

1: In Praise of the Whip 1st Edition |

In Praise of the Whip remains an intelligent and thoughtful work that shows great understanding of the role of flagellation in religious and sexual contexts. This is a work that escapes from narrow and often prurient readings of flagellatory processes that have often dominated academic writing on the subject.

State of the sexual union. He argued that whipping as a form of penance had no biblical authority, that it was of pagan origin, and that, at best, it belonged to an earlier, more spiritually heroic age. That had all been said before. His book signals the great divide: From forward, the whip would be identified less with piety or penance than with sexual arousal. The story he wants to tell is one of discontinuity: The first half of this book is about asceticism and explores the rigorous pursuit of self-denial; the second is about erotics, and examines the equally rigorous quest for pleasure. Advertisement On the other hand, Largier recognizes that Boileau had a point: Whipping, and the literature about whipping—“with its repetitiveness that mimics the repeated strokes of the lash”—is arousing. And of course the body, which is the site of the theater of self-flagellation, is also the site of arousal. But arousal does not necessarily mean sexual arousal. It is a challenge to the confines of flesh, a mobilization of the body in the interests of transcending ordinary space and time, whether it is God or a more sensual self that the flagellant finds there. After Largier, the lash can no longer be identified as merely a tool of either piety or pornography. In the beginning, however, the whip was wielded in the name of spirituality. Pardulf, a monk in the region of Limoges, France, asked one of his students to strike his naked body with rods as a form of penance during Lent and as a stimulus to prayers that focused on the passion and sacrifice of Christ. In a series of letters and in his biography of the first great superathlete of self-laceration, St. Dominicus Loricatus, Damian argued that the highly ritualized staging of suffering in the flesh was not to be understood primarily as punishment or as a severe form of penance for sins absolved at confession. Nor was it, as Largier insists, meant to be a denial of the body. Flagellants were to whip themselves bloody with metal-studded scourges, brambles, and knotted cords while reciting psalms or other prayers as a way of engaging their bodies and their imaginations in the task of communion with God. Submitting to the whip was to be a form of spiritual imitatio Christi, a matter not so much of pretending to become the suffering Christ—that would be blasphemous—as of imagining the enormity of His sacrifice and of his obedience to the will of the Father. The divide makes it hard not to regard the almost universal adoption of ritual whipping in the convents and monasteries of medieval Europe as a form of lunacy or, at best, as a thinly disguised form of sexual sublimation. And Largier does not make it any easier with the many accounts he translates from Latin and Middle High German. After hours of bloody scourging, the nuns of the convent of Unterlinden were, a contemporary writes, “inflamed with divine fire—! their cravings were not in vain, for they were filled to the point of overflow by the drops of grace that flowed over them. The miracle of the sacrifice and resurrection—the whole of eschatological time—was focused on the bleeding flesh of the believer as a nun or monk chanted songs of repentance and hope. The rite was a way of going beyond words, and even beyond reason, to a direct experience of God. The practice did not stay cloistered for long. First in the s and then again after the Black Death in the late s, flagellation also moved out of doors. Bands of laymen and even laywomen roamed the country, stopping off in towns and prostrating themselves on the ground in the form of the cross, whipping each other as they walked or lay down. Some of this was within the bounds of orthodoxy. But the Inquisition periodically unearthed crypto-flagellants with strange views; the church was not happy with the lay leadership of perambulating groups whose authority seemed to question the necessity of priests. And the church, as Largier points out, understood that ecstatic flagellation comes very close to the heterodox claim that one can have an unmediated encounter with the Godhead. Yet clerical authorities could not suppress the practice. The Reformers, opposed to flagellation for different reasons, had more success. Luther, like Largier, appreciated that the whole point of the rite was “the arousal of the emotions and the imagination,” which Luther condemned as a distraction from direct engagement with the word of God; like Catholic images, flagellation led believers toward an idolatrous emotionalism. The ritual, however, returned with renewed vigor in the spiritual exercises of the most militant of the new orders born of the Counter-Reformation: Here we

arrive at Voltaire, who famously mocked the perversions of his Jesuit teachers, and at Sade: We are on the other side of the divide. Even if Boileau was right that there was more sexual arousal lurking in religious flagellation than Largier acknowledges, something new and different is plainly happening in the 18th- and 19th-century pictures and texts discussed in the second half of *In Praise of the Whip*. Here was a culture well-versed in mobilizing the body in the interests of the imagination and arousal. The pictures that accompany Enlightenment texts are the first clue that eschatology has become pornography: In place of pious-looking people with pained expressions, there are erections, fellatio, hands everywhere. The many works in this genre come to be seen as self-consciously literary works about a self-consciously theatrical practice—“as porn, the crack cocaine of the imagination in the service of erotic arousal. The great 19th-century collectors of flagellation literature, whom Largier discusses, got all this. But Largier himself is only half-heartedly interested in explaining the change, because his real commitment is to a deep continuity in the history of arousal. After , as before, flagellation is about getting beyond the body by means of the body. Somehow the nun got a glimpse into salvation, a time beyond time; somehow Sade imagined the dissolution of a self in death and unbearable pleasure. And in the 20th century, the story is still fundamentally the same. If there is a great divide around , it is in the purposes of arousal, in the goal of the transcendent impulse. In our era, the medieval singularity of purpose is gone. People whip themselves or each other in the service of self-creation, as a route to a more authentic self, as a rejection of norms, as a tribute to the power of theatricality and performance in making a life. And people read about it for all the same reasons—the reasons we seek arousal, which Largier helps us understand as an awakening of our senses in the service of escaping our sensory limitations. The history of arousal that Largier offers is thus very near the heart of the history of being human, that is, the history of being creatures who are both profoundly embodied and inextricably caught up in imagining ourselves capable of transcending mere matter through giving meaning to what we do.

2: Whip - Wikipedia

In Praise of the Whip: A Cultural History of Arousal is a new history of voluntary flagellation in Europe, from its invention in medieval religious devotion to its use in the modern pornographic imagination. Working with a wide range of religious, literary, and medical texts and images, Niklaus.

Some whips have an exposed wooden grip, others have an intricately braided leather covered handle. Unlike the Australian stock whip, the thong connects in line with the handle rather than with a joint, or even engulfs the handle entirely. At the end of the lash is the "fall" and cracker or popper. During trick shots or target work, the fall is usually the portion of the whip used to cut, strike, or wrap around the target. The cracker is the portion of the whip that makes the loud "sonic boom" sound, but a whip without a cracker will still make a sonic boom, simply not as loud. Whip, possibly Native American, Plains, late 19th century, horsehair and rawhide, Brooklyn Museum There are other variations and lengths of stock whips. The yard whip is a type of smaller stockwhip. The yard whip is used on ground in cattle yards and other small areas where speed and precision is needed. The yard whip is also used by younger children that are not strong enough to handle a large stock whip. The cattle drafter or drafting whip is a cane or fiberglass rod with a handgrip, knob and wrist strap. These whips are used in cattle yards and also when moving pigs. The bullock-whip was used by an Australian bullock team driver bullocky. The thong was 2. The bullocky walked beside the team and kept the bullocks moving with taps from the long handle as well as using the thong as needed. The Rose whips were effective in animal yards and other small areas. It was pioneered by an American farmer, Jack Liao[citation needed]. The Raman whip is a similar variation of the stockwhip which closely relates to the Rose whip. This variation was pioneered in the small Ontario city of Hamilton in the early 20th century, though it largely fell out of use by the s. Raman whips were effective on horse farms, horse derbies, and in other rural areas. It was pioneered by the South African inventor, Delaware Kumar. Florida cow whip[edit] The Florida cow whip used by Floridian cowboys is a two-piece unit like the stockwhip and is connected to the handle by threading two strands of the thong through a hollow part of a wooden handle before being tied off. The cowwhip is heavier than the Australian stockwhip. Early cowwhips were made mostly of cowhide or buckskin. Modern cow whips are made of flat nylon parachute cord, which, unlike those made from leather, are still effective when wet. A good cowwhip can produce a loud crack by a simple push of the handle. This can make it more convenient to use than a bullwhip in a thick vegetated environment with less swinging room. Signal whips[edit] A 1. A signal whip usually measures between 0. Signal whips and snake whips are similar. What distinguishes a signal whip from a snake whip is the absence of a "fall". A fall is a piece of leather attached to the end of the body of the whip. In a snake whip, the "cracker" attaches to the fall. In a signal whip, the cracker attaches directly to the body of the whip. Snake whips[edit] Snake whips or snakewhips are a type of single-tailed whip. The name snake whip is derived from the fact that this type of whip has no handle inside and so can be curled up into a small circle which resembles a coiled snake. They were once commonly carried in the saddlebag by cowboys of the old west. A full sized snake whip is usually at least 1. A pocket snake whip can be curled up small enough to fit into a large pocket, and ranges in size from 0. The pocket snake whip is primarily a whip for occasional use, such as in loading cattle. Both of these types of snake whips are made with a leather shot bag running approximately three quarters of the length of the whip. Blacksnakes are the traditional whips used in Montana and Wyoming. The blacksnake has a heavy shot load extending from the butt well down the thong, and the whip is flexible right to the butt. They range in size from 1. Some types concentrate a load in the butt often a lead ball or steel ball-bearing to facilitate its use as improvised blackjack. Equestrian whips and crops[edit] Top: There are many different kinds, but all feature a handle, a long, semi-flexible shaft, and either a popper or lash at the end, depending on use. Riding whips rarely exceed 48" from handle to popper, horse whips used for ground training and carriage driving are sometimes longer. The term "whip" is the generic word for riding whips, the term "crop" is more specific, referring to a short, stiff whip used primarily in English riding disciplines such as show jumping or hunt seat. Some of the more common types of horse whips include: Dressage whips are up to 1. The shaft is slightly flexible and tapers to a

fine point at the tip. A similar, but slightly longer whip is used in saddle seat style English riding. Longe whips have a shaft about 1. Occasionally, due to the long lash, it may be cracked to enforce a command. They are used specifically for driving horses in carriages or carts. A crop or "bat" has a fairly stiff stock, and is only 0. Less often, it may be used to tap the horse on the shoulder as a simple reminder to the animal that the rider is carrying it. It is to back up the leg aids, when the horse is not moving forward, or occasionally as a disciplinary measure such as when a horse refuses or runs out on a jump. Crops or bats are most commonly seen in sports such as show jumping , hunt seat style English riding , horse racing , and in rodeo speed sports such as barrel racing. A hunting whip is not precisely a horse whip, though it is carried by a mounted rider. It has a stock about the same length as a crop, except its "stock" is stiff, not flexible. A quirt is a short, flexible piece of thickly braided leather with two wide pieces of leather at the end, which makes a loud crack when it strikes an animal or object. They inflict more noise than pain. Quirts are occasionally carried on horses used in western riding disciplines, but because the action of a quirt is slow, they are not used to correct or guide the horse, but are more apt to be used by a rider to reach out and strike at animals, such as cattle that are being herded from horseback. A show cane is a short, stiff cane that may be plain, leather covered, or covered with braided leather. Traditional canes are made from a stick of holly, cherry or birch wood, which is dressed and polished. They are rarely used now except in formal show hacking events. This probably was a hunting whip. In Victorian literature cads and bounders are depicted as being horsewhipped or threatened with horsewhipping for seduction of young women or breach of promise to marry [citation needed], usually by her brothers or father[citation needed]. Examples are found in the works of Benjamin Disraeli [citation needed] and Anthony Trollope who includes such a scene in Doctor Thorne. It is also mentioned, though not depicted, in comic novels by Evelyn Waugh [citation needed] and P. Wodehouse [citation needed]. As late as the the historian Desmond Seward was reported by the Daily Telegraph to have been threatened with horsewhipping for besmirching the reputation of Richard III in a biography[citation needed]. Buggy whip and coachwhip[edit] This section does not cite any sources. Please help improve this section by adding citations to reliable sources. Unsourced material may be challenged and removed. July Learn how and when to remove this template message A buggy whip is a horsewhip with a long stiff shaft and a relatively short lash used for driving a horse harnessed to a buggy or other small open carriage. A coachwhip, usually provided with a long lash, is used in driving a coach with horses in front of other horses. Though similar whips are still manufactured for limited purposes, the buggy whip industry as a discernible economic entity ceased to exist with the introduction of the automobile , and is cited in economics and marketing as an example of an industry ceasing to exist because its market niche , and the need for its product, disappears. In discussing market regulation, it is often held that the economy would be disadvantaged as a whole if the automobile had been banned to protect the buggy-whip industry. Buggy whips are not entirely gone. A resurgence of interest in the international sport of combined driving and historical carriage driving, sports enjoyed by people of all ages, has allowed some buggy whip manufacturers to stay in business, serving this specialty niche market. Foremost among these is a company in Westfield, Massachusetts. The cat is made up of nine knotted thongs of cotton cord , about 0. It traditionally has nine thongs as a result of the manner in which rope is plaited. Thinner rope is made from three strands of yarn plaited together, and thicker rope from three strands of thinner rope plaited together. The lash is made of steel rods decreasing in size linked by progressively smaller steel rings. It is used for physical exercise and in performances. Please improve it by verifying the claims made and adding inline citations. Statements consisting only of original research should be removed. August Learn how and when to remove this template message Certain varieties of whip have earned a reputation as a weapon through popular culture , film and television. In reality only a narrow range of whip-like instruments are practical instruments in combat. Short, stiff whips, including crops, are capable of inflicting welts or painful stings, but, typically, no disabling injuries. The more martially-designed sjambok can inflict serious wounds and sometimes even cut through clothing. Striking a person or animal with a single-tail whip can inflict cuts, but with a whip made from common materials, these wounds are simple high-speed abrasions that do not penetrate more than the depth of the skin. If the whip has sharp barbs or the tip includes materials fine and strong enough to cut such as Kevlar , there can be more serious wounds, but even with these, a disabling injury is unlikely. Whips with

these features require an expert whip handler to avoid inadvertently cutting themselves, the whip, or other people or objects the whip may contact. A single-tail whip can wrap around limbs or body or the neck. This is fairly easy to do, but is impractical in most physical combat environments where it is difficult to maintain the necessary spacing between the target and the person throwing the whip.

3: www.enganchecubano.com: Customer reviews: In Praise of the Whip: A Cultural History of Arousal (Zon

In In Praise of the Whip, Niklaus Largier, a professor of German at the University of California-Berkeley, uneasily straddles this watershed. On the one hand, he insists that accounts of the

4: Niklaus Largier - In Praise of the Whip by Marga Rrreth - Issuu

In Praise of the Whip remains an intelligent and thoughtful work that shows great understanding of the role of flagellation in religious and sexual contexts. This is a work that escapes from narrow and often prurient readings of flagellatory processes that have often dominated academic writing on the subject."

5: In Praise of the Whip : Niklaus Largier :

In Praise of the Whip: A Cultural History of Arousal is a new history of voluntary flagellation in Europe, from its invention in medieval religious devotion to its use in the modern pornographic imagination.

6: In Praise of the Whip: A Cultural History of Arousal - Research Portal, King's College, London

In Praise of the Whip is broken into three parts, though these parts are neither chronologically nor thematically self-contained. Part one focuses on medieval religious flagellation and what Largier calls the rituals of the atricalization.

7: In Praise of the Whip: By Niklaus Largier; Translated by Graham Harman by Niklaus Largier

In Praise of the Whip: A Cultural History of Arousal. By Niklaus Largier. Translated by Graham Harman. New York: Zone, Pp. \$ (cloth). In AbbÃ© Jacques Boileau, a Parisian canon and doctor of theology at the Sorbonne, published a vigorous critique of the practice of religious.

8: Steve Scalise | House Majority Whip

The heyday of psychohistory, if it ever existed, is long gone. Professional historians of all stripes have repeatedly denounced the multiple anachronisms of those who, eagerly embracing the psychological theories du jour, dive fearlessly into the souls of the dead.

9: Niklaus Largier's In Praise of the Whip.

"In Praise of the Whip: A Cultural History of Arousal is a new history of voluntary flagellation in Europe, from its invention in medieval religious devotion to its use in the modern pornographic imagination.

Just Siamese 2006 16-Month Wall Calendar Awakening Your Mind Power (Miss Manners Audio Guide for the Turn-Of-The-Millennium) Dark sun richard rhodes Concluding the process MacDonalds cocktail party The survival guide for parents of gifted kids Vito on the beach Samuel Schwartz Fecundity and egg size Instructors Manual to Accompany Physiology of Behavior. 2nd Ed. How to draw a skateboarder His days at Oxford Writing the job description A history of the world in 100 weapons Manual de ciencia politica francisco miro quesada The Shadow Kings (N) Physics of highly excited atoms and ions That I may know Him, and the power of His Resurrection. 163 Farm Machinery Labor Sharing Manual Security and detente Winter marissa meyer Transformation in Vienna Expressions evocations Nuclear fuels policy Human face of God Series 6 Investment Company Representative Kings of the forest Winning the story wars by jonah sachs 100 Years in Photographs Asymmetric cyclopropanation via catalysts incorporating the 1,4-diol ligands and the newly designed dioxa Mother Hippo has a baby What helps us cope with loss? Local Government Election Practices Learning AutoCAD 2006 Betty Crockers new boys and girls cook book. Window Seat for Kids Journey to Abundance Developed from a pilot study or from the literature review. Such a model Can a dead man strike out? Windswept lane Antonio Tabucchi Zombie science more icons of evolution