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Hello, I bought a used Viper 150 esp that came out of a 2002 chevy tahoe and I want to install it in my 2000 chevy truck. It looks like it has all of the modules, but I do not have the installation instructions. Does anyone know where I can get the installation instructions? I have looked at DEI's web site and they have the owners manual, but not the installation manual.

Viper 150 esp Installation Instructions | Tech Support

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Understanding Early Christian Art is designed for students of both religion and of art history. It makes the critical tools of art historians accessible to students of religion, to help them understand better the visual representations of Christianity. It will also aid art historians in comprehending the complex theology, history and context of Christian art. This interdisciplinary and boundary-breaking approach will enable students in several fields to further their understanding and knowledge of the art of the early Christian era. Understanding Early Christian Art contains over fifty images with parallel text.

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This book explains why AI is unique, what legal and ethical problems it could cause, and how we can address them. It argues that AI is unlike any other previous technology, owing to its ability to take decisions independently and unpredictably. This gives rise to three issues: responsibility—who is liable if AI causes harm; rights—the disputed moral and pragmatic grounds for granting AI legal personality; and the ethics surrounding the decision-making of AI. The book suggests that in order to address these questions we need to develop new institutions and regulations on a cross-industry and international level. Incorporating clear explanations of complex topics, Robot Rules will appeal to a multi-disciplinary audience, from those with an interest in law, politics and philosophy, to computer programming, engineering and neuroscience.

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Written by specialists in several disciplines, this volume explores the parameters and significance of magic in Byzantine society, from the fourth century to after the empire's fall. The authors address a wide variety of questions, some of which are common to all historical research into magic, and some of which are peculiar to the Byzantine context. The authors reveal the scope, the forms, and the functioning of magic in Byzantine society, throwing light on a hitherto relatively little-known aspect of Byzantine culture, and, at the same time, expanding upon the contemporary debates concerning magic and its roles in pre-modern societies.

Revised thesis (Ph.D.) - Princeton Theological Seminary, 2001.

"Divine interiors" is een onderzoek naar de aankleding van Griekse en Romeinse heiligdommen met wandschilderingen. Machtige marmeren façades, beeldhouwwerken en schilderijen speelden een belangrijke rol in het aanzien van deze monumenten. Terwijl de officiële tempels, die met de steden of de staat waren verbonden, meestal een plechtige maar sobere uitstraling hadden, waren de gebouwen die gericht waren op meer volkse uitingen van religiositeit juist bont beschilderd. Scènes uit het leven van de vereerde godheid, aanhangers en beoefenaren van de cultus, planten en dieren konden de bezoekers van deze heiligdommen in hogere sferen brengen. Het valt op dat er in de uitgestrekte Grieks-Romeinse wereld veel overeenkomsten te vinden zijn tussen vaak ver van elkaar gelegen tempels. De muurschilderkunst kende net als andere kunstvormen stijl- en smaakveranderingen, maar die hadden wel overal dezelfde uitstraling.

The subject of demons and demonology has fascinated scholars and non-scholars, ancient and modern alike; it is not surprising that much work has been done on the topic by biblical scholars too. Chapter 1 places the present study within the existing scholarship showing that the early works on 'OT demonology' were influenced by comparative religion, anthropology, and an increasing interest in Mesopotamian and Canaanite parallels as well as a concern to seek and find vestiges of ancient religious beliefs in the Old Testament. The consensus of early 20th century scholars regarding what constitutes a 'demon' in the Old Testament has not been challenged by modern scholarship. Chapter 2 shows that biblical scholars still commonly turn to the ancient Near Eastern religions and cultures to explain difficult passages in the Hebrew Bible, to find parallels or the 'original' of difficult terms and concepts. Since it is generally accepted without challenge that azazel, lilith, deber, qeteb and reshef are the personal names of 'demons' appearing in the Hebrew Bible, the necessity arises to return to the texts in order to examine each term in its context. The present study seeks to answer the question whether these five terms are names of 'demons' in the Hebrew texts as we have them today. To accomplish its goal the present study will provide an exegesis based on Close Reading of all the relevant biblical passages in which the terms azazel (chapter 3), lilith (chapter 4), deber (chapter 5), qeteb (chapter 6), and reshef (chapter 7) appear. Attention is paid to the linguistic, semantic, and structural levels of the texts. The emphasis is on a close examination of the immediate context in order to determine the function (and if possible the meaning) of each term. The reading focuses on determining how the various signals within the text can guide towards meaning, noting how the (implied) poet/author uses the various poetical/rhetorical devices, especially personification, but also parallelism, similes, irony, and mythological elements. The present study shows that contrary to former and current scholarship there is nothing in the texts to support the view that azazel, lilith, deber, qeteb and reshef are the names of 'demons'. Azazel appears as the personification of the forces of chaos that threaten the order of creation; his role is to stand in contrast to Yahweh. The context requires that lilith is regarded as a bird, a night bird being the most plausible explanation of the term. Deber, qeteb and reshef are personifications of destructive forces and appear as agents of Yahweh, members of his 'Angels of Evil' who bring punishment (death) on the people of Israel for disobedience. There is no evidence to suggest that there are mythological figures behind azazel, lilith or the personifications of deber and qeteb. In case of reshef there is a possible connection to the Semitic deity Reshef. However, the mythological motifs are used merely as a poetic device.

A compelling read, Very Little ... Almost Nothing opens up new ways of understanding finitude, modernity and the nature of imagination. Revised edition with a new preface by the author.

The Haran Gawaita (Mandaic "Inner Haran" or "Inner Hauran") is a Mandaean text which purports to tell the history of the Mandaeans and their arrival in Media as "Nasoraean" from Jerusalem

For more than four centuries, cultural preferences, literary values, critical contexts, and personal tastes have governed readers' responses to Shakespeare's sonnets. Early private readers often considered these poems in light of the religious, political, and humanist values by which they lived. Other seventeenth- and eighteenth- century readers, such as stationers and editors, balanced their personal literary preferences against the imagined or actual interests of the literate public to whom they marketed carefully curated editions of the sonnets, often successfully. Whether public or private, however, many disparate sonnet interpretations from the sonnets' first two centuries in print have been overlooked by modern sonnet scholarship, with its emphasis on narrative and amorous readings of the 1609 sequence. First Readers of Shakespeare's Sonnets reintroduces many early readings of Shakespeare's sonnets, arguing that studying the priorities and interpretations of these previous readers expands the modern critical applications of these poems, thereby affording them numerous future applications. This volume draws upon book history, manuscript studies, and editorial theory to recover four lost critical approaches to the sonnets, highlighting early readers' interests in Shakespeare's classical adaptations, political applicability, religious themes, and rhetorical skill during the seventeenth and eighteenth centuries.