



museum in New York City.

Sigmund Freud's collection of Egyptian, Greek and Roman antiquities is one of the art world's best-kept secrets. Over a forty year period he amassed an extraordinary array of nearly three thousand statues, vases, reliefs, busts, rings and prints. For Freud, psychoanalysis and his art collection developed together in a symbiotic, nourishing relationship, each informing and enriching the other. Freud used myth to illustrate controversial theories like the Oedipus complex, situating ancient symbolism in a modern context. He explored the archaeology of the mind, unearthing his patients' dreams and memories while creating a personal museum of ancient treasure. Freud compared the process to analysis, where he, "cleared away material, layer by layer", to the technique of excavating a buried city. To create a portrait of Freud the art collector, Janine Burke builds a vibrant, richly detailed and intimate image of his life and times, tracing Freud's taste for beautiful things back to his earliest years. The Sphinx on the Table is set against the glittering, decadent, backdrop of fin-de-siecle Vienna where an artistic flowering took place in painting, theater, writing and architecture. Mistakes have consequences. This one could unleash hell on Earth. As the most powerful undine healer since the woman who sank Atlantis, Calandra was supposed to be the saviour of her people. Instead, the malicious dragon spirit who haunted her dreams has been freed from the Abyss, the peaceful society of Sirenia has been plunged into revolutionary chaos, and her own brother, Zale, has inexplicably turned against her. Worse, though Calandra knows why she is going insane, she doesn't know how to stop it. When Calandra follows Zale on a rescue mission through the very gates of hell, she learns the disturbing truth about their people's past. With the threat of Madness growing ever stronger, can Calandra and Zale find a way to overcome their differences and undo a mistake that has plagued the undines for millennia . . . before the entire world pays the price? The Sphinx's Heart is the second book in the mind-blowing epic historical fantasy young adult series Rise of the Grigori. Continue the search for redemption with a cast of perfectly flawed characters on a hauntingly magical adventure that will leave you breathless. Mermaids, dragons, and angels like you've never seen them before. Pre-order today!

AS SEEN ON ANCIENT ALIENS' "THE ALIEN PHENOMENON" Now in a beautiful 50th anniversary edition with a new foreword and afterword by the author, this is the groundbreaking classic that introduced the theory that ancient Earth established contact with aliens. Immediately recognized as a work of monumental importance, Chariots of the Gods endures as proof that Earth has been visited repeatedly by advanced aliens from other worlds. Here, Erich von Däniken examines ancient ruins, lost cities, spaceports, and a myriad of hard scientific facts that point to extraterrestrial intervention in human history. Most incredible of all, however, is von Däniken's theory that we are the descendants of these galactic pioneers—and he reveals the archaeological discoveries that prove it... The dramatic discoveries and irrefutable evidence: • An alien astronaut preserved in a pyramid • Thousand-year-old spaceflight navigation charts • Computer astronomy from Incan and Egyptian ruins • A map of the land beneath the ice cap of Antarctica • A giant spaceport discovered in the Andes Includes remarkable photos that document mankind's first contact with aliens at the dawn of civilization.

Ancient Egypt in Nineteenth-Century Literary Culture

Chariots of the Gods

History of a Monument

The Sphinx

From Atlantis to the Sphinx

"Please, speak softly, we might be overheard," Two college friends run into each other in Paris and one tells the other of a mysterious woman he's been seeing. She sets appointments to meet him and doesn't show up, and she asks him not to write her at her home address but gives him an alias name and address instead. As the tension builds, the friends start to suspect that maybe the real mystery is that there isn't a mystery at all. The Sphinx Without a Secret suggests that the thrill of the chase will always end in disappointment when it comes to love, because sooner or later the chase must end. With charm and a great understanding of the human condition, Oscar Wilde more than succeeds with this suspenseful Sherlock Holmes-like mystery. Oscar Wilde (1854-1900) was an Irish playwright, novelist, essayist, and poet, famous for 'The Picture of Dorian Gray' and 'The Importance of Being Earnest' to name a couple. He was believed to be a homosexual and met a lot of resistance in his life on that account. He died in Paris at the age of 46.

The Sphinx of Giza is a symbol that has represented the essence of Egypt for thousands of years. Even with all of the pictures that we see of the Sphinx, nothing can really prepare you for the time that you finally see the Sphinx with your own eyes. Here's a look at the Sphinx that will give you a hint of what you can expect to see if you visit Egypt.

Leandro Falke, sculptor for the Cologne cathedral workshop and immortal guardian has a secret existence known only to Miriam Richter, his lover and the human he is sworn to protect. Miriam, Hauptkommissar of the Robbery and Homicide division for the Cologne police accepts her lover's arcane existence and the curse of his oath. Even though estranged from Leandro, Miriam's job presents her with a constant temptation to use his special talents. Especially when she's got a murder to solve. Make that multiple murders. Three young women have been murdered dead, their skin sculpted in grotesque imitations of figures from the cathedral. With no leads and no clue about when the killer will strike again, Miriam needs Leandro. The good news: there's a new moon, so it will be the perfect night for flying dark. Eye of the Sphinx is a short story in the Immortal Guardian series.

Seminar paper from the year 2005 in the subject English Language and Literature Studies - Literature, grade: 1.0, LMU Munich (Department für Anglistik und Amerikanistik), course: Oscar Wilde, language: English, abstract: Introduction A poet is sitting in his room beside a Sphinx. Within the poem the Sphinx forms his main focus of interest, his whole attention belongs to her: a cheap souvenir from some street corner. But inside of the poet's room the Sphinx no longer remains a little piece of stone but, right in front of his eyes, becomes a real-life Sphinx – the age-old female demon of death, who besieged the city of Thebes as a punishment for the king of Thebes who introduced homosexual love into Greek culture and thus incurred Hera's hatred. The Sphinx, one of Oscar Wilde's most enchanting poems, is woven out of a net of various mythological beliefs and religious ideas. Wilde invokes a hotch-potch of varying creatures, who convey a magical atmosphere of ancient grandeur. In order to understand the poem one has to get to know the concepts that stand behind the various mythical creatures, gods and heroes. Therefore I will explain to which mythologies Wilde relates to and how they refer to each other. In this connection the time of Oscar Wilde has to be taken into consideration, too: Victorianism, with its crumbling of old values and conquering of new worlds; the period of decadence; the period of aestheticism. I would like to show some of the multitude of possible accesses, e.g. the identification of the Sphinx with the figure of the femme fatale; the personification of the Sphinx as the temptations and desires of the poet respectively The Sphinx as a metaphor for the loss of Christian faith in Victorian culture.

Book of the Sphinx

Religion and mythology in Oscar Wilde's poem "The Sphinx"

The Message of the Sphinx

Notes on the Seminar Given in 1930-1934

"Sphinxes are legion in Egypt—what is so special about this one? . . . We shall take a stroll around the monument itself, scrutinizing its special features and analyzing the changes it experienced throughout its history. The evidence linked to the statue will enable us to trace its evolution . . . down to the worship it received in the first centuries of our own era, when Egyptians, Greeks, and Romans mingled together in devotion to this colossus, illustrious witness to a past that was already more than two millennia old."—from the IntroductionThe Great Sphinx of Giza is one of the few monuments from ancient Egypt familiar to nearly everyone. In a land where the colossal is part of the landscape, it still stands out, the largest known statue in Egypt. Originally constructed as the image of King Chephren, builder of the second of the Great Pyramids, the Sphinx later acquired new fame in the guise of the sun god Harmakhis. Major construction efforts in the New Kingdom and Roman Period transformed the monument and its environs into an impressive place of pilgrimage, visited until the end of pagan antiquity.Christiane Zivie-Coche, a distinguished Egyptologist, surveys the long history of the Great Sphinx and discusses its original appearance, its functions and religious significance, its relation to the many other Egyptian sphinxes, and the various discoveries connected with it. From votive objects deposited by the faithful and inscriptions that testify to details of worship, she reconstructs the cult of Harmakhis (in Egyptian, Har-em-akhet, or "Horus-in-the-horizon"), which arose around the monument in the second millennium. "We are faced," she writes, "with a religious phenomenon that is entirely original, though not unique: a theological reinterpretation turned an existing statue into the image of the god who had been invented on its basis."The coming of Christianity ended the Great Sphinx's religious role. The ever-present sand buried it, thus sparing it the fate that overtook the nearby pyramids, which were stripped of their stone by medieval builders. The monument remained untouched, covered by its desert blanket, until the first excavations. Zivie-Coche details the archaeological activity aimed at clearing the Sphinx and, later, at preserving it from the corrosive effects of a rising water table.

Sigmund Freud's Art Collection and the Development of Psychoanalysis

50th Anniversary Edition

The Sphinx and the Eye of Ra

Guardian's Sphinx

Reading the Sphinx