

Look
within
yourself



Look Within Orphanus Look Within Orphanus

SA Adler



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wandering philosophers who seek to defeat evil by wit and guile Ferius Parfax encounters a hideous plague the Red Scream Highly contagious caught by the hearing of a deadly verse it turns its victims into mindless monsters that destroy all human life they come into contact with With the help of a deaf boy whom she has saved from two horrifying victims of the plague she sets out to find the source of the Red Scream and overcome it s terrifying power Along the way she is joined by another Argosi Rosie who purports to be so much wiser and more adept than Ferius but who turns out to have her own dark secrets Peopled with extraordinary characters and gut wrenching drama Ferius s story teaches her hard lessons about the limits of the Argosi s ways Readers will delight not just in this amazing masterclass in plot pacing and narrative drive but in the seemingly bottomless well of wit thought and wisdom that the story brings up and that has changed lives down the ages It takes the reader on a journey like no other

Children in Greek Tragedy Emma M. Griffiths,2020-02-20 Astyanax is thrown from the walls of Troy Medeia kills her children as an act of vengeance against her husband Aias reflects with sorrow on his son s inheritance yet kills himself and leaves Eurysakes vulnerable to his enemies The pathos created by threats to children is a notable feature of Greek tragedy but does not in itself explain the broad range of situations in which the ancient playwrights chose to employ such threats Rather than casting children in tragedy as simple figures of pathos this volume proposes a new paradigm to understand their roles emphasizing their dangerous potential as the future adults of myth Although they are largely silent passive figures on stage children exert a dramatic force that transcends their limited physical presence and are in fact theatrically complex creations who pose a danger to the major characters Their multiple projected lives create dramatic palimpsests which are paradoxically more significant than their immediate emotional effects children are never killed because of their immediate weakness but because of their potential strength This re evaluation of the significance of child characters in Greek tragedy draws on a fresh examination of the evidence for child actors in fifth century Athens which concludes that the physical presence of children was a significant factor in their presentation However child roles can only be fully appreciated as theatrical phenomena utilizing the inherent ambiguities of drama as such case studies of particular plays and playwrights are underpinned by detailed analysis of staging considerations opening up new avenues for interpretation and challenging traditional models of children in tragedy

Celestial Wonders in Reformation Germany Ken Kurihara,2015-10-06 Celestial phenomena were often harnessed for use by clerics in early modern Germany Kurihara examines how and why interest in these events grew in this period how the clergy exploited these beliefs and the role of sectarianism in Germany at this time

The Church of the Archangel Michael at Kavalariana Angeliki Lymberopoulou,2006-12-31 Dr Angeliki Lymberopoulou lectures on Byzantine Studies at the Open University and is an expert on the art and society of Venetian dominated Crete 1211 1669 During this period Crete was perhaps the most important Venetian stronghold in the Mediterranean The traditional view that there was little cultural interaction between the native Greek Orthodox population and the Venetian colonists has recently been cast in doubt From the early fourteenth century

onwards the two ethnically and religiously different inhabitants of Crete formed in fact a hybrid society and Cretan artistic development reflects this progress The book focuses as a case study on the church of the Archangel Michael at Kavalariana This is a small church in the village of Kavalariana on the south western part of the island It is dated by a dedicatory inscription to the year 1327 28 The conservative iconographic programme of the wall paintings inside the church consists of seventeen religious scenes and thirty three isolated saintly figures As the paintings are signed Ioannes they have been attributed to the prolific fourteenth century Cretan artist Ioannes Pagomenos A close examination of the style and comparisons with Pagomenos oeuvre suggest however that Ioannes of Kavalariana was a separate artist with an identity of his own A unique feature of the Kavalariana cycle is the pro Venetian inscription which in combination with the fourteen portraits of the donors that appear in the church forms an important witness to Venetian Cretan cultural interaction

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