, passing as a boy in order to play the sports she loved, thus becoming a lightning rod of freedom in her country's fierce battle over women's rights. *A Different Kind of Daughter* tells of Maria's harrowing journey to play the sport she knew was her destiny, first living as a boy and roaming the violent back alleys of the frontier city of Peshawar, rising to become the number one female squash player in Pakistan. For Maria, squash was more than liberation-it was salvation. But it was also a death sentence, thrusting her into the national spotlight and the crosshairs of the Taliban, who wanted Maria and her family dead. Maria knew her only chance of survival was to flee the country. Enter Jonathon Power, the first North American to earn the title of top squash player in the world, and the only person to heed Maria's plea for help. Recognizing her determination and talent, Jonathon invited Maria to train and compete internationally in Canada. After years of living on the run from the Taliban, Maria packed up and left the only place she had ever known to move halfway across the globe and pursue her dream. Now Maria is well on the way to becoming a world champion as she continues to be a voice for oppressed women everywhere.

This is a collection of essays on Smollett, Lawrence, Austen, Dickens & others, by a man who went on to write a number of hugely popular novels. The classic book on the craft of writing, this is Norman Collins' first published work.

*Gothic to Multicultural: Idioms of Imagining in American Literary Fiction*, twenty-three essays each carefully revised from the past four decades, explores both range and individual register. The collection opens with considerations of gothic as light and dark in Charles Brockden Brown, war and peace in Cooper's *The Spy*, Antarctica as world-genesis in Poe's *The Narrative of Arthur Gordon Pym*, the link of "The Custom House" and main text in Hawthorne's *The Scarlet Letter*, reflexive codings in Melville's *Moby-Dick* and *The Confidence-Man*, Henry James' Hawthorne as self-mirroring biography, and Stephen Crane's working of his Civil War episode in *The Red Badge of Courage*. Two composite lineages address apocalypse in African American fiction and landscape in women's authorship from Sarah Orne Jewett to Leslie Marmon Silko. There follow culture and anarchy in Henry James' *The Princess Casamassima*, text-into-film in Edith Wharton's *The Age of Innocence*, modernist stylings in Fitzgerald, Faulkner and Hemingway, and roman noir in Cornell Woolrich. The collection then turns to the limitations of protest categorization for Richard Wright and Chester Himes, autofiction in J.D. Salinger's *The Catcher in the Rye*, and the novel of ideas in Robert Penn Warren's late fiction. Three closing essays take up multicultural genealogy, Harlem, then the Black South, in African American fiction, and the reclamation of voice in Native American fiction.

This Robert Barr collection is formatted to the highest digital standards. The edition incorporates an interactive table of contents, footnotes and other information relevant to the content which makes the reading experience meticulously organized and enjoyable. *Detective Stories* *The Triumph of Eugène Valmont* *Jennie Baxter, Journalist* *Parody of Sherlock Holmes* *The Adventures of Sherlaw Kombs* *The Adventure of the Second Swag* *Stories of Revenge!* *An Alpine Divorce* *Which Was the Murderer?* *A Dynamite Explosion* *An Electrical Slip* *The Vengeance of the Dead* *Over the Stelvio Pass* *The Hour and the Man* *"And the Rigour of the Game"* . . . *Face and the Mask* *The Woman of Stone* *The Chemistry of Anarchy* *The Fear of It* *The Metamorphoses of Johnson* *The Reclamation of Joe Hollends* *The Type-Written Letter* *A New Explosive* *The Great Pegram* *Mystery* *Playing With Marked Cards* . . . *Other Short Stories* *The Count's Apology* *Converted* *An Invitation* *The Long Ladder* *"Gentlemen: The King!"* *The Hour-Glass* *In a Steamer Chair* *Mrs. Tremain* *A Society for the Reformation of Poker Players* *The Terrible Experience of Plodkins* *A Case of Fever* *How the Captain Got His Steamer Out* *Miss McMillan* *"How Finley McGillis Held the Pier"* *How to Write a Short Story* . . . *Novels* *Tekla* *In the Midst of Alarms* *From Whose Bourne* *One Day's Courtship* *The Herald's of Fame* *The Strong Arm* *A Woman Intervenes* *A Prince of Good Fellows* *The O'Ruddy*, *A Romance* (with Stephen Crane) *A Rock in the Baltic* *The Measure of the Rule* *The Sword Maker* *Young Lord Stranleigh* *Lord Stranleigh Abroad* *Lady Eleanor: Lawbreaker* *Cardillac* *A Chicago Princess* *Over the Border* *The Victors* *Literary Article "Canadian literature"* Robert Barr (1849–1912) was a Scottish-Canadian short story writer and novelist, born in Glasgow, Scotland. His famous detective character Eugène Valmont, fashioned after Sherlock Holmes, is said to be the inspiration behind Agatha Christie's Hercule Poirot.

A convincing critique of the neglect of death in psychoanalytic theory, arguing that death has been a repressed subject in psychoanalysis.

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