

Chapter 1 : Trimalchio - WikiVisually

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Dawn Papandrea The nursing profession, at its core, has always been about caring for patients. However, it was once a female-dominated career in which nurses essentially served as assistants to male doctors, caring for and cleaning up after patients. They also had to look the part by wearing white dresses, white stockings, and white hats. Thankfully, things are a lot different today. Over the decades, nurses have evolved into highly specialized, well-respected members of the medical and health care teams. Many would even say that they are the true backbone of the healthcare industry. Take a look into how nursing has changed over the years and why it is now an exciting time to be a nurse!

More Intense, Formal Training Nursing education is much more formal and comprehensive than it once was. The education process nurses have to go through now is drastically different than it was years ago when nurse training was more focused on etiquette and how to address doctors, and looking the part. In addition, nowadays nurses have to pass a national exam, which is a fairly recent requirement for becoming a licensed RN.

More Responsibility With a stronger education foundation, nurses have gradually taken on more patient responsibility, especially advanced practice nurses. Depending on the situation and what the state allows, nurses can sometimes administer medication, make diagnoses, and work autonomously.

The Impact Of Technology Like most professions, technology has reshaped the way nurses do their jobs today. In many ways technology has helped nurses become more accurate, efficient, and also helps alleviate some of the physical demands. For example, patient records are almost completely digital today, not only allowing for less paperwork, but helping prevent human error on charts. With patient histories available in a digital file, it is easier for nurses to understand and assess a patient.

More Specializations After becoming an RN, there are still plenty of advancement opportunities in the field thanks to all of the specialties that have arisen. And others have become more in demand with advancement in the medical field and changing demographics, such as radiology nursing, cardiac nursing, and geriatric nursing. For those who go on to become nurse practitioners, depending on the state, they could very well be providing primary care services.

More Positions And Possibilities Not only are there more types of nurses than ever before, but there are many different places that nurses can work beyond hospitals. Nurses are needed in medical offices, nursing homes, assisted living facilities, schools, correctional facilities, and to perform home health care services. Travel nursing is also growing in popularity, where nurses work as independent contractors in high-demand areas for a scheduled amount of time. In other words, there is more flexibility today for finding a nursing job that works with your schedule, and lifestyle preferences. For instance, those who have not kept up with technology, or taken continuing education courses to keep their skills fresh, could find themselves frustrated with the new ways of doing tasks pertaining to the medical field. It is more respected and revered than ever before, and salary potential has grown to reflect all of the hard work that nurses do.

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Chapter 2 : AES+F. The Feast of Trimalchio - Es Baluard

Those working with highly traumatized children and adults face countless possibilities and obstacles, as well. That's where we come in. M 3 Transformations recognizes every person, every agency, every region has a unique story that deserves a one-of-a-kind response to their needs.

Ancient Rome “ In its many centuries of existence, the Roman state evolved from a monarchy to a classical republic and then to an increasingly autocratic empire. Through conquest and assimilation, it came to dominate the Mediterranean region and then Western Europe, Asia Minor, North Africa and it is often grouped into classical antiquity together with ancient Greece, and their similar cultures and societies are known as the Greco-Roman world. Ancient Roman civilisation has contributed to modern government, law, politics, engineering, art, literature, architecture, technology, warfare, religion, language and society. Rome professionalised and expanded its military and created a system of government called *res publica*, the inspiration for modern republics such as the United States and France. By the end of the Republic, Rome had conquered the lands around the Mediterranean and beyond, its domain extended from the Atlantic to Arabia, the Roman Empire emerged with the end of the Republic and the dictatorship of Augustus Caesar. Under Trajan, the Empire reached its territorial peak, Republican mores and traditions started to decline during the imperial period, with civil wars becoming a prelude common to the rise of a new emperor. Splinter states, such as the Palmyrene Empire, would divide the Empire during the crisis of the 3rd century. Plagued by internal instability and attacked by various migrating peoples, the part of the empire broke up into independent kingdoms in the 5th century. This splintering is a landmark historians use to divide the ancient period of history from the pre-medieval Dark Ages of Europe. King Numitor was deposed from his throne by his brother, Amulius, while Numitor's daughter, Rhea Silvia, because Rhea Silvia was raped and impregnated by Mars, the Roman god of war, the twins were considered half-divine. The new king, Amulius, feared Romulus and Remus would take back the throne, a she-wolf saved and raised them, and when they were old enough, they returned the throne of Alba Longa to Numitor. Romulus became the source of the city's name, in order to attract people to the city, Rome became a sanctuary for the indigent, exiled, and unwanted. This caused a problem for Rome, which had a large workforce but was bereft of women, Romulus traveled to the neighboring towns and tribes and attempted to secure marriage rights, but as Rome was so full of undesirables they all refused. Legend says that the Latins invited the Sabines to a festival and stole their unmarried maidens, leading to the integration of the Latins, after a long time in rough seas, they landed at the banks of the Tiber River. Not long after they landed, the men wanted to take to the sea again, one woman, named Roma, suggested that the women burn the ships out at sea to prevent them from leaving. At first, the men were angry with Roma, but they realized that they were in the ideal place to settle. They named the settlement after the woman who torched their ships, the Roman poet Virgil recounted this legend in his classical epic poem the *Aeneid*. 2. *Satyricon* “ The *Satyricon*, or *Satyricon liber*, is a Latin work of fiction believed to have been written by Gaius Petronius, though the manuscript tradition identifies the author as a certain Titus Petronius. The *Satyricon* is an example of Menippean satire, which is different from the formal verse satire of Juvenal or Horace. The work contains a mixture of prose and verse, serious and comic elements, as with the *Metamorphoses* of Apuleius, classical scholars often describe it as a Roman novel, without necessarily implying continuity with the modern literary form. The surviving portions of the text detail the misadventures of the narrator, Encolpius, and his lover, throughout the novel, Encolpius has a difficult time keeping his lover faithful to him as he is constantly being enticed away by others. Encolpius's friend Ascyltus is another major character and it is one of the two most extensive witnesses to the Roman novel. *Satyricon* is also regarded as evidence for the reconstruction of how lower classes lived during the early Roman Empire. A handsome sixteen-year-old boy, pretending to be a servant to Encolpius, an ex-gadiator and friend of Encolpius, rival for the ownership of Giton. An extremely vulgar and wealthy freedman, an aged, impoverished and lecherous poet of the sort rich men are said to hate. A barber, the servant of Eumolpus. Circes servant, also in love with Encolpius, the work is narrated by its central figure, Encolpius, a teacher of rhetoric to wealthy Roman boys.

The surviving sections of the novel begin with Encolpius traveling with a companion and former lover named Asciltos, Encolpius's slave boy, Giton, is at his owners' lodging when the story begins. His adversary in this debate is Agamemnon, a sophist, who shifts the blame from the teachers to the parents, Encolpius discovers that his companion Asciltos has left and breaks away from Agamemnon when a group of students arrive. Encolpius locates Asciltos and then Giton, who claims that Asciltos made an attempt on him. After some conflict, the three go to the market, where they are involved in a dispute over stolen property, returning to their lodgings, they are confronted by Quartilla, a devotee of Priapus, who condemns their attempts to pry into the cults' secrets. The companions are overpowered by Quartilla and her maids, who overpower and sexually torture them, then provide them with dinner and engage them in further sexual activity. An orgy ensues and ends with Encolpius and Quartilla exchanging kisses while they spy through a keyhole at Giton having sex with a virgin girl. This section of the *Satyricon*, regarded by such as Conte and Rankin as emblematic of Menippean satire. After preliminaries in the baths and halls, the guests join their host, extravagant courses are served while Trimalchio flaunts his wealth and his pretence of learning³. He came from a wealthy Italian provincial background, and his father had been the first to establish the family among the Roman nobility, Pompey's immense success as a general while still very young enabled him to advance directly to his first consulship without meeting the normal requirements for office. He was consul three times and celebrated three triumphs, after the deaths of Julia and Crassus, Pompey sided with the optimates, the conservative faction of the Roman Senate. Pompey and Caesar then contended for the leadership of the Roman state, when Pompey was defeated at the Battle of Pharsalus in 48 BC, he sought refuge in Egypt, where he was assassinated. His career and defeat are significant in Rome's subsequent transformation from Republic to Empire, Pompey's family first gained the position of Consul in BC. Pompey's father, Gnaeus Pompeius Strabo, was an equestrian from Picenum. He fought the Social War against Rome's Italian allies and he supported Sulla, who belonged to the optimates, the pro-aristocracy faction, against Marius, who belonged to the populares, in Sulla's first civil war. He died during the siege of Rome by the Marians in 87 BC, either as a casualty of an epidemic and his twenty-year-old son Pompey inherited his estates, and the loyalty of his legions. Pompey had served two years under his father's command, and had participated in the part of the Social War. When his father died, Pompey was put on due to accusations that his father stole public property. Following his preliminary bouts with his accuser, he took a liking to Pompey and offered his daughter. Another civil war broke out between the Marians and Sulla, Cassius Dio added that Pompey had sent a detachment to pursue him, but he outstripped them by crossing the River Phasis. He reached the Maeotis and stayed in the Cimmerian Bosphorus and he had his son Machares, who ruled it and gone over to the Romans, killed and recovered that country. Pompey offered the restitution of the Armenian territories in Syria, Phoenicia, Cilicia, Galatia and he demanded an indemnity and ruled that the son should be king of Sophene⁴. Gaius Maecenas – Gaius Cilnius Maecenas was an ally, friend and political advisor to Octavian as well as an important patron for the new generation of Augustan poets, including both Horace and Virgil. During the reign of Augustus, Maecenas served as a minister to the Emperor but in spite of his wealth and power he chose not to enter the Senate. His name has become a byword for a wealthy, generous, expressions in Propertius seem to imply that Maecenas had taken some part in the campaigns of Mutina, Philippi and Perugia. Horace makes reference to this in his address to Maecenas at the opening of his first books of Odes with the expression *atavis edite regibus*. Tacitus refers to him as Cilnius Maecenas, it is possible that Cilnius was his mother's nomen - or that Maecenas was in fact a cognomen. The Gaius Maecenas mentioned in Cicero as a member of the equestrian order in 91 BC may have been his grandfather. The testimony of Horace and Maecenas's own literary tastes imply that he had profited from the highest education of his time and his great wealth may have been in part hereditary, but he owed his position and influence to his close connection with the Emperor Augustus. As a close friend and advisor he had acted as deputy for Augustus when he was abroad. It was in 39 BC that Horace was introduced to Maecenas, during the Sicilian war against Sextus Pompeius in 36, Maecenas was sent back to Rome, and was entrusted with supreme administrative control in the city and in Italy. During the latter years of his life he fell out of favour with his master. Maecenas died in 8 BC, leaving the sole heir to his wealth. Opinions were much divided in ancient times as to his personal character and he enjoyed the credit of sharing largely in the

establishment of the new order of things, of reconciling parties, and of carrying the new empire safely through many dangers. To his influence especially was attributed the more humane policy of Octavian after his first alliance with Antony, expressions in the Odes of Horace seem to imply that Maecenas was deficient in the robustness of fibre which Romans liked to imagine was characteristic of their city. Maecenas is most famous for his support of poets, hence his name has become the eponym for a patron of arts. He supported Virgil who wrote the Georgics in his honour and it was Virgil, impressed with examples of Horaces poetry, who introduced Horace to Maecenas. Indeed, Horace begins the first poem of his Odes by addressing his new patron, Maecenas gave him full financial support as well as an estate in the Sabine mountains. The change in seriousness of purpose between the Eclogues and the Georgics of Virgil was in a measure the result of the direction given by the statesman to the poets genius 5. Party

” A party is a gathering of people who have been invited by a host for the purposes of socializing, conversation, recreation, or as part of a festival or other commemoration of a special occasion. A party will typically feature food and beverages, and often music, in many Western countries, parties for teens and adults are associated with drinking alcohol such as beer, wine or distilled spirits. Some parties are held in honor of a person, day, or event, such as a birthday party. Parties of this kind are often called celebrations, a party is not necessarily a private occasion. Public parties are held in restaurants, pubs, beer gardens, nightclubs or bars. Large parties in public streets may celebrate events such as Mardi Gras or the signing of a treaty ending a long war. A birthday party is a celebration of the anniversary of the birth of the person who is being honored, the tradition started in the mid-nineteenth century but did not become popular until the mid-twentieth century. Birthday parties are now a feature of many cultures, in Western cultures, birthday parties include a number of common rituals. The guests may be asked to bring a gift for the honored person, party locations are often decorated with colorful decorations, such as balloons and streamers. A birthday cake is served with lit candles that are to be blown out after a birthday wish has been made. The person being honored will be given the first piece of cake, while the birthday cake is being brought to the table, the song Happy Birthday to You or some other birthday song is sung by the guests. At parties for children, time is taken for the gift opening wherein the individual whose birthday is celebrated opens each of the gifts brought. It is also common at childrens parties for the host to give parting gifts to the attendees in the form of goodie bags, children and even adults sometimes wear colorful cone-shaped party hats. A surprise party is a party that is not made known beforehand to the person in whose honor it is being held, Birthday surprise parties are the most common kind of surprise party. At most such parties, the guests arrive a hour or so before the honored person arrives. Often, a friend in on the surprise will lead the honored person to the location of the party without letting on anything, the guests might even conceal themselves from view, and when the honored person enters the room, they leap from hiding and all shout, Surprise. For some surprise birthday parties, it is considered to be a tactic to shock the honored person 6. Delicacy

” A delicacy is a usually rare or expensive food item that is considered highly desirable, sophisticated or peculiarly distinctive, within a given culture. Irrespective of local preferences, such a label is typically pervasive throughout a region, often this is because of unusual flavors or characteristics or because it is rare or expensive compared to standard staple foods. Delicacies vary per different countries, customs and ages, flamingo tongue was a highly prized dish in ancient Rome, but is not eaten at all in modern times. Lobsters were considered poverty food in North America until the mid century when they started being treated, as they were in Europe, some delicacies are confined to a certain culture, such as fugu in Japan, birds nest soup in China, and ant larvae in Mexico. Chinmi

” Includes a list of Japanese delicacies Delicatessen Shaxian delicacies

” a style of cuisine from Sha County, Sanming, Fujian, top 13 most disgusting delicacies in the world. Bird

” Birds, a subgroup of Reptiles, are the last living examples of Dinosaurs. Birds live worldwide and range in size from the 5 cm bee hummingbird to the 2. They rank as the class of tetrapods with the most living species, at ten thousand. Birds are the closest living relatives of crocodilians, the fossil record indicates that birds evolved from feathered ancestors within the theropod group of saurischian dinosaurs. True birds first appeared during the Cretaceous period, around million years ago, Birds, especially those in the southern continents, survived this event and then migrated to other parts of the world while diversifying during periods of global cooling. Primitive bird-like dinosaurs that lie outside class Aves proper, in the broader group Avialae, have been found

dating back to the mid-Jurassic period, around million years ago. Birds have wings which are more or less developed depending on the species, the digestive and respiratory systems of birds are also uniquely adapted for flight. Some bird species of aquatic environments, particularly seabirds and some waterbirds, have evolved for swimming. Many species annually migrate great distances, Birds are social, communicating with visual signals, calls, and bird songs, and participating in such social behaviours as cooperative breeding and hunting, flocking, and mobbing of predators. The vast majority of species are socially monogamous, usually for one breeding season at a time, sometimes for years. Other species have breeding systems that are polygynous or, rarely, Birds produce offspring by laying eggs which are fertilised through sexual reproduction. They are usually laid in a nest and incubated by the parents, most birds have an extended period of parental care after hatching.

This book explores the ways in which fictional narratives were used to explore tensions between the individual and the dominant culture attendant on the rise of Christianity, and the displacement of Greeks from the hegemonic position in the Roman empire.

It will try to examine various ways in which art has participated in or reacted to some of the transitions involved, and to their effects on culture, society and the individual. The acronym has come into widespread use to epitomize a historic process that is taking place: This shift is a decisive outcome of globalization that is reshaping the world and therefore having a planetary impact not only in economy, but also in politics, society, the environment, culture and life. It is changing the way in which modernity and colonialism have structured the world. Traditional divisions between First and Third Worlds have exploded, giving way to a mixed, more decentralized distribution of roles. Large market economies are emerging from critical situations of underdevelopment in countries that have undergone economic growth accompanied by fast, uneven modernizations. The classical historical scheme of enlightenment, development and modernization has not been the route for the former Third World to grow: Many of these societies are postcolonial ones that have been already dealing with inequalities, ambiguities and hybridizations inherent to the postcolonial condition. All these processes amount for drastic social inequalities that foster crime and political instability. Such problems add to the coexistence of different historical times concomitance of modern, feudal and even tribal stages, frictions between swiftly imposed modernization and traditional life, metamorphic cultural mutations entailed in massive demographic displacements from traditional rural environments to cities, use of high-tech facilities within pre-modern contexts, as well as many other contrasts. However, a very fruitful rise in the size of the middle class is taking place. Even if still low, personal income has increased over previous averages, improving the life standards of millions of people, although critical poverty remains. Environmental degradation and pollution have accompanied vertiginous industrialization and unregulated, wild capitalism. Lack of modern infrastructures and widespread corruption are also affecting a more systematic growth in many of these countries. Simultaneously, some effects of modernization have brought new possibilities and are being instrumental for the new transformations. People have massive access to the Internet, mobile telephony and real time communication, something that has opened previously unthinkable possibilities for broad information and knowledge. The large populations of the BRICs and related countries have now more money to spend and have configured a gigantic market, with all the pros and cons that this conveys. Education and health are improving, and a new energy has aroused among people, especially in Asia, while emerging countries are playing an increasingly powerful role in global politics. Art has the power to delve in depth into social and cultural matters by virtue of its particular tropological approach, which allows artworks to deal with the intricacies of society. My curation will explore the economic, social and cultural contrasts and contradictions inherent to the general processes outlined above. I am proposing artists who do not address these issues in a direct or sociological way, but who react to, express, or discuss them using the tropological power of art, creating profound insights to these contemporary problems. The selection includes well-known artists together with up-and-coming ones, since the criteria for choosing them was mainly based on how their works respond to the theme in a critical and provocative way, as well as their excellence and contemporary character. My selection gathers not only artists who directly refer to the contrasts of swift modernization in the new rising market economies, but also others who create metaphors that can be applied to illuminate these contemporary problems that affect us all around the world. The intention is not to curate an exhibition of straight social comment but a subtle one, which can express and illuminate the complexities involved with great artistic and aesthetic impact.

Chapter 4 : Bryn Mawr Classical Review:

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Routledge Monographs in Classical Studies. Reviewed by Melissa A. The first two centuries C. In response to these threats, both groups rallied around those identities that offered the most power and protection. For those elites within their local communities, their access to wealth and education allowed for assimilation with those who ruled from Rome. Christians, on the other hand, were comforted by the knowledge that they, as Christians, were ultimately immune to the power wielded over them by earthly authorities. The construction of these identities is evident in literature of the first two centuries CE, both pagan and Christian, and it is striking that the two groups Perkins considers, who cast themselves so differently in their relationship to Roman power, articulate that relationship through exploration of similar themes, in particular the vulnerability of the body. Perkins reminds her readers that the division is artificial, and unnecessarily circumscribes the issues and evidence available. In keeping with her goals, Perkins provides much of interest to both researchers of early Christianity and classicists. She does not aim at a comprehensive picture, but instead provides a series of detailed studies. She supplies detailed analysis of both Christian and non-Christian texts and her broad bibliography includes much recent work. The very careful organization of each chapter and use of English translations makes the text accessible to scholars working outside their comfort zones as well as students, though some may wish that the original languages were consistently provided. Perkins begins her study with the contention that the Christian community and the imperial elite community of the first centuries C. Both groups had to determine their places in a world dominated by Roman power. This process of identity formation is evident in the cultural production of each group, such as the fiction of the ancient novel or martyr texts of the early Christians. In examining the issue of identity, Perkins makes use of the work of cultural theorists who understand identity as multifaceted and variable, in contrast to the human habit of defining power relations in terms of simplistic fixed binaries of self and other: Perkins argues that the variable and subjective nature of identity is consequently flexible and subject to deliberate manipulation within constructed binaries. This means that "elites" were able to suppress their differences in favor of an identity based on their common access to power and education and resultant prestige within their communities. For the Christians, this meant that the sense of being Christian united one with fellow Christians and suppressed other identities based on other variables. In the first chapter, Perkins shows that emphasis on education and wealth served to separate local elites from the local masses and unite them with those of similar status throughout the empire. The Roman habit of using native elites for local administration fostered a sense of connection to Roman power and an investment in its success. A sense of common connection and shared plight was also fostered in the Christian community by proselytizers and writers. The use of ethnic language to describe Christians as the "New Rome" fostered the sense of a single identity, while the notion that Christians were "sojourners" in their homelands and that their true home was in heaven discouraged a sense of local connection. As is explained in 1 Peter 2. As such, they did not truly belong to a place where those Roman elites exerted control. Perkins demonstrates in the second chapter that both non-Christian elites and Christians responded to similar threats of identity dissolution and disempowerment through the same theme: There is a discernable preoccupation with the body, mutilation, and gruesome death in both pagan and Christian literature in the first two centuries C. In the case of the Greek novel, threats to elite bodies involve not only death but also mutilation and being eaten. Later, it is revealed that the gruesome scene was a staged joke, and Leucippe was completely unharmed. Perkins asserts that these perils to the integrity of the elite body articulate perceived perils to the integrity of Greek elite identity in the Roman world. Fortunately for the characters thus threatened as with Leucippe, the deaths are always false and the elite always rise again to live with bodies intact and status undiminished. That these characters never suffer bodily dissolution of any kind, in contrast to the horrific experiences of people of low status, is a testament to the enduring strength of their identities. Perkins sees the increased preoccupation with bodily resurrection on the part of Christians as arising from similar concerns. While she concedes that

fears about mutilation of the body in martyrdom were partially responsible, so too was disempowerment in a world controlled by Romans. Unlike the indestructible elites of narrative fiction, the Christians do suffer real bodily harm and death but the conviction of bodily resurrection allows them, too, to arise again unscathed. The problem of the unheroic hero is addressed in the third chapter, and Perkins defends these passive figures as those whose methods should be judged on the basis of their success, not their manners. While modern scholars might scoff at Clitophon's lack of a vigorous response to such circumstances, Perkins is quick to point out that Clitophon and Leucippe ultimately survive their adventures with bodies and status intact and thus provide a useful model of success for real people. Both the fictional protagonist and the local elite man living under Roman dominance face threats to their status, and both are forced to reconcile positions of subordination with their identity as elites. Perkins shows that the passive hero embodies principles embraced by the likes of Plutarch and Dio, who argue for the need to avoid civil strife caused by overly assertive and competitive local elites in order to enjoy a life of privilege by avoiding Roman intervention. In chapter four, Perkins lays out the basis for discussion of the theme of the body in this and subsequent chapters, especially seven and eight. Educated elites too were disgusted by the body, and associated it and its functions with the lower classes. Perkins demonstrates that the Christian embrace of the body and belief in a physical resurrection was not only a rejection of the elite disdain for the body, but also a rejection of the social and judicial system that denigrated non-elites. The Christian refusal to be disgusted by the body, justified by the corporeality of Jesus, and the belief in the resurrection of the flesh, was thus a rejection of their lowly status and a denial of the power of the elite truly to harm them. The fifth chapter, "Place, Space and Voice," is more loosely organized than the others and elaborates on the theme presented in the previous chapter. Greek novels of the early imperial period reveal that it was not only Christians who noticed the judicial changes that left more people subject to corporal punishment. For the elites who produced and consumed the novels, however, their status and physical inviolability were confirmed by the different attitudes and treatment experienced by fictional elite characters. Heroes always remain unscathed while slaves and low-born characters suffer degrading physical traumas. Perkins then shows that the asymmetries that are accepted uncritically in Greek novels are also articulated in other forms of cultural production. For example, Perkins points out that the early imperial period witnessed an empire-wide building boom that saw emperors and local elites create monumental constructions that dominate space and demonstrate elite power. In a rejection of that power, Perkins asserts that martyr texts, told in the first person and set largely in jails, reclaimed space considered undesirable by the elite and in doing so presented a new, empowered voice. In chapter six, "Trimalchio: Transformations and Possibilities," Perkins addresses the response of humble pagans to the early imperial world. As fellow *humiliores*, were they concerned with the greater vulnerability of their bodies as the Christians were? In chapter seven, Perkins considers two heterodox gospels presenting two different Christian views of the social hierarchy. The Acts of Peter emphasizes the physical aspects of the resurrection in a rejection of the prevailing social hierarchy, as interpreted by Perkins. In contrast, the Acts of John rejects bodily resurrection, emphasizing the spiritual instead. That this is an elite point of view is confirmed by episodes in the gospel that show elite people as more worthy of resurrection. For example, one episode in the Acts of John presents the restoration to life of three people, a wellborn man named Callimachus, an elite woman, and a slave. For the elites, the resurrection to life symbolizes a spiritual change. Callimachus had intended to defile the body of the woman in her tomb before his death, but his resurrection was his conversion. On the other hand, the slave, Fortunatus, does not repent his evil ways and his restoration to life is brief. Acts of John thus represents an attempt by some to reconcile the dual identities of those who embraced Christianity but continued to support the hierarchy of the dominant culture. The split perspective on the body is particularly evident with respect to the issues of pregnancy, birth and breast-feeding, which are featured for discussion in chapter eight. These acts were cause for the denigration of female bodies and a reminder of the shared corporeality of all human beings, born of wombs and nursed at breasts. The Passion of Perpetua, which features a nursing mother and pregnant woman who gives birth in jail, promotes that point of view. In the final chapter, Perkins shows that both the Second Sophistic and Christian utopianism rejected the circumstances of the present in favor of another time. The Second Sophistic was rooted in the past and fundamentally inflexible, while for Christians the vision of the

future opened up new possibilities, including a period of greater justice. Perkins ends this chapter by considering how all of this matters. The Christian identity was one that rejected the power structure of the first centuries and ultimately changed it. With her discussion of local, primarily Greek-speaking elites and Christians, Perkins shows that both those identities were constructions created in response to the same circumstances of the early imperial period. Both groups were concerned about disempowerment under the Romans, and both groups articulated that concern in their writings using many similar themes, especially concerns about the violability of their bodies. For the local elites, their identity aligned them with Roman power which offered protection to their status and their bodies. For the Christians, their identity as outsiders was a rejection of the hierarchy and values of the dominant Roman culture. Insofar as Christianity ultimately prevailed as a religious and cultural force in the Roman Empire, the Christian identity formed during the first two centuries played an important role in realigning the dynamic of power. Furthermore, as a deliberate and constructed disassociation from the rest of society, it resonates to the present day and results in the academic divisions between Classics and early Christian studies that Perkins laments and with this study, hopes to correct. *An Analysis of Concepts of Pollution and Taboo. An Essay on Abjection.* Columbia University Press,

Chapter 5 : Curriculum vitae â€™ AES+F

Get this from a library! Roman Imperial Identities in the Early Christian Era.. [Judith Perkins] -- This book explores the ways in which fictional narratives were used to explore tensions between the individual and the dominant culture attendant on the rise of Christianity, and the displacement of.

Writings from the late 18th century to today depict him not only as the original gourmand aesthete and proto-dandy but also as a base buffoon. In this paper, I study the degree to which its performance was mythologized into the French cultural imaginary due to the figure of the trickster. The figure of the trickster mediates the progression of the gourmand from being perceived as lowbrow to highbrow, from being characterized as a buffoon to a civilized professional. Those binary concepts have become the foundation of artistic debates in gastronomy, at times leading to a culture of culinary decadence and dandyism. It is hardly surprising that the trickster would materialize through the medium of gourmandise during the period right before, during, and just after the French Revolution, because this timeframe corresponds with the juvenile stages of French gastronomy, the phase when it grew into a profession, as seen in the emergence of gastronomic journalism. By analyzing retellings of the feast, this study explores the extent to which Grimod helped construct a modern-day mythology of the gourmand through reenactments of the trickster, ones which situate the figure within a resonant symbolism of death. The identity of the gourmand, which Grimod assumed at this meal, provided literary inspiration for writers of fiction. In essence, the tales about Grimod transcend his own writings. Even Grimod wanted to write his own fictionalized version of the meal. In his study on the trickster he suggests that the figure facilitates periods of transition: I will then study the aesthetics of transformation and intoxication which 19th-century writers have linked to this meal. Ultimately, this article explores the rich symbolism of the fameux souper, uncovering its mythology and transformation into a legend. Indeed, the invitation functioned as an accessory, a ticket allowing the guest to go through a series of four checkpoints leading up to the macabre dining room: In Paris, it is highly unlikely that the aristocracy would be associated with anything but self-interest and cynicism. Through these orchestrated dialogues, first with the Swiss Guard, and then with men dressed up as Savoyard heralds with halberds, Grimod subjected his guests to a number of tests that represented miniature parodies of the established social structure. Whereas the surtout is intended to disguise synthetic material as organic, the catafalque does precisely the opposite. The spectacle of the pre-meal initiations became the site from which Grimod was able to manipulate his social standing and dominate the hierarchy of power. He ironically used this symbolic authority to distinguish himself from his ancestral origins. The dynamics between the guests and hired actors could even be viewed as a series of embedded realities evocative of *mise en abyme*. Three hundred letters were sent to Parisians inviting them to attend the supper as members of an audience. Schwartz locates in the morgue, panoramas, cinema, and popular press. Typically the role as guest would have been preferable to that of spectator. But in this case, even for the men of letters, that would have been like choosing to submit oneself to a lengthy succession of social experiments, rather than watching from above, safe and sound. Although they were restricted to the balcony, members of the audience, who M. Barth claims were given refreshments and sweets, were not the ones being mocked. They knew from the start what their role would be. In other words, at least on their end, there was a certain amount of mutual consent pertaining to their role. By placing his guests on stage, Grimod maliciously played with the reputation of the salon as a place of entertainment, where the aristocracy could see premieres of operas, concerts, and plays. Nerval situates his retelling of the fameux souper in a work which contains biographies of eccentrics whom he characterizes through a culinary metaphor: They strike a raw nerve for him personally, and in a sense, they represent a relic of his childhood unconscious. In the end, he produces an image of a cultural prankster. To be eligible, you had to commit to drinking twenty-two cups of coffee at lunch. Furthermore, Nerval creates an image of Grimod as a mystical wizard using his feasts as a means to conjure up the voluptuousness of antiquity: And more importantly, Nerval hones in on the table as the realm of fantastical makeover and flamboyant folly. According to Lacroix, Grimod is the 18th-century embodiment of an age-old national figure â€™” the fool, the mocker, and the cheat. He defines the mystificateur

as a vital part of the French identity: He has been like that until today when he has become serious, solemn, and morose, by way of Anglomania. The explicit social satire of 18th-century France did not give this meal iconic status. It became legendary, because it sparked off a series of cultural associations, located within the collective unconscious, all relating to the transformative powers of the bon vivant and the gourmand. Building upon myths of saturnalia, Grimod revealed the site of the feast to be theater par excellence. It is as if Grimod were simultaneously elevating the cultural status of farce and cuisine by steeping them in sophisticated grandeur and ideology. Indeed, what Monselet finds remarkable is the concurrence of farce and splendor: Polymorphism, a magical power associated with the trickster, is reflected in these metamorphoses. The connection to the natural world and the anthropomorphism of the traditional trickster are replaced with technological advances in culture. That is to say that artifice has become an extension of the 18th-century trickster; his polymorphous powers are contingent on his cultural surroundings. Referencing antiquity and evoking the dramatic lighting in medieval cathedrals, he turns this scene into a romanticized funerary room: Juxtaposing the attributes of love and death, skull and crossbones were painted and embroidered on walls next to images of bows and quivers, rose wreaths, and fiery hearts. He communicates this philosophical message with an alleged quote from Grimod: In this version of the fameux souper, Grimod took his guests on a gastro-psychological rollercoaster of morose dark lows and jocund bright highs. They made a grimace and stopped on the last limits of their appetite. Almost all the guests of the dinner party were sick, some for having eaten and drunk too much, others for having experienced too strong emotions, several of a weaker and more timid mind had hallucinations and delirious episodes. The amphitryon was at the height of his wishes: He succeeded too well in this attempt at a gastronomico-philosophical mystification to stick to his first success. First of all, he emphasizes the duality of the grotesque and the beautiful that Victor Hugo links to the sublime in his preface to *Cromwell*. In modern creations, on the other hand, the grotesque plays an enormous part. It is to be found everywhere; on the one hand it creates the deformed and the horrible; on the other hand, the comic, the buffoon. It surrounds religion with innumerable original supersistions, it surrounds poetry with innumerable picturesque fancies. If from the ideal it passes to the real world, it there unfolds an inexhaustible supply of parodies of human foibles. Creations of its fancy are the Scaramouches, Crispins, Harelquins, grinning silhouettes of man, types altogether unknown to the stern-faced ancients, although they had their origin in classical Italy. Similarly, make-believe, otherworldliness, and parody are reoccurring themes in all retellings of the fameux souper. Is it not this very same quality that contributes to its legendary status? I am not arguing that authors and performance artists are consciously structuring their retelling or curating their reenactment to reflect certain cultural ceremonies. Its connection to death and funerary rituals makes it an ideal point of reference and source of inspiration for decadent writers of the late 19th century. In a dining room draped in black, opening out onto the garden of the house, now transformed with its paths powdered with charcoal, its little pond filled with ink and bordered with basalt and its shrubberies laid out with cypresses and pines, dinner had been served on a black tablecloth adorned with baskets of violets and black scabias, lit by candelabra from which green flames blazed, and by chandeliers in which wax tapers flared. While a hidden orchestra played funeral marches, the guests had been waited on by naked black women wearing slippers and stockings of a silvery material sprinkled with tears. This is the first account, which I have come across, listing dishes in this great amount of detail. And, it clearly reflects the decadent dandyism of des Esseintes. Blending reality and dreamlike states, these storytellers and historians turn our attention to the very act of staging and experiencing a feast as the site of cultural metamorphosis. And as such, it serves as a possible point of entry into the early 19th-century socio-psychological transformations of the gourmand. However, the most drastic shift in the storyline takes place thanks to Nerval, Monselet, and Lacroix. Instead of being perceived as base, the bodily process of intoxication and ecstasy are perceived as an art. From its first accounts, which are the least symbolically charged, to ones recounted by 19th-century writers, the narrative increasingly builds upon previous interpretations creating a multilayered constantly mutating myth. One might argue that this development had its origins in the salon, a space in which books were read aloud. In other words, for Grimod, the dining table "gourmandise" does not merely provide a space in which to tell tales, but it also carries a magical storytelling authority of its own. His notion of the Amphitryon-trickster suggests that haute cuisine

is built on artifice, that it creates a different verisimilitude and entails a momentary suspension of disbelief. Interpretations of the supper clearly show that its historical significance derives from the fact that it provided an aesthetic model of gourmand trickery; one that continues to exist in French restaurants worldwide. Notes [1] Desnoiresterres, Gustave. By Claire Jacobson and Brooke Grundfest. *The Trickster in West Africa*: University of California Press, A Piquant History of Feasting. Paris, , Pierre Choderlos de Laclos depicts his aristocratic characters as being the antithesis of altruism. *Proceedings of the Oxford Symposium on Food and Cookery* All translations are mine. Page [37] *Ibid.* *Cuisine, Intoxication, and the Poetics of the Sublime*. Tome 1er â€” Cromwell.

Chapter 6 : Bric-a-brac: The Jumble of Growth â€™ AES+F

In chapter six, "Trimalchio: Transformations and Possibilities," Perkins addresses the response of humble pagans to the early imperial world. As fellow humiliores, were they concerned with the greater vulnerability of their bodies as the Christians were?

Still from the adaptation of *Madame Bovary*, starring Jennifer Jones. There is a certain tradition in French cuisine with a paradoxical connection to French history: This can be observed in many different details, for instance in the history of the table centerpiece. Among the oddest imitations of aristocratic dining extravagances utterly lost to us today was the custom of serving edible structures. The only example we are still familiar with at least from shop windows is the wedding cake, which combines elements of architecture, sculpture, and occasionally portrait painting. Surprisingly, Balzac, the great diner, never provides a detailed description of a grand dinner with all its accessories, a lack of interest implying a certain critique of the stultifying pomposity of these elaborate ritualsâ€™he is more concerned with depicting in detail the dreariness of the dinner table at Pension Vauquer. But in one superficially unremarkable passage, the bourgeois novel at its peak casually pulls off a radical exposure of the custom of staging food. A country wedding is being celebrated. The tables have been set up in the open air. First the author describes the meal, lavish yet simple, down-to-earth yet festive. And it comes to a special culmination and climax: A confectioner of Yvetot had been entrusted with the tarts and sweets. To begin with, at its base there was a square of blue cardboard, representing a temple with porticoes, colonnades, and stucco statuettes all round, and in the niches constellations of gilt paper stars; then on the second stage was a castle of Savoy cake, surrounded by many fortifications in candied angelica, almonds, raisins, and quarters of oranges; and finally, on the upper platform a green field with rocks set in lakes of jam, nutshell boats, and a small Cupid balancing himself in a chocolate swing whose two uprights ended in real rosebuds at the top. Until night they ate. When any of them were too tired of sitting, they went out for a stroll in the yard, or for a game of bouchon in the granary, and then returned to table. In this rural, archaic milieu, the cake is a foreign body greeted with cries of astonishment: The ambitious confectioner delivers it from Yvetot, a provincial Norman town on the road from Tostes the scene of the action to Le Havre, much smaller than the almost equidistant Rouen. Within the context of the novel, it is an artfully subtle symbol. It is no mere pastry, it is a structure with mimetic pretensions. Such efforts to shape and reshape are familiar even from the literature of antiquity: But they also reflect a naive, childlike pleasure in the transformation of material, in eating something so skillfully imitative that for a moment one is able to fall for the illusion. The decisive factor is always the surprise effect. For instance, the simplest variant, a mere effigy, is represented by a statue of Priapus made from cake. There is something embarrassingly pretentious about these arts. This emerges even more clearly when we encounter them once againâ€™first in a simplified form, then gradually becoming more and more luxurious, though still relatively coarseâ€™on the dining tables of the medieval and early modern courts. The dishes are full of ostentation, just as they are often systematically over-seasoned, too sweet and spicy, to demonstrate that the hosts can afford expensive spices; they abound in crude surprise effects, just as guests taking their seats at a princely table might be suddenly drenched by hidden fountain jets. Those things gradually vanish from the dining table, those animals painstakingly restored to their original shape, those sculptures of lard, of ice cream, of mashed potatoes, those castles and parks confectioned from sugar. Our era has forgotten them. This goes back to the confectionary traditionâ€™candy in different shapes, chocolate cigars, fondant Easter Bunnies. Naturally, the wedding cake, as one gigantic sweet, is part of this confectionary practice, but while the sculptures produced by chocolatiers and candy factories generally serve as gifts, stand-alone items isolated from the meal, the cake is served up and displayed on the dinner table. Thus it stands as the final monument to the epoch that sought to mold the courses of a formal feast into astonishing shapes. Cake is predestined for architecture by the malleability of its materialâ€™but this childishly pleasurable plasticity also gives cakes an odd affinity to comedy; the cake fight is a topos of old slapstick movies. Two Laurel and Hardy films stake out the possibilities: These are the iron laws of slapstick cinema: Cake has something inherently comical about it. The

wedding cake is, as it were, the gift of fortune from which the hopefully attractive future shall emerge. But it is more than that. Nabokov, that magnificent reader, recognized with his unerring gaze that the multilevel, many-faceted wedding cake picks up another motif of the novel, one that appears at the very beginning. It sounds improbable, yet once you have seen it, it is utterly clear and evident: The novel is constructed to make them mirror each other in a meticulous arrangement—both of them symbols of failed effort. The cries demonstrate that the guests are still in a state of consumerist innocence. Yet in this object, Flaubert lets ugliness come into its own. Conversely, at times his novels reveal a great, humble respect for what is despised. Of course an object such as the wedding cake, that last veteran of the edible edifices, is nothing more now than a melancholy testimonial to tastelessness. But there is something touching about its ugliness: Translated from the German by Isabel Fargo Cole. He lives in Leipzig, Germany.

Chapter 7 : Strix (mythology) - Wikipedia

Simultaneously, some effects of modernization have brought new possibilities and are being instrumental for the new transformations. People have massive access to the Internet, mobile telephony and real time communication, something that has opened previously unthinkable possibilities for broad information and knowledge.

Bryn Mawr Classical Review Routledge Monographs in Classical Studies. Reviewed by Melissa A. Rothfus, Dalhousie University melissa. The first two centuries C. In response to these threats, both groups rallied around those identities that offered the most power and protection. For those elites within their local communities, their access to wealth and education allowed for assimilation with those who ruled from Rome. Christians, on the other hand, were comforted by the knowledge that they, as Christians, were ultimately immune to the power wielded over them by earthly authorities. The construction of these identities is evident in literature of the first two centuries CE, both pagan and Christian, and it is striking that the two groups Perkins considers, who cast themselves so differently in their relationship to Roman power, articulate that relationship through exploration of similar themes, in particular the vulnerability of the body. Perkins reminds her readers that the division is artificial, and unnecessarily circumscribes the issues and evidence available. In keeping with her goals, Perkins provides much of interest to both researchers of early Christianity and classicists. She does not aim at a comprehensive picture, but instead provides a series of detailed studies. She supplies detailed analysis of both Christian and non-Christian texts and her broad bibliography includes much recent work. The very careful organization of each chapter and use of English translations makes the text accessible to scholars working outside their comfort zones as well as students, though some may wish that the original languages were consistently provided. Perkins begins her study with the contention that the Christian community and the imperial elite community of the first centuries C. Both groups had to determine their places in a world dominated by Roman power. This process of identity formation is evident in the cultural production of each group, such as the fiction of the ancient novel or martyr texts of the early Christians. In examining the issue of identity, Perkins makes use of the work of cultural theorists who understand identity as multifaceted and variable, in contrast to the human habit of defining power relations in terms of simplistic fixed binaries of self and other: Perkins argues that the variable and subjective nature of identity is consequently flexible and subject to deliberate manipulation within constructed binaries. This means that "elites" were able to suppress their differences in favor of an identity based on their common access to power and education and resultant prestige within their communities. For the Christians, this meant that the sense of being Christian united one with fellow Christians and suppressed other identities based on other variables. In the first chapter, Perkins shows that emphasis on education and wealth served to separate local elites from the local masses and unite them with those of similar status throughout the empire. The Roman habit of using native elites for local administration fostered a sense of connection to Roman power and an investment in its success. A sense of common connection and shared plight was also fostered in the Christian community by proselytizers and writers. The use of ethnic language to describe Christians as the "New Rome" fostered the sense of a single identity, while the notion that Christians were "sojourners" in their homelands and that their true home was in heaven discouraged a sense of local connection. As is explained in 1 Peter 2. As such, they did not truly belong to a place where those Roman elites exerted control. Perkins demonstrates in the second chapter that both non-Christian elites and Christians responded to similar threats of identity dissolution and disempowerment through the same theme: There is a discernable preoccupation with the body, mutilation, and gruesome death in both pagan and Christian literature in the first two centuries C. In the case of the Greek novel, threats to elite bodies involve not only death but also mutilation and being eaten. Later, it is revealed that the gruesome scene was a staged joke, and Leucippe was completely unharmed. Perkins asserts that these perils to the integrity of the elite body articulate perceived perils to the integrity of Greek elite identity in the Roman world. Fortunately for the characters thus threatened as with Leucippe, the deaths are always false and the elite always rise again to live with bodies intact and status undiminished. That these characters never suffer bodily dissolution of any kind, in contrast to the horrific experiences of people of low status, is a testament to

the enduring strength of their identities. Perkins sees the increased preoccupation with bodily resurrection on the part of Christians as arising from similar concerns. While she concedes that fears about mutilation of the body in martyrdom were partially responsible, so too was disempowerment in a world controlled by Romans. Unlike the indestructible elites of narrative fiction, the Christians do suffer real bodily harm and death but the conviction of bodily resurrection allows them, too, to arise again unscathed. The problem of the unheroic hero is addressed in the third chapter, and Perkins defends these passive figures as those whose methods should be judged on the basis of their success, not their manners. While modern scholars might scoff at Clitophon's lack of a vigorous response to such circumstances, Perkins is quick to point out that Clitophon and Leucippe ultimately survive their adventures with bodies and status intact and thus provide a useful model of success for real people. Both the fictional protagonist and the local elite man living under Roman dominance face threats to their status, and both are forced to reconcile positions of subordination with their identity as elites. Perkins shows that the passive hero embodies principles embraced by the likes of Plutarch and Dio, who argue for the need to avoid civil strife caused by overly assertive and competitive local elites in order to enjoy a life of privilege by avoiding Roman intervention. In chapter four, Perkins lays out the basis for discussion of the theme of the body in this and subsequent chapters, especially seven and eight. Educated elites too were disgusted by the body, and associated it and its functions with the lower classes. Perkins demonstrates that the Christian embrace of the body and belief in a physical resurrection was not only a rejection of the elite disdain for the body, but also a rejection of the social and judicial system that denigrated non-elites. The Christian refusal to be disgusted by the body, justified by the corporeality of Jesus, and the belief in the resurrection of the flesh, was thus a rejection of their lowly status and a denial of the power of the elite truly to harm them. The fifth chapter, "Place, Space and Voice," is more loosely organized than the others and elaborates on the theme presented in the previous chapter. Greek novels of the early imperial period reveal that it was not only Christians who noticed the judicial changes that left more people subject to corporal punishment. For the elites who produced and consumed the novels, however, their status and physical inviolability were confirmed by the different attitudes and treatment experienced by fictional elite characters. Heroes always remain unscathed while slaves and low-born characters suffer degrading physical traumas. Perkins then shows that the asymmetries that are accepted uncritically in Greek novels are also articulated in other forms of cultural production. For example, Perkins points out that the early imperial period witnessed an empire-wide building boom that saw emperors and local elites create monumental constructions that dominate space and demonstrate elite power. In a rejection of that power, Perkins asserts that martyr texts, told in the first person and set largely in jails, reclaimed space considered undesirable by the elite and in doing so presented a new, empowered voice. In chapter six, "Trimalchio: Transformations and Possibilities," Perkins addresses the response of humble pagans to the early imperial world. As fellow humiliores, were they concerned with the greater vulnerability of their bodies as the Christians were?

Sport and the Global South II: Legacies, Possibilities, Transformations 6 Soccer, Politics and Identity in Argentina in the Peron Era Rwany Sibaja, George Mason.

Kerstin Mey 2nd Chair: Yvonne Spielmann Hybrid cultures are phenomena of essential connections in the present. They emerge from diverse and complex influences. Hybrid cultures are mergers that combine past and present, local and translocal, space and place and technoscape. Hybridity is expressed in various cultural contexts and in the in-between spaces of arts, media, science and technology. Under the sign of the digital and the global, hybridity connotes a cultural manifestation of multiple appearances, as in cyberspace and multiple selves. In applying the term hybrid cultures, we propose to discuss a critical concept of hybridity that inter-relates the debates and practices of the interdisciplinary domains of media, cultural and aesthetic theories. The scrutiny of digital cultures as fields of hybrid interaction allows us to more closely examine the culturally mixed expertises that combine different aspects of theory and practice at work, in locally produced and globally distributed media forms, and in the convergence of network-based science and knowledge technologies, with creative art practices. As a starting point, we wish to scrutinise the critical stance of hybrid cultures: What kind of fusion can promote inter-medial and inter-cultural understanding? How can hybrid cultures resist corporate commercialisation? How can they benefit from transnational, transcultural, and translocal possibilities of digital communication? With regard to the plurality of media and cultures that are prominently discussed as hybrid, the panel encourages critical investigation of: How much multiplicity and plurality do we want and need in globally networked communication? And what kind of specificity and difference in the midst of blurring is necessary for the identity formation of our cultures, arts, and sciences? How are complex relationships between arts and sciences and technologies creating a new vision of hybrid cultures? Paper Abstracts Towards the Third Culture: Intersections of Arts, Science, and Technology Ryszard Kluszczynski One of the most important factors of the hybrid condition of contemporary arts is the complex relationship between arts and sciences and technologies. Such relations develop a new concept of third culture, not based - as in the theory of John Brockman - on the conflict between traditional humanistic values and scientific systems, but on the interactions between them. I will analyse the development of this concept, from C. Hybrid Reality on the Couch Sabine Fabo This talk will take a critical view on the blurring of boundaries between virtual worlds and real life experience. The focus will concentrate on a concept of reality that encourages the re-enactment of highly traumatic memories within the visual framework of 3D-virtualisations as suggested by the therapeutic simulation program Virtual Iraq. Here the complex process of memory, imagination and suppression is confronted with its translation into the aesthetics of a computer game. Between Hybridity and Hyper-space: Using this complex and dense work as a primary case study, the presentation explores the tensions between its foregrounded media and technological hybridity and the mapped out allegorical hyperspace, as means to critically intervene in the understanding of contemporary mediated culture under the conditions of a global flow of capital. The Place, the Space and the Ethnoscape: The concept of hybridity is, amongst others, highlighted in the non-western and highly technological media and cultural context of Japan. She is author of the German language monographs *Eine Pflanze in Bezug auf das Mehr. Avantgarde*, *Intermedialität. Das System* Peter Greenaway, and *Video. Das reflexive Medium* The English edition *Video*. The Polish edition is under discussion. Her new book *Hybrid Cultures* will be released with Suhrkamp Press in fall Yvonne Spielmann has published extensively on film, video, new media, intermediality, visual arts and hybridity in approximately ninety articles, in both German and English. D thesis was on the interdisciplinary and medial relations between James Joyce and Joseph Beuys. In she was engaged as freelance collaborator at the Kunstsammlung Nordrhein-Westfalen in Dusseldorf. Her fields of study are cultural aspects of multimedia, concepts of the total work of art and subversive artistic practices. Her writing, *Parasitical Strategies*, was published by Kunstforum International in Of specific interest are: Amongst her numerous publications on contemporary art and art research are the authored book *Art and Obscenity* and the following edited volumes: *Aesthetics Historicity and Practice*; with Yuill, *Cross-wired: Contemporary Artists*

on Sculpture and Beyond In the years Kluszczynski was a chief curator of film, video, and multimedia arts at the Centre for Contemporary Art in Warsaw. He has curated numerous international art exhibitions. He writes about media and multimedia arts, the avant-garde, cyberculture, the theory of media and communication, and the information and network society. Some of his book publications include:

Chapter 9 : Madame Bovary's Wedding Cake

Trimalchio is different from The Great Gatsby, but it is also the calendrierdelascience.com passing from one novel to the other, we encounter identical landscapes: West Egg and East Egg seen from above, the dock with the green light, the Valley of Ashes, Nick's house squeezed between two bigger mansions.