

## 1: Die Nibelungen | Blu-ray Review | Slant Magazine

*on "Nibelungian Anthropology." "Anthropology" is perhaps an overly ambitious term for a series of semantic studies on such concepts as MHG zorn/zornec, trÄ»ren/ trÄ»rec, herze, arm, and Ä¼bermuot. The only available evidence is not anthropological but literary, as MÄ¼ller acknowledges (p. ); the analysis can therefore only be literary.*

It is not an exaggeration to state that Wagner wanted his art to become a revitalized religion of the blood. The real essence of Wagner that motivated him in all things was his unwavering and determined commitment to his race and ancestral heritage. Yes, unlike the many composers before him, Wagner probed deeply into the realms of music to areas where other composers dare not tread. A well-spring of profound ancestral insight Wagner found in the northern Aryan sagas, most particularly in the Vulsunga Saga. Upon this folk mythos the composer was to pour out the full flood of his talent and emotion. For some time an inner compulsion had been urging him towards an almost mystical synthesis, but he had held back. From the very beginning his concept of the Teutonic god Wotan and the Norse myths had bound the destiny of the gods and Volsungs closely together. This created a tightly woven interplay of mythology, history and heritage with a feeling of even something more, something greater yet to come. It seemed to beckon a new dawn of the gods and man that could perhaps even awaken the Wotan Consciousness among Aryankind. This was something much grander than the mere pretty sounding music of the day and attained by very few composers. The two artists whom Wagner most admired were Shakespeare in literature and Beethoven in music. Wagner firmly believed that through music one could very possibly redeem a culture, society and its people. To Wagner the theatre was likened to a temple of Aryan art and mystic rite, and through the Teutonic myth he had found the elements which would consecrate a higher folk consciousness and upward path leading to the Ubermensch Overman. The years to were for Wagner a long spell of intellectual and spiritual indigestion. His too receptive brain was taking into itself more impressions of all kinds than it could assimilate. New ideas of music and drama were ripening in him, but as yet, he had no clear concept of their drift. His failure to interest the theatre authorities in his great plans for the regeneration of the drama and music drove him deeper into politics. The tragedy, to be precise, was the expression of the deepest and most noble consciousness of its people. Wagner held that a nation must have an intimate connection with its history. Wagner, the consummate visionary, sensed the great social upheavals to come and the potential new age of man which could be born from it, and was convinced that from his work would develop an integral foundation towards such a change. Even today this potential resurgence of Aryan awareness through the Wotan consciousness held a very strong possibility. The new folk-conscious art demands a new mankind and as a prelude, a return to nature. To this day there is no music which stirs the Aryan soul so profoundly as Wagner. So strong an impact, in fact, that the Aryanphobic Jewish race, whose insensate hatred for the White Race is unparalleled, banned his music in Israel. Beyond this, we can no longer seek or explain anything but can only respect it in order to permit it to take its place within us. May his inspirational works serve as a first giant step of even grander achievements to come in the future of our people here in Midgard. And the cosmic glitter, Of infinite stars, Weave a tapestry, So sublime therein. And life shines down, From the sun and the sky, It trickles through rivers, From mountains high. And on to the sea€!. The world and man, And divinity!

## 2: There Will Be Blood: Frank Castorf Has Entered the Ring | [www.enganchecubano.com](http://www.enganchecubano.com)

*The following content is sponsored by World of Tanks. Some could argue that the introduction of modern warfare helped to inspire great technological weapons and tools through the ages. Among the.*

A mysterious stranger arrives. The mysterious stranger and Sieglinde fall in love, and Sieglinde drugs her brutish husband. The brother and sister ecstatically declare their love at the end of the act. Their child, Siegfried, will be the hero of the eponymous next opera in the cycle. Mime is victimized by both Alberich and Siegfried. Then there is the rivalry between Mime and Alberich. Wotan likes to think he is this, but actually is easily outgambitted by Fricka and even in a way Siegfried. Talk about long-term thinking. A pair of these are intelligence gatherers for Wotan, bird-watching whom proves fatal to Siegfried. Odin and Volsung are combined with the latter being a mortal guise of the former. The dwarf in the original myth was named Andvari, Alberich is the name of a completely different dwarf. Sieglinde is a combination of Signy, sister of Sigmund with whom he had incestuous relations, and Hjordis, wife of Sigmund and mother of Sigurd. The Ring Conflicting Loyalty: What the Ring cycle is all about. The characters are divided and scattered between their desires and duties. Wotan is forced to punish Brunnhilde and remove her from the Valkyrie even if she is his favorite daughter. A pair of these are intelligence gatherers for Wotan; bird-watching them proves fatal to Siegfried. The first act and a half of Siegfried is spent building up to what ought to be an epic battle between the fearless Siegfried and Fafner the dragon. Though really more The Time of Myths. The Jahrhundertring averted this by updating the setting to the Industrial Revolution. The forges and dark mines of the Nibelungen becomes a mine-shaft and factory setting. This was based on the fact that the Ring cycle was contemporary to this era. Mime, though some directors try to soften his character considerably in modern productions. Freia in Das Rheingold has her ditzy moments. When she is bought free, she is touched and says: Does This Remind You of Anything? While this is not entirely far-fetched Gustav Mahler, both a Jew and an admirer of Wagner, accepted Mime, at least, as a Semitic caricature, it is a theory that can be pressed too far. Others have pointed to the noticeable physical resemblance between Mime and Richard Wagner himself. Fafner kills his hitherto-bro Fasolt for the Rhine-Gold and is later found transformed into a dragon lying on the gold, until Siegfried kills him and takes the treasure. End of an Age: Der Ring des Nibelungen. Siegfried and Hagen are both illegitimate and both being used to recover the ring, Siegfried by his Grandfather Wotan and Hagen by his father Alberich. Alberich gets one when he steals the Rhinegold from the maidens. As with Alberich, Hunding, and Hagen. On the other hand, the well-intentioned, if weak, Gunther is a baritone, and on the other other hand, Mime is a squeaky tenor. However Mime can easily come across as too pathetic to be evil. Alberich does a decidedly abrupt one of these, starting as a inept lover but quickly transforming into an Evil Overlord and staying that way for the rest of the cycle. This also sets the entire rest of the plot in motion. At Bayreuth, certain motifs are played as fanfares from the balcony of the Festspielhaus to announce the beginning of an act. Forged by the Gods: And the main reason he built Valhalla was because Fricka hounded him into it. And the only reason she did that was to keep him home and hopefully stop him from running around cheating on her. So in the final analysis, the whole mess could have been avoided if Wotan had just kept his dick in his pants. From Bad to Worse: In doing so, he kills her brothers, breaking her heart, and then the girl, still weeping over the bodies, is in turn killed by vengeful clansmen. From Nobody to Nightmare: Alberich is just a lovesick dwarf until he gets hold of the Rheingold and makes a ring which makes him a threat to the gods themselves. If we are meant to understand that he has masterminded the whole affair, then it is definitely this trope. Mime is often played this way in Siegfried. Why Wotan cannot just kill the giants and take the Ring for himself. It is often thought this is a deconstruction of the idea of divine laws. Give Me a Sword: The Tarnhelm, which grants the wearer invisibility, shape-shifting, and teleportation. Wotan feels this way with his wife Fricka. Siegfried, presumably; his father Sigmund however refers to Sieglinde as his "wife", though Fricka, Goddess of Marriage, refuses to recognize it. Oddly enough, Gunther, who is based on an actual 6th century Burgundian ruler, Gunthahari. The hope proves delusive, of course. Hagen claims that Siegfried has been slain by a wild boar. It lasts about five seconds before Brunnhilde unmasks him. Mime

serves as this to Siegfried, in the hope that the boy will kill Fafner for him. When he is first seen his brother Alberich is tormenting him. Then Mime raises Siegfried to kill Fafner so he can get the ring, however Siegfried is such a jerk to him you can easily feel sorry to him. Mime does try to kill Siegfried, but this certainly seems understandable. Too bad that the ring is an Artifact of Doom The Rhinemaidens, who are generally treated by the story as good guys and innocent victims even though it was their cruel taunting of Alberich that drove him evil. The Leitmotif technique, if not invented by Wagner, was certainly perfected by him. Light Is Not Good: Done rather subtly in the Ring, in which often the only difference between Wotan and Alberich is that Wotan somewhat regrets his actions "but does them anyway. Love at First Sight: Plenty of examples in the Ring:

## 3: The Ring of the Nibelung (Theatre) - TV Tropes

*Richard Wagner, Fritz Lang, and the Nibelungen: The Dramaturgy of Disavowal, by David J. Levin, for The European Legacy ():*

He achieves revelations of horizontal clarity, allowing no contrapuntal strand to emerge with an unwanted accent or a miscalibrated dynamic. Smaller roles benefit from strong casting, notably the well-tuned Rheinmaidens and Valkyries. It is fifteen hours of gorgeous, dramatic music, coupled to an endlessly fascinating and moving story. Needless to say, every recording of this gigantic work is going to be flawed in some way, so choosing a Ring recording is a question of personal tastes and preferences. This recording makes you realize how ingenious a composer Wagner was: Karajan allows the orchestra their full sonority and tone-color but never drowns out or abandons the singers. These Berliners are so magnificent it takes your breath away. Like Nilsson, she has a rich, powerful voice, but unlike Nilsson, her voice is warm and beautiful. She has a contralto-like fullness at the bottom of her range a few years after she made this recording, she became a dramatic mezzo, a steady, beautiful middle register, and a glorious, radiant, powerful top. In the third opera, Jess Thomas is excellent. He has a voice of unusually fine quality: The only drawback is that his voice is a bit smaller than desirable, and he sometimes gets hoarse. Still, it is a commanding, colorful performance, and his singing in the love duet is very beautiful. Wotan is halved, as well. Dietrich Fischer-Dieskau is tested by the Rheingold Wotan, but he passes the test with flying colors, creating a detailed portrait of the ambitious, selfish god. Thomas Stewart, in the other two operas, is even better. Even though Hans Hotter is both richer and more beautiful of voice and more detailed of portrayal, Fischer-Dieskau and Stewart present magnificent Wotans. Zoltan Kelemen as Alberich is all you could ask for - sinister, cruel, ambitious and evil. Ridderbusch at first might seem an odd choice for Hagen, because his voice is dark and thunderous, but not black and menacing. However, this adds another dimension to his masterful portrayal of the incredibly evil villain - an evil nobility - that makes his performance that much more compelling. He is a fabulous Hagen. He sings Fafner vividly and Talvela makes the most of his two roles. Jon Vickers is splendidly heroic and lyrical as Siegmund, and Gundula Janowitz uses her gorgeous, radiant lyric soprano to produce a beautiful Sieglinde and Gutrune. Josephine Veasey is a biting intense Fricka, and Gerhard Stolze sings Loge and the Siegfried Mime with amazing powers of characterization. The packaging is extremely beautiful, worthy of this masterful recording. When all is said and done, a fair listener is likely to conclude that of all the available Ring Cycles, this Karajan cycle is the one to buy. Unfortunately, his La Scala Ring, despite the casting of great Wagner veterans and a marvelously conducted orchestra, has several cuts plus not very good sound. His RAI ring, on the other hand, boasts better sound, but slightly inferior singers and a less than adequate orchestra. For me, I think the most important aspect in Wagner, much more so than the singers, is the orchestra itself. Furtwangler was a magnificent Wagner conductor, and he knew the art of "epicizing" the Ring to the fullest extent, unlike Solti who saw it as a vehicle for bombast and musical chaos. The only drawback is Furtwangler loathed K with a passion, and he would never refer to him by name, using the phrase "that man K. And you know what? I think beyond any other Wagnerian conductor in history, Karajan made the greatest impression on the recordings and performances he conducted during his lifetime. Many would praise the Solti Ring as a classic, and on this matter I would concede with the majority. He does create a great Ring, but I cannot agree entirely with his vision. His brilliant choice of the youthful Crespín and the sexy, voluptuous-sounding Dernesch as his Brunnhildes creates a shifting portrayal of the woman and the warrior and the lover that is our favorite Valkyrie, and both singers display more emotion than Birgit Nilsson does. Jess Thomas suits the young, brash Siegfried, while Helge Brilioth recreates a mature, more insightful hero in the Gotterdammerung Siegfried. Dieskau is a marvel as Wotan, in the rank of London, while the highly underrated Stewart, in my opinion, is musically and interpretively, the equal of Hotter. Christa Ludwig gives an even better portrayal of Waltraute and her second Norn is amazing! Gerhard Stolze gives a greater interpretation of the Mime, and Karl Ridderbusch and Zoltan Kelemen make their bass roles extremely believable. The minor roles of the Valkyries and the Rhine Maidens all receive amazing singers. I think that

for theater to exist, the music must come first to create that certain atmosphere which makes the element come to life. Solti may have some of the best singers, but his tempo lacks the fluidity of Karajan. He has a great recording in his hands, but then I would prefer Karajan for the atmosphere he creates. So they say that Karajan lacks a sense of theater and goes only for the surface beauty of the work. He does create a Ring brimming with surface beauty, but if you listen to his music attentively, you will find that within each bar, each orchestral nuance, there is a deeper philosophical meaning that Wagner intended to bring out of the great Teutonic legend, and I think Karajan achieved that vision. If I were to look for another Ring though, I would steer you towards the great live recordings of the past. Everyone else in that Ring is excellent. I think he has managed to portray a very smart approach to this enormous work. Rather than try to impress with a hugely blasting orchestra - he keeps the music transparent and dynamic. When selecting the Ring to buy last summer - I was initially tempted to buy the Solti, but in direct comparison with Karajan, I felt that the latter was far more subtle and transparent. Of course, Nilsen is impressive in *e. Walkure*, which I think has to do with the traditional interpretation of lead singers having to compete directly with the orchestra. *Tosca*, *La Boheme*, *Adia* etc. Finally on the changing cast - Karjan was very deliberate on his selection of singers. In addition, I learned that the role of *e. Wotan* clearly changes as the Ring progresses and therefore different singers per part can be justifiable. Nevertheless, there are millions of Wagner neophytes out there just like me. Each separate opera is performed on a separate night -- this is why a complete recording of the "Ring" takes 14 CDs and has the seemingly high sticker price. In addition to the 14 CDs, this product comes with four separate booklets, each summarizing and commenting on each opera. These booklets also have a German-to-English translation of the lines -- be warned, for the opera is entirely in German. After listening to the full recording, I can attest to the truth of her words. For the opera newbie like myself, it was a wonderful first experience, and I look forward to comparing different versions in the coming years. People tend to say great things about one and rather unfavourable comments about the other. I like them both, but if I had to live with just one of them, I would lean towards this one. Just for the record, as far as I can tell, the Decca pioneering set is in many ways the John Culshaw Ring, as he had creative control over the choices of singers, orchestra and conductor, not to mention the production of the audio effects. The rest is history. On the other hand, Karajan was for all intents and purposes the artistic director of this recording, with final authority on the choices of singers and how they executed the roles. These studio performances were made in conjunction with live performances at the Salzburg Festival, and Karajan wanted to have the best of both worlds by having all the participants working at a high emotional level, combined with the higher accuracy of execution in the finished recording. His *Parsifal* set was made in much the same fashion. I can only second guess that many of the audio effects on the Culshaw Ring were deliberately excluded from the Karajan Ring so as to avoid unfavourable comparison. Personally I think Culshaw had the right idea, based on the authority of the scores. But that is a judgment call. As far as the merits of the conductors are concerned, I think Karajan is the better of the two. It is also worth noting that Karajan plays a forte orchestral passage more loudly when unaccompanied, and holds the orchestra back to some degree when there is singing. Solti takes a more consistent approach, which means that the singers have to sing even louder to be clearly heard. This hardly posed a challenge to Birgit Nilsson, who literally rose to the occasion, but the result was that the total volume of music at times became excessive - that is unless you prefer to hear it played and sung that way. Furthermore, the reasonable dynamic of the orchestra gave the singers better projection when singing at *mezzo voce*. The playing of the Berlin Philharmonic was superb. To be fair, so was that of the Vienna PO for Solti. Space prevents a thorough commentary about the individual singers, but I do believe the casting of Thomas Stewart as *Wotan* in *Walkure* and also as *Hagen* in *Gotterdammerung* was very questionable. Suffice to say he is at the opposite end of the spectrum from the Lauritz Melchior style, which is not to imply any better or worse. He does sound younger than Helge Briloth in *Gotterdammerung*, and rightly so. I find Helga Dernesch as *Brunnhilde* more "feminine" than Nilsson, but still not quite ideal in terms of sheer strength. I also agree with the casting of Fischer-Dieskau as *Wotan* in *Rheingold*, and the decision to go with Stewart, a bit older-sounding, in *Walkure*. The sound quality, documentation and overall presentation has always been reasonably good.

## 4: The Importance of Richard Wagner

*"Variations of the legend -- Heroic narration and epic composition -- Nibelungian society -- Nibelungian anthropology -- The shrouding of visibility -- Spaces -- Disrupted rules of interaction -- The failure of the courtly alternative -- Deconstructing the Nibelungian world."@en.*

In Munich Population c. Over eight million of casual labourers, widows, orphans and unemployed are supported through these efforts of the people as a whole. It is a tough struggle to do it. While everywhere else in Europe the melancholy spectacle is only too often to be witnessed of hunger marchers parading the streets, of the workless and the despairing losing all patience and breaking out into strife and bitter class hatred, in Germany at least Adolf Hitler has united everyone in an unparalleled gesture of fraternal charity. But the gigantic machinery of its Aid work remained, and Hitler, who could know no rest until he had given every possible demonstration of what National Socialism meant translated into terms of every-day lifeâ€”Hitler looked round for the next immediate use to which it could be put. He was already grappling with the problem of unemployment, and now he turned from the consideration of the father of the family, to that of the mother. This matter of maternity and infant welfare had long been comprised in the Party programme under the heading: The War and its long subsequent list of privations and bitter hardships had told on this most helpless and defenceless portion of the community as heavily as on every other. This new movement in aid of womankind was at once a recognition of the bravery and suffering of the women of the terrible years gone by, and a beacon of hope for the nameless regiment of brave and struggling women of the present time. The whole thing is to turn upon the personal and individual touch. First the mother of the family is to be supported and helped and then every one of those dependent upon her. The Mother-and-Child work sets itself very few limits. Needless to say, here again the scope of the enterprise is so wide only the briefest description of it can be given. The greatest necessityâ€”that of nourishmentâ€”calls for the first attention. Better food is to be provided, and sufficient milk for the children. Then comes the question of clothing and adequate laundry facilities. Women with big families swarming round them all day are to receive daily outside help. The hitherto earning mothers of these families are to be enabled at once to leave factory or business and return home where their duty and their most important work obviously lies. The man it is who must be enabled to go out and work and keep the home. Either such dwellings as already exist have been improved and repaired, or entirely pulled down and rebuilt. Property owners who allow their houses to fall into bad condition, are called to account for it. The unsocial attitude of those who decline to let where there are children is sharply corrected. The Mother-and-Child Aid looks to it that poor families should have at least what furniture is barely necessary, especially beds. The children are meantime to be cared for in kindergarten. For that short space, at least, the mother is to be wholly free. During the first five years of the Hitler regime nearly three hundred thousand women were enabled to take a country holiday. Within the same time over three million children were also sent to the country. Then there are schools for mothers; many of these are run by doctors who make it their business to impart all sorts of essential information about food and health in general to these poor women. They can always resort to medical advice without fear or hesitation, since nothing is more important to a nation than its mothers, its children and its health. Hitler has held it of primary importance to combat unemployment by every permissible means devisable by ingenuity and ardent purpose. This nation-wide struggle postulated immense governmental preparations. It could not be tackled piecemeal and by temporary measures. Not a struggle merely, but indeed a mighty campaign against unemployment was launched in Germany. Within few years the victory was obtained over decades-long misery and ever-recurring industrial crises. Every man in the country had to bear his part in this gigantic enterprise. The victory meant nothing less than a stable recovery of industry. A strong State is the guarantor of steady business. Every possible means had been co-ordinated to this end. The State provided the sinews of war for this struggle, but the German people themselves have also subscribed many millions of marks for the promotion of national industry. In the Government set aside 4,3 milliards 4 R. Vast plans were put in hand for the making of canals, for the building of power plants. Nearly all the greater rivers of Germany were harnessed to some productive purpose. By the

expenditure of one hundred million marks, one million workmen could be kept employed for an entire month. The work on the Weser, and on the Dortmund-Ems Canal kept twenty thousand men in work for years. Another gigantic canal, begun in , provided work for 1 days. In the same district between Hanover and Magdeburg one hundred and ten square miles are being brought into cultivation which have hitherto been mere waste or swamp. In order to secure more land for husbandry in Schleswig-Holstein, two great dams are being con-structed across the Eider River. Thousands are thereby supporting themselves, and a plain of square miles will be reclaimed. The enterprise can well be compared with that of Signor Mussolini on the Pontine Marshes. The German Government offered to meet 40 per cent of the cost to everyone who built a house or who proposed to carry out reparations and improvements. The result of this step is scarcely to be believed. The building trade, hitherto at a very low ebb, looked up and went ahead surprisingly. And consequently so have all the allied industries. Factories are at work day and night. Since the spring of not a single skilled man in the building trade was out of work. This flourishing state of affairs reperussed on the machine industry and gave work to again another ten thousand men. Hitler, himself an ardent motor mechanic, has found the way for a vast revival in the motor-car industry by entirely abolishing the tax. The number of cars on the road doubled in , and is growing continually. This constitutes the biggest thing ever done yet in this direction. From four to five thousand miles of auto-roads are projected to be built in six directions right across the country. This last one is to be called the Nibelungen Road. The sixth of the whole series will run from Hamburg to Breslau. All these roads are being built on the most modern lines. They are practically all on one grade and in no way interrupted by crossings. Other roads are carried over by bridges. The entire plan requires many years to carry out. The Government has earmarked over two milliards of marks a year towards it. Whole armies of men find employment on it. The project is a proud one, for it not only resembles the great engineering feats of the Romans, but promises to change the face of the entire country for coming generations. Over one thousand camps, mostly situated in the country, keep going over two hundred thousand young people at the age of eighteen. Most of them put in no more than half a year of work-service and are then free to take employment elsewhere. They go forth, furnished with certificates, to places awaiting them. Plans have been constructed whereby such an army of workers can be employed for twenty years. The produce so raised will value two milliards of marks a year, and many thousands of new peasant homesteads will be created. Naturally the work done in these camps is of a supplementary order and is not allowed to compete in the open market with work turned out under ordinary conditions outside. Nor is such work undertaken which could as well be performed by private enterprise. It is the aim and object of these camps to promote facilities for other people, i. The making of new roads, of course, opened up new ground for such a purpose. The settlement building itself is never undertaken by camp workers. The latter confine themselves to forestry, projects of land reclamation from the sea, canals, irrigation and particularly all undertakings which have for their aim the prevention of catastrophic happenings, forest fires, burst dykes, floods and so forth. All this has proved of great practical utility. The young people in the Work Champs are well trained in the use of their various tools and implements, spades, pikes, shovels, etc. Once on the occasion of a huge land-slide on the Saale a river in Central Germany , a serious disaster was only averted by the immediate mobilisation of young navvies from the nearest Work Camp, who immediately set to work to set things to rights. Many a village has been saved from extinction by fire by the exertions of such organised workers, and immense consequent misery avoided. The campers themselves are willing and devoted enough. Each man knows that his work benefits the community at large, and that he is therefore carrying out the fundamental principles of National Socialism. Life in a Labour Camp is not in the least modelled on the military plan. The workers rise at five in summer, and at six in winter. Then comes parade and the hoisting of the camp flag for the day. This resembles the Swastika Flag only instead of the hooked cross in the white circle it displays a spade and a couple of ears of wheat. Then comes a wash, and the midday meal eaten, naturally, in common. The food is good and everyone can have as much as he requires. The evening is passed in singing songs, and in reading aloud, etc. Tattoo is at ten: The Work Camp brings all classes together. The student is set just the same jobs as anyone else. The hope is that thirty years hence there will be no more intellectuals or officials in Germany who have not passed through the school of manual work side by side with the everyday workman.

## 5: Deconstruction - Wikipedia

*Note: Citations are based on reference standards. However, formatting rules can vary widely between applications and fields of interest or study. The specific requirements or preferences of your reviewing publisher, classroom teacher, institution or organization should be applied.*

Marriage was essentially about mating. And without that our species would not survive. Although we like to think of the sexual act as being about love, Kinsey aimed to show that it was less about the higher mind than we liked to believe. Is love real or is it just sex in a cultural disguise? The answer is more complicated than I originally thought. The answer is both yes and no. Sex Love Marriage or a committed relationship Now to begin at the beginning, sexual relations can occur without love, but Romantic Love cannot exist until perhaps old age without sex. So sex is at the core of Romantic Love. Marriage can be something quite different from either love or sex and it has a different meaning from culture to culture. In general terms, marriage is a civilized custom which attempts to contain and keep the animal desires of a couple within their marriage. However, its primary purpose is to provide a safe environment for children and an orderly inheritance process. Its primary purpose is to create order. Almost like our own natural drives, the culture has its own driving forces, its own agenda which is not concerned with the happiness of individuals but with the society as a whole. This molding starts in childhood so that girls play with dolls and boys dream about finding a princess. By the time we are adults, we have learned to move and be ridden as though the demands of the culture were natural. We accept the custom of marriage and we plan on being with our spouse for the rest of our lives. But, to be fair, not just civilization but biology and nature are also at work here. For the survival of the species, a couple needs to stay together long enough to bring up their children and to provide their children with a safe nurturing environment. But to get back to the question: This blog is about the human experience of time, and it turns out that time is fundamental to the emotion of love. Love is about wanting to mate with someone and be with that person for the foreseeable future and wanting an exclusive relationship. So love is about sex, but it is also about time. If you have not read my other blogs, I need to make this point: I believe we are the only animal who has a unique concept of time, i. We can say when in the past, present and future plus we have a sophisticated concept of time from the past to the future. Read my blog on this. Our feelings and ideas about the future are critical to our sense of well-being and our survival. And loving someone is about your future with that person. Read more about this at this blog post: While sex is immediate, love is thought of as long-term or forever, for example. And this is entirely consistent with our own animal nature which includes a sense of time. A quick survey of songs -- which are often about love -- shows that time is frequently part of the love song, either stated directly or implied. I did a search at Lyrics. The somewhat cynical crowd-sourced Urban Dictionary, for example, has more definitions about love than any other word. Most of these definitions were written by young people. And most definitions include a sense of time. An Urban Dictionary Definition of Love: Love is wanting to hold her in ur arms till the end of time. A recent anthropological study showed that love was multi-cultural and the effect on our brains and our emotions was almost exactly the same. Scientists did brain scans and found no difference between cultures. These figurines and statues which go back perhaps 5, years depict the Goddess Aphrodite who was the goddess of love, procreation, beauty and sexual pleasure. However, since love occurs over time, and since it usually results in the birth of children, cultural norms and expectations come into the picture. As anthropologists have found out, some cultures emphasize certain emotions and suppress others. Having a job is risky. Having a romantic relationship can be risky. In countries with a tradition of arranged marriage, falling in love is disruptive and dangerous. Historian Stephanie Coontz studies marriage, and she says only recently has there been an assumption that love would come before marriage. Love was particularly dangerous in a stratified class society since it was well known that the classes did not mix. But love knows few boundaries and mutual attraction is hard to predict. So a prince might fall in love with an illiterate peasant girl or a duchess might seduce a stable boy. The novel by D. Today in the modern democratic societies of the West love between different levels of society has been less of a problem, but this problem has never gone away. If a college boy wants to marry a lunch counter waitress

with a high school education, for example, his friends often disapprove. As psychologists have pointed out, these cultural expectations are much too high. And because they are so high, the euphoria of a new marriage or falling in love often fades into deep disappointment. The excitement of falling in love. However, this ideal of true love has a long history in the West. While some scholars have said it came from the Middle Ages and troubadours singing about love, its roots go much deeper. Aristophanes states that humans originally had four arms, four legs, and a single head made of two faces. The men were children of the sun, the women were children of the earth. It is said that humans had great strength at the time and threatened to conquer the gods. The gods were then faced with the prospect of destroying the humans with lightning. These split humans were in utter misery to the point where they would not eat and would perish so Apollo had sewn them up and reconstituted their bodies with the navel being the only remnant harkening back to their original form. Each human would then. It is said that when the two find each other, there is an unspoken understanding of one another, that they feel unified and would lie with each other in unity and would know no greater joy than that. This belief in soul-mates is very much alive today. Here is another definition from the contemporary crowd-sourced Urban Dictionary: Soul mates by definition are two completely strangers who meet unexpectedly in life and feel this unbreakable bond which hides true love, unbelievable desire, passion and the wiliness to find each other in life. In all relationships, however, disagreement, conflict, and incompatibility will arise. Ultimately, no one is perfect - or a perfect fit for a partner. It takes work, growth, and change to keep a relationship going and satisfying over time. When that happens, soul mate believers often become upset, disillusioned, and uncommitted. The demands of marriage and the excitement of love have come together in our modern view of nuptial bliss. However, if expectations are too high, the marriage will probably fail. Nevertheless, that is how Western culture has accommodated this basic emotion of love. Love and marriage, love and marriage. They go together like a horse and carriage. Dad was told by mother. Each society finds ways to deal with it or mold it or suppress it. I believe Romantic Love is a very real basic human emotion. It is sexual desire and a desire for companionship exclusively for one person over time. Couples through the ages. What follows is a tune written by Irving Berlin to and for his beloved wife, Ellin, as a wedding present. He was a much older Jewish lower class immigrant who fell in love with a Catholic upper crust heiress. Her father disowned her when she married but then Berlin wrote this song for her and gave her exclusive rights to the substantial royalties so she would always have an income no matter what. For the next sixty years, their love continued until she died at the age of 85 in Berlin died the following year at the age of

**6: Is She Real, or Is She Fictional?**

*That is when the world was introduced to the Darce choke. The choke's greatest ambassador, though, was a Brazilian by the name of Milton Vieira. A submission artist of the highest quality, Milton joined the famous Brazilian Top Team in*

Why have you chosen this? It does have a lot of contributors, edited by Barry Millington. He has some useful things in there, like a very good chapter about mistakes that everybody makes about Wagner, for example, that more books have been written about Wagner than anyone else in history apart from Napoleon, Hitler, and Christ. The best chapters are the ones on the operas, the basic elements of the plot, their scoring, where they come from, and the way they were received and so forth. Would it be an exaggeration to say that Wagner is the most controversial composer ever? It would be an understatement. The esteem for him is so high, or so furious. Wagner seems to operate at a certain level that excites some people enormously and upsets other people. The idea of Wagner as a bore is no longer tolerable as a thought by any musically educated person. No sane musical person would say that Wagner was negligible. It is perfectly clear that Wagner is an astonishing creative genius. The main claims against him are womanizing. It is not true, or at least a shallow and silly reading of what happened. He was absolute hell and acknowledged this himself. He was a great composer, pianist, proselytiser for Wagner and other composers, and selfless in many ways, but he was a terrible husband. Cosima fell hopelessly in love with Wagner and Wagner fell in love with her—though never in the way that he had done with Mathilde Wesendonck. He was a wonderful father and very anarchic, whereas Cosima wanted the children brought up strictly. Wagner believed in giving them their freedom and romping around and so forth. People who knew Wagner were completely charmed, including people who thought they were going to be hostile to him. Nietzsche was prepared to be charmed by him but when he met him was just bowled; he wrote to a friend that he was the most delightful, witty, fast-talking person. In small gatherings, he kept everybody entertained and was wonderful. He had such supernatural energy, he was just brimming over the whole time. Everyone always talks about his megalomania, but is a person a megalomaniac if they have ridiculously vast ambitions all of which are completely fulfilled? One reason that Wagner is so controversial is that people are annoyed that he had these world-conquering ambitions all of which he managed to fulfil completely. He surpassed anything anyone could imagine. Tristan und Isolde is a particular miracle of art, as everybody will agree. Without Tristan, the whole of late Romantic music would have been impossible. Clara Schumann, who attended a performance of Tristan, said that she had never been so shocked in her life. You feel with other composers—even ones who are dealing with love and so forth—that there are quite long passages where there is no sense of an underlying erotic surge in the music. With Wagner, there constantly is. There he is, lying on the floor in a state of extreme weakness because she has explained how his mother Herzeleide died because he deserted her, and she pined and waited and he never turned up again. Parsifal goes in for this orgy of self-reproach and then collapses. Why does it set a watershed for musical history? The main thing about Tristan is that you are waiting for it to reach some kind of conclusion which is endlessly postponed. The very opening phrase—the famous yearning opening phrase—is then repeated with long silences and repeated again, which gives the basis for the whole. That creates an extreme feeling of unease and ecstasy combined, at least in the sympathetic listener. With this musical expression of longing, how is that instantiated by the drama? Wagner had to work with these extremely elaborate and confusing and confused medieval sources and he just got right in there, stripped them all down, and got to the barebones. For me, Wagner is the most perfect dramatist there is—even greater than Shakespeare in sheer construction. For example, after the shattering power of the Tristan prelude which never quite resolves, you have the very beautiful unaccompanied song of the sailor singing in the rigging. This gives you aural relief and is enormously potent in establishing the atmosphere: A lot of people have said—and I think I probably agree—that you need to know Tristan in order to enjoy Meistersinger to the full, to see what an astonishing contrast there is between the two. When the character of Hans Sachs references the legend of Tristan in Meistersinger, you hear associated Tristan music by Wagner. Is that kind of self-referentiality mirrored anywhere else in his work? Not like that, no. Parsifal itself breaks entirely new harmonic ground, especially

the third act which is the object of universal devotion among musicians. It is just radiant and amazing, having a luminous quality with trumpet piercing through it in that strange and unease-making way. Can you say a bit about what this means and whether Wagner was equally committed to this totalising principle throughout his career? The concept of the Gesamtkunstwerk is a bit of a bore actually, as Thomas Mann points out in his great essay. He needed to work himself through this kind of cumulative view that the more arts you could get into one package, the more exciting it would be. The main thing comes down to action, music, and words being as integrated as possible. But this is what Monteverdi wanted, what Gluck wanted, and what Mozart certainly wanted. This is what all the people one most values in opera wanted. He had a desperately overactive mind. You could say that Gesamtkunstwerk is a useful context in opposition to the deconstruction "as we now have to say " of Regietheater where everything is as un-gesamt as possible: Is there not the idea that up until Wagner began composing his later works, music was subservient in some way to just showing off the vocal prowess of the singers? Yes, he certainly wanted to react against the prioritisation of the voice just idly doing things to show off. My feelings about Handel, for example, is that a great deal of it is someone standing still and emoting with floods of coloratura. And coloratura drives me mad, except if sung in certain Italian operas and if sung by Maria Callas. The whole thing about vocal gymnastics, which is really what it comes down to, in Rossini or Donizetti, makes me feel that this should really be in the Olympics, not in the opera house. Wagner went back to the old line of *dramma per musica*, the original thing: That is the only idea that matters. Wagner, up to a point, I think was confused about that. I think the arguments in *Rheingold* are so interesting and compelling. You have this hammer and tongs quality that is unlike any opera by anybody. You have giants complaining about keeping contracts. But it keeps the music down a lot of the time. Quite a lot of *Rheingold* is something near the recitative. As far as most opera composers are concerned, Wagner was unusual in that he wrote the libretti and the music. Does he give equal weight to the text as he does to the music? Would you say that Wagner is the most philosophical composer? Can you give another example of how this is reflected in his work? *The Ring* is the opera of his with the most evident argumentation. *Parsifal* carries you into some pretty abstract areas too, such as the nature of the relationship between sin, redemption, chastity, sensuality, and conquering base impulses in the interest of higher ones. Wagner is interested in myth in general and Christianity has been the central myth of the western world.

**7: Hitler, the Workless and the Needy**

*The Deconstructing World [R A Farmer] on [www.enganchecubano.com](http://www.enganchecubano.com) \*FREE\* shipping on qualifying offers. Russell is plagued by confusing visions, and all around him people are disappearing from memory as the world reasserts its grip on reality.*

When he was about nine his father was killed in a duel and his mother left him with his well-off architect uncles. Soon, he desired to be a painter, but his uncles and mother wanted him to be an architect. Boucher was a Rococo painter, but tastes were changing, and the fashion for Rococo was giving way to a more classical style. There, David attended the Royal Academy, based in what is now the Louvre. Mademoiselle Guimard as Terpsichore, 1755, an early work Each year the Academy awarded an outstanding student the prestigious Prix de Rome, which funded a year stay in the Eternal City. Since artists were now revisiting classical styles, the trip to Rome provided its winners the opportunity to study the remains of classical antiquity and the works of the Italian Renaissance masters at first hand. Each failure contributed to his lifelong grudge against the institution. After his second loss in 1765, David went on a hunger strike, which lasted two and a half days before the faculty encouraged him to continue painting. Confident he now had the support and backing needed to win the prize, he resumed his studies with great zeal—only to fail to win the Prix de Rome again the following year. He was introduced to the painter Raphael Mengs, who opposed the Rococo tendency to sweeten and trivialize ancient subjects, advocating instead the rigorous study of classical sources and close adherence to ancient models. Mengs also introduced David to the theoretical writings on ancient sculpture by Johann Joachim Winckelmann, the German scholar held to be the founder of modern art history. During the trip David also assiduously studied the High Renaissance painters, Raphael making a profound and lasting impression on the young French artist. In July 1766, he returned to Paris. He sent the Academy two paintings, and both were included in the Salon of 1766, a high honor. He was praised by his famous contemporary painters, but the administration of the Royal Academy was very hostile to this young upstart. After the Salon, the King granted David lodging in the Louvre, an ancient and much desired privilege of great artists. This marriage brought him money and eventually four children. David had about 50 of his own pupils and was commissioned by the government to paint "Horace defended by his Father", but he soon decided, "Only in Rome can I paint Romans. The republican ideal of the general became the central focus of the painting with all three sons positioned in compliance with the father. The Oath between the characters can be read as an act of unification of men to the binding of the state. David depicts the father with his back to the women, shutting them out of the oath. They also appear to be smaller in scale and physically isolated from the male figures. These revolutionary ideals are also apparent in the Distribution of Eagles. The Count in charge of the appointments said David was too young, but said he would support him in 6 to 12 years. This situation would be one of many that would cause him to lash out at the Academy in years to come. For the Salon of 1768, David exhibited his famous Death of Socrates. Surrounded by Crito, his grieving friends and students, he is teaching, philosophizing, and in fact, thanking the God of Health, Asclepius, for the hemlock brew which will ensure a peaceful death. The wife of Socrates can be seen grieving alone outside the chamber, dismissed for her weakness. Plato is depicted as an old man seated at the end of the bed. Denis Diderot said it looked like he copied it from some ancient bas-relief. The painting was very much in tune with the political climate at the time. For this painting, David was not honored by a royal "works of encouragement". The work had tremendous appeal for the time. Before the opening of the Salon, the French Revolution had begun. The National Assembly had been established, and the Bastille had fallen. The royal court did not want propaganda agitating the people, so all paintings had to be checked before being hung. The painting was hung in the exhibition, protected by art students. The painting depicts Lucius Junius Brutus, the Roman leader, grieving for his sons. Brutus was the heroic defender of the republic, sacrificing his own family for the good of the republic. On the right, the mother holds her two daughters, and the nurse is seen on the far right, in anguish. Brutus sits on the left, alone, brooding, seemingly dismissing the dead bodies of his sons. Knowing what he did was best for his country, but the tense posture of his feet and toes reveals his inner turmoil. The whole

painting was a Republican symbol, and obviously had immense meaning during these times in France. It exemplified civic virtue, a value highly regarded during the Revolution. While others were leaving the country for new and greater opportunities, David stayed behind to help destroy the old order; he was a regicide who voted in the National Convention for the Execution of Louis XVI. Nor did the vague statements of those who insisted upon his "powerful ambition Those who knew him maintained that "generous ardor", high-minded idealism and well-meaning though sometimes fanatical enthusiasm, rather than opportunism and jealousy, motivated his activities during this period. David then began work on something that would later hound him: In , Jacques-Louis David attempted to leave his artistic mark on the historical beginnings of the French Revolution with his painting of The Oath of the Tennis Court. David undertook this task not out of personal political conviction but rather because he was commissioned to do so. The painting was meant to commemorate the event of the same name but was never completed. A meeting of the Estates General was convened in May to address reforms of the monarchy. Dissent arose over whether the three estates would meet separately, as had been tradition, or as one body. They were locked out of the meeting hall three days later when they attempted to meet, and forced to reconvene to the royal indoor tennis court. In this event was seen as a symbol of the national unity against the ancien regime. Rejecting the current conditions, the oath signified a new transition in human history and ideology. The picture was meant to be massive in scale; the figures in the foreground were to be life-sized portraits of the counterparts, including Jean-Sylvain Bailly , the President of the Constituent Assembly. Seeking additional funding, David turned to the Society of Friends of the Constitution. The funding for the project was to come from over three thousand subscribers hoping to receive a print of the image. However, when the funding was insufficient, the state ended up financing the project. As in the Oath of the Horatii, David represents the unity of men in the service of a patriotic ideal. In what was essentially an act of intellect and reason, David creates an air of drama in this work. The very power of the people appears to be "blowing" through the scene with the stormy weather, in a sense alluding to the storm that would be the revolution. Symbolism in this work of art closely represents the revolutionary events taking place at the time. The figure in the middle is raising his right arm making the oath that they will never disband until they have reached their goal of creating a "constitution of the realm fixed upon solid foundations. Additionally, the open space in the top half contrasted to the commotion in the lower half serves to emphasize the magnitude of the Tennis Court Oath. David later became a deputy in the National Convention in In his attempt to depict political events of the Revolution in "real time", David was venturing down a new and untrodden path in the art world. However, Thomas Crow argues that this path "proved to be less a way forward than a cul-de-sac for history painting. Political circumstances in France proved too volatile to allow the completion of the painting. The unity that was to be symbolized in The Tennis Court Oath no longer existed in radicalized The National Assembly had split between conservatives and radical Jacobins, both vying for political power. By there was no longer consensus that all the revolutionaries at the tennis court were "heroes". A sizeable number of the heroes of had become the villains of With only a few nude figures sketched onto the massive canvas, David abandoned The Oath of the Tennis Court. To have completed it would have been politically unsound. After this incident, when David attempted to make a political statement in his paintings, he returned to the less politically charged use of metaphor to convey his message. When Voltaire died in , the church denied him a church burial, and his body was interred near a monastery. Despite rain and opposition from conservatives due to the amount of money spent, the procession went ahead. Up to , people watched the "Father of the Revolution" being carried to his resting place. This was the first of many large festivals organized by David for the republic. He went on to organize festivals for martyrs that died fighting royalists. These funerals echoed the religious festivals of the pagan Greeks and Romans and are seen by many as Saturnalian. Republican costume designed by David. David incorporated many revolutionary symbols into these theatrical performances and orchestrated ceremonial rituals, in effect radicalizing the applied arts themselves. The most popular symbol for which David was responsible as propaganda minister was drawn from classical Greek images; changing and transforming them with contemporary politics. Liberty, the symbol of Enlightenment ideals was here being overturned by the Hercules symbol; that of strength and passion for the protection of the Republic against disunity and factionalism. He took one of the favorite signs

of monarchy and reproduced, elevated, and monumentalized it into the sign of its opposite. In June , the King made an ill-fated attempt to flee the country , but was apprehended short of his goal on the Austrian Netherlands border and was forced to return under guard to Paris. This was granted and Austria threatened France if the royal couple were hurt. In reaction, the people arrested the King. This led to an Invasion after the trials and execution of Louis and Marie-Antoinette. The Bourbon monarchy was destroyed by the French people in "it would be restored after Napoleon, then destroyed again with the Restoration of the House of Bonaparte. In the Convention, David soon earned a nickname "ferocious terrorist". Le Peletier was killed on the preceding day by a royal bodyguard in revenge for having voted for the death of the King. David was called upon to organize a funeral, and he painted *Le Peletier Assassinated*. This underscored the courage displayed by Le Peletier and his companions in routing an oppressive king. The sword pierces a piece of paper on which is written "I vote the death of the tyrant", and as a tribute at the bottom right of the picture David placed the inscription "David to Le Peletier. Marat thanked her and said that they would be guillotined next week upon which Corday immediately fatally stabbed him. She was guillotined shortly thereafter.

## 8: Deconstructing Time: August

*Skipping ahead to the final chapter on "Deconstructing the Nibelungian World" (pp. ), I can recommend it to the reader as the most interesting part of the book. It argues against an overall interpretation of a text that is full of narrative anomalies.*

What that man creates by means of reason will pale before the art of inspired beings. Plato A true masterpiece is, I believe, a gift from the gods. It is the human spirit that goes beyond all its learning and skills, its determination and logic, to create something that even the artist did not expect or could have predicted. Great artists open themselves to this possibility -- when the creative act moves them to reach higher than they thought possible and allows them to bring back a shining prize stolen from heaven. Heinz Koch, writing for *Musica*, said that the symphony "drags through three old folk melodies and nothing else for an endless 55 minutes". Another critic called it "decadent trash. Gorecki had been part of the group, but with this symphony, he had gone in a new and different direction. Fifteen years later in the symphony came out on CD and sold about a million copies by Everyone including Gorecki was surprised by this, but it was clear that it had struck a nerve. Nevertheless, critics continued to dismiss the depth and meaning of this work. In , the critic Michael Steinberg asked, "[are people] really listening to this symphony? Is it being played as background music to Chardonnay and brie? The appearance of the movie in rescued us all from the necessity. Hoodlums like these give robbers a bad name. We could say the same about Michael Steinberg. This insensitive critic, who was incapable of hearing what others had found profound and then dismissed their experience, gives criticism a bad name. It was not about trendy critics and chic gatherings with Chardonnay and brie. When Nonesuch sent him a check for several hundred thousand dollars about twice that today , he was at a loss. He apparently folded the check, put it in his wallet and would not cash it. Eventually, Nonesuch had to reissue a replacement check. Understandably other critics accepted its wide appeal but did question why a Polish nationalist composer whose work was derived from Polish folk music and was sung in Polish that most people would not understand, could be so popular. And that is a valid question as this symphony is definitely a deeply Polish work. From the beginning this symphony was well received in Poland; early on some called it a masterpiece. Many in Poland saw this work as the natural successor to the modern *Stabat Mater* by the Polish composer Karol Szymanowski. But, of course, this acceptance by his countrymen just reinforced the opinion of international critics that this was at best only a work for those in Poland. However, the Catholic hymn of sorrows, *Stabat Mater*, has been a mainstay of classical music for years. There have been well over 50 such compositions from Palestrina in to Arvo Part in So while Gorecki was continuing the Polish musical tradition, he was also continuing the international Western musical tradition. Why would a nationalist symphonic work have worldwide appeal? The answer is quite simple. George Bernard Shaw said it best. The man who writes about himself and his own time is the only man who writes about all people and all time. As these critics and Steinberg were well aware some of the most popular pieces of classical music -- all of which were and are part of the standard orchestral repertoire -- have these same nationalistic characteristics: For example, *The Moldau* is one of the most popular symphonic pieces today. Again this would not be the first time that such a work was quite popular. *Carmina Burana* is also such a piece. *Carmina Burana* is based on text from the 11th and 12th century and composed in a renaissance and baroque style has been wildly popular since it first premiered in Gorecki seems to have tapped into a deep need of people in this most secular and uncertain times, a need for meaning, for spiritual comfort, for security. This does not include the sales of the 17 other recordings. And it does not include the more than two million times it has been accessed on YouTube. And since sales and such are the way we assign worth or importance these days, this passes the test. It probably counts as the best selling contemporary classical record of all time. I especially wanted to be there because it would give me a chance, perhaps, to meet Phillip Glass. And I did get to talk with him. I asked him why contemporary composers had become obsessed with dissonance, serial composition, atonal works and non-musical sounds which, as a result, had left them with a very small audience. I suggested that the contemporary musicians should follow the ideas of Bela Bartok who took folk music and modal music and turned these into modern

compositions. To my surprise, Glass agreed with me -- and said something like, well it took us a while but we figured it out. A few years later I heard this Gorecki Symphony 3. He had done exactly what I had suggested to Glass -- and he had done it after thoroughly examining and experimenting with those modern techniques of dissonance etc. The generation of composers that are just preceded me, people like [Karlheinz] Stockhausen, [Pierre] Boulez, and, well, [John] Cage for that matter, [Morton] Feldman That was a kind of experimental music that was very isolated. It had no real public.

**9: The Spielbergs of Antiquity | The West's Darkest Hour**

*While the human sense of time gave humans an ability to understand the way the world operated in time, language gave humans the ability to manipulate time. In short, language gave humans the tools to work with time.*

You may know most of them, but I guarantee every listener that one or more will surprise you. Helen of Troy The face that launched a thousand ships Fictional. Although there is some scholarly support for the claim that the Trojan War may have actually happened in some form probably around the 12th century BCE, almost all of its details – the Trojan Horse and the beautiful Helen whose abduction triggered the war – are purely literary inventions from classic Greek mythology. Molly Pitcher Battlefield assistant Real. During battles they would fetch pitchers of water to the artillerymen, both for drinking and for cooling the cannon. When her husband was injured during the Battle of Monmouth, Molly took over his post loading and swabbing a cannon. For her service, General Washington made her a sergeant. Arthurian legend goes back at least a thousand years, and neither Arthur, Camelot, nor any of the other characters are believed to have been real people, despite centuries of scholarly speculation. Scheherazade Persian storyteller Fictional. She kept saved herself by telling him the first half of a story each night, persuading him to let her see each new dawn so that he could hear the other half. By the time she told all thousand and one tales, the king had fallen in love with her and ceased his cruelty. Jane Eyre English feminist Fictional. Salome Ancient seductress Probably real. Annie Oakley Crack sharpshooter Real. As a small girl she supported her mother and siblings by hunting game for food and to sell, and got so good that by age 15 she went up against a traveling exhibition shooter, and beat him. She once shot a cigarette held by Kaiser Wilhelm; after World War I broke out, she wrote him and requested a second shot. Calamity Jane American frontierswoman Real. Martha Jane Canary was a drunken, brawling heroine in the best pulp fiction tradition, well known and well liked for her hard work and good deeds. Many of her most storied exploits, such as Indian fighting and scouting for the Army, have come under suspicion of fabrication. Cleopatra Egyptian queen Real. She was of the Ptolemaic dynasty of Greek pharaohs who reigned Egypt after it was conquered by Alexander the Great. Moll Flanders 18th century con artist Fictional. So fictitious, in fact, that most modern adaptations for the screen bear almost no resemblance to the original book. Be skeptical of film adaptations. Harriet Tubman Slave underground conductor Real. Born a slave between 1815 and 1825, she escaped as a young woman and made at least thirteen secret journeys from Philadelphia back into Maryland, first to rescue the members of her family, and then to rescue at least 70 others. She worked as a guide for the Union army during the Civil War and rescued hundreds more. She did all this while suffering from temporal lobe epilepsy, acquired as a young girl as the result of a beating. The Amazons Race of lady warriors Probably fictional. Their homeland was always given as somewhere far away, sometimes Asia, sometimes Scythia, sometimes Turkey. Stories say their mothers cauterized one breast at birth so that it never developed; sometimes the left to facilitate archery, sometimes the right intending to strengthen the sword arm. Boudica Roman-repelling British queen Real. Anna Karenina Russian 19th century aristocrat Fictional. Her being mistaken for a real figure from history is perhaps due to so many authors and critics who consider Anna Karenina the greatest novel ever written. Rosie the Riveter Word War II manufacturing icon Fictional, though representative of the unknown millions of actual American women who worked in factories to support the war effort. Their nickname came from the title of a popular song released in celebration of their contribution. Lizzie Borden Suspected patricidal murderer Real. Although she was acquitted of killing her father and stepmother with an axe in 1838, Lizzie never escaped the stigma of being the suspected killer. One front of the Japanese war on American marines was over the radio, attracting them with popular American music and sultry English-speaking female DJs, to spread demoralizing messages and encourage surrender. It may have been the southern tip of the Arabian peninsula, now Yemen. Through a synthesis of both scriptural and secular histories, we can deduce that she probably ruled about 600 BCE. She probably lived during the Northern Wei dynasty around the fifth century, fighting for the Khan, as northern China was not under Imperial rule. After twelve years of distinguished service, her comrades accompanied her home. In an early poetic account, that was the first moment her comrades realized she was a girl. Lady Godiva

Nude equestrian Real. The legend is less clear. Later versions of the story added Peeping Tom, who violated her proclamation that nobody should look and took a peep, and was blinded for the crime. Typhoid Mary Disease vector Real. Mary Mallon was a cook in New York City in the early s, and was an asymptomatic carrier of typhoid fever. The law required carriers to be imprisoned in isolation wards, which Mary was twice, changing her name and moving around and resuming her work as a cook, insisting that she was disease free. The law finally caught up with her and she eventually died in isolation, a minor celebrity. Between three and fifty people are believed to have died from her infected meals. Mata Hari Exotic dancer and super spy Real. She was arrested in France, accused of spying for Germany, and executed by firing squad in at the age of She refused a blindfold. Documents unsealed in proved that she truly was employed by Germany, and further documents scheduled to be unsealed in should settle the long-standing rumor that she was a double agent also employed by France. Marian did not appear in the earliest versions of Robin Hood lore, but was a separate character in her own right associated with the May Games festivities around Whitsunday, as early as the s. As Robin Hood began to also be celebrated during the May Games, the two were naturally brought together in the folklore sometime in the s. Some of these ladies who we think contributed to our history actually did nothing but garnish the pages of fiction, and vice versa.

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