



Dancing With The Serpent

John F. Schwaller



Dancing With The Serpent:

The Serpent's Tale Gregory McNamee, 2000 We travel the world writes Gregory McNamee and wherever we go there are snake stories to entertain us Here are some fifty diverse and unusual accounts of serpents from cultures across time and around the globe snakes that talk jump and dance snakes that transform into other creatures snakes that just watch Many selections are drawn from the rich oral traditions of peoples in every clime that supports reptiles from the Akimel O odham of North America to the Mensa Bet Abrahe of Africa to the Mungkjan of Australia Included as well are such writings as prayers from the Egyptian Book of the Dead fairy tales collected by the Brothers Grimm a poem by Emily Dickinson and a journal entry by Charles Darwin What we read about snakes in *The Serpent's Tale* is just as fascinating for what it says about us for there always will be something primordial about our connection to them That bond is evident in these stories in how we associate snakes with nature's elemental forces how we attribute special qualities to their eyes and skin and how they preside over all phases of our existence from creation to death to resurrection

Dancing the New World Paul A. Scolieri, 2013-05-01 Winner Oscar G Brockett Book Prize in Dance Research 2014 Honorable Mention Sally Banes Publication Prize American Society for Theatre Research 2014 de la Torre Bueno Special Citation Society of Dance History Scholars 2013 From Christopher Columbus to first anthropologist Friar Bernardino de Sahag n fifteenth and sixteenth century explorers conquistadors clerics scientists and travelers wrote about the Indian dances they encountered throughout the New World This was especially true of Spanish missionaries who intensively studied and documented native dances in an attempt to identify and eradicate the idolatrous behaviors of the Aztec the largest indigenous empire in Mesoamerica at the time of its European discovery *Dancing the New World* traces the transformation of the Aztec empire into a Spanish colony through written and visual representations of dance in colonial discourse the vast constellation of chronicles histories letters and travel books by Europeans in and about the New World Scolieri analyzes how the chroniclers used the Indian dancing body to represent their own experiences of wonder and terror in the New World as well as to justify lament and or deny their role in its political spiritual and physical conquest He also reveals that Spaniards and Aztecs shared an understanding that dance played an important role in the formation maintenance and representation of imperial power and describes how Spaniards compelled Indians to perform dances that dramatized their own conquest thereby transforming them into colonial subjects Scolieri's pathfinding analysis of the vast colonial dance archive conclusively demonstrates that dance played a crucial role in one of the defining moments in modern history the European colonization of the Americas

The Serpent's Plumes Adam W. Coon, 2024-05-01 Draws on Nahua concepts to explore Nahua literary production and contributions to cultural activism from the 1980s to the present *The Serpent's Plumes* analyzes contemporary Nahua cultural production principally bilingual Nahuatl Spanish xochitlajtoli or poetry written from the 1980s to the present Adam W Coon draws on Nahua perspectives as a decolonizing theoretical framework to argue that Nahua writers deploy unique worldviews namely ixtlamatlistli knowledge

with the face which highlights the value of personal experiences yoltlajlamikilistli knowledge with the heart which underscores the importance of affective intelligence and tlaixpan that which is in front which presents the past as lying ahead of a subject rather than behind The views of ixtlamatlistli yoltlajlamikilistli and tlaixpan are key in Nahua struggles and effectively challenge those who attempt to marginalize Native knowledge production *The Return of the Serpents of Wisdom* Mark Amaru Pinkham, 2011-03-10 According to ancient records the patriarchs and founders of the early civilizations in Egypt India China Peru Mesopotamia Britain and the Americas were colonized by the Serpents of Wisdom spiritual masters associated with the serpent who arrived in these lands after abandoning their beloved homelands and crossing great seas While bearing names denoting snake or dragon such as Naga Lung Djedhi Amaru Quetzalcoatl Adder etc these Serpents of Wisdom oversaw the construction of magnificent civilizations within which they and their descendants served as the priest kings and as the enlightened heads of mystery school traditions The Return of the Serpents of Wisdom recounts the history of these Serpents where they came from why they came the secret wisdom they disseminated and why they are returning now

The Serpent's Tooth B. M. (Bithia Mary) Croker, 2025-08-31 Reproduction of the original The Antigonos publishing house specialises in the publication of reprints of historical books We make sure that these works are made available to the public in good condition in order to preserve their cultural heritage **Literary Digest** ,1920 Digest; Review of Reviews Incorporating Literary Digest ,1920 **The Literary Digest** Edward Jewitt Wheeler, Isaac Kaufman Funk, William Seaver Woods, Arthur Stimson Draper, Wilfred John Funk, 1920 *The Fifteenth Month* John F. Schwaller, 2019-05-02 The Mexica Aztecs used a solar calendar made up of eighteen months with each month dedicated to a specific god in their pantheon and celebrated with a different set of rituals Panquetzaliztli the fifteenth month dedicated to the national god Huitzilopochtli Hummingbird on the Left was significant for its proximity to the winter solstice and for the fact that it marked the beginning of the season of warfare In The Fifteenth Month John F Schwaller offers a detailed look at how the celebrations of Panquetzaliztli changed over time and what these changes reveal about the history of the Aztecs Drawing on a variety of sources Schwaller deduces that prior to the rise of the Mexica in 1427 an earlier version of the month was dedicated to the god Tezcatlipoca Smoking Mirror a war and trickster god The Mexica shifted the dedication to their god developed a series of ceremonies including long distance running and human sacrifice that would associate him with the sun and changed the emphasis of the celebration from warfare alone to a combination of trade and warfare since merchants played a significant role in Mexica statecraft Further investigation shows how the resulting festival commemorated several important moments in Mexica history how it came to include ceremonies associated with the winter solstice and how it reflected a calendar reform implemented shortly before the arrival of the Spanish Focused on one of the most important months in the Mexica year Schwaller's work marks a new methodology in which traditional sources for Mexica culture rather than being interrogated for their specific content are read for their insights into the historical development of the people Just as Christmas re creates

the historic act of the birth of Jesus for Christians so The Fifteenth Month suggests Panquetzalitzli was a symbolic re creation of events from Mexica myths and history

The Art of Art History Donald Preziosi, 1998 What is art history Why how and where did it originate and how have its aims and methods changed over time The history of art has been written and rewritten since classical antiquity Since the foundation of the modern discipline of art history in Germany in the late eighteenth century debates about art and its histories have intensified Historians philosophers psychologists and anthropologists among others have changed our notions of what art history has been is and might be This anthology is a guide to understanding art history through a critical reading of the field s most innovative and influential texts over the past two centuries Each section focuses on a key issue aesthetics style history as an art iconography and semiology gender modernity and postmodernity deconstruction and museology More than thirty readings from writers as diverse as Winckelmann Kant Gombrich Warburg Panofsky Heidegger Lisa Tickner Meyer Schapiro Jacques Derrida Mary Kelly Michel Foucault Rosalind Krauss Louis Marin Margaret Iversen and Nestor Canclini are brought together and Donald Preziosi s introductions to each topic provide background information bibliographies and critical elucidations of the issues at stake His own concluding essay is an important and original contribution to scholarship in the field From the pre publication reviews Until now anthologies about the history of art have tended to be worthy yet inert plotting a linear evolution from the great precursors Vasari Winckelmann to the founding fathers of the modern discipline Wolfflin Riegl Panofsky to the achievements and refinements of today s scholarship The texts that Donald Preziosi has brought together provide something far more challenging the juxtapositions and alignments between individual essays point the reader towards unresolved problems ongoing debates and paths not taken or not taken yet In place of the consoling tale of intellectual progress the collection defamiliarizes the whole field and opens up a space for radical reflection on its basic procedures and assumptions Definitely the best introduction to art history currently available Professor Norman Bryson Harvard University Donald Preziosi has prepared an anthology from the Greek a collection of flowers of art history His bouquet contains representatives from the discipline s two hundred year history arranged in standard and innovative methodological categories Within each the readings selected provide stimulating congruencies and contradictions that will inspire productive debate and contemplation But what makes this anthology more than an arresting assemblage is the author s critical stance toward what he has wrought His introduction and concluding chapter write around and under the subjects presented emphasizing the art of art history its kinship with modernity s post Enlightenment project and its collaboration with the rise of nationalism Thus the discipline s past is probed and questioned and made relevant for its present and future The whole thereby addresses without healing or concealing the disciplinary ruptures of modernism The book might also have explored further nature of art history s history within the emergent discourse of post colonialism and the globalization of culture Yet the many new perspectives it does offer help to re present the discipline for its readers students teachers and curators for other areas of humanistic inquiry

which are being subject to similar critiques and for artists and the larger art community for whom history narrative and an accounting of art's past have once again become vital issues Professor Robert S Nelson Professor of Art History and Chair Committee for the History of Culture University of Chicago Rather than focusing on its Vasarian moment or on the later academic institutionalization of art history in the 19th and 20th centuries Donald Preziosi in *The Art of Art History* constructs a reading of this hegemonic and reductive practice of making the visible legible as one that is inextricably tied to the museographic paradigm of late 18th and early 19th centuries This shift he sees as equivalent in importance to the brought by the invention of perspective But the author goes further than to underline the implication of art history with the premises of modernity he makes a strong case in a vivid and inspiring prose for a tighter equation between art history and modernity an equation grounded in his insightful considerations and meteoric formulations of the epistemological setting rhetorical operations political colonialist aims and schizophrenic yet all invasive aestheticization of knowledge that in the last two centuries have fashioned what we will no longer dare to call the discipline of art history The result is a flamboyant book that offers anything but a celebratory reading of art history It does not constitute an articulation of canonical texts or an up to date menu of art historical currents methods or trends Yet it manages to avoid none of these dimensions Art history is not envisaged as the learned discourse of modernity on a specific class of objects nor is it reduced to a genealogy of outstanding artist subjects and their volatile constellations of contemporary subjects readers It becomes a practice wherein objects and subjects relate and relations often crystallize under the unrecognized aegis of the fetish this Other of art since Preziosi concisely defines art as the anti fetish fetish Far from the fantastic neutrality that is traditionally found in the format of such an historiographic endeavour Preziosi frames his selection of text and threads through them with an array of different strategic voices superimposed to stress a spatial figure he is keen to discern in order to elaborate a strong polemic position that situates art history as an enduring and well disguised fictional genre In the process the author courageously takes on the paradox that is at the core of his project to introduce students to the coming out of art history as art one that is not necessarily meant to be our coming out of it but that certainly well establishes our motives to continue to shake its grounds and its multi storied apparatus Professor Johanne Lamoureux University of Montreal

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