

1: Women's History Month: Women Throughout the Ages

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Next Feeding creative explosions. For many centuries, poetry movements and communities have served as the most provocative, creative, vital, engaging, and oft-underground elements of regional and national literary trends. The simple joy of gathering for a single or group reading, listening to verse, hearing background stories, and discussing poesy has joined and empowered poets from ancient Athens to the streets of San Francisco. The assemblies launched social and political discourse while feeding creative explosions that, in nearly all cases, involved the arts and music as well. Poetic communities launched social and political discourse, and are vital to working poets. In doing so, we invariably set foot inside a poetic movement or community. Throughout history, there have been hundreds of major and minor poetic movements and communities. Major community-based movements – such as the Ancient Greek poetry schools, Provencal literature, Sicilian court poets, Elizabethan and Romantic poets, American Transcendentalists, Paris expatriate Surrealist, and Beat poets – changed the course of poetry during and after their respective eras. McKay was part of a literary community with widespread influence. Confessionalists, such as Sylvia Plath, were a part of a tributary movement that contributed to the body of poetics. While not as well known, tributary movements have been equally rife with provocative thought and contributions to the body of poetics. For example, in the past 50 years in the U. All responded or reacted to the three major movements of the first half of the 20th century: Imagism Ezra Pound, h. This pattern has permeated the wide-rooted, long-branched family tree of community-based poetry. Insight into ten great movements. By taking a closer look at ten great community-based movements in Western poetry, we can glean greater insight into their genesis, their contributions to world poetry and literature, and their cultural influences. Ancient Greek poetry 7th to 4th centuries B. The pinnacle of ancient Greek poetry lasted three centuries, making it one of the few multi-generational poetic movements and communities. Ancient Greek poets were also unique because they were the first large group to commit their poetry to writing; prior civilizations preferred the oral tradition, though some written poems date back to the 25th century B. The pinnacle of ancient Greek poetry lasted three centuries. Poets were often dramatists who wrote for choirs, or courtly muses who entertained regional kings. Hundreds of dramas were performed, each of them featuring exquisite lyric poetry within its three-act structure. The Greeks developed nearly all of the classic forms that formed the underpinnings of later literature, drama, music and poetry, including the ode, epic, lyric, tragedy, and comedy. Among the great poets who passed developing forms to succeeding generations were Homer, Hesiod, Sappho, Pindar, Aeschylus, Anacreon, and Euripides. The Romans borrowed from Greek works to develop their own dramatic, literary, and poetic movements. As Greek works became disseminated through the Western world, they created the basis for modern literature. The Inquisition doomed the Provencal movement in the 13th century, and most troubadours fled to Spain and Italy. However, as the 11th century reached its midpoint, a group of troubadour musicians in southern France began to sing and write striking lyrics. They were influenced by the Arabic civilization and its leading denizens, Omar Khayyam and Rumi, inspired by Latin and Greek poets, and guided by Christian precepts. Three concepts stood above all others: With a gift for rhythm, meter, and form, the musicians and poets created a masterful style by the 13th century. During their heyday, these and other poets routinely traveled to communities to deliver poems, news, songs, and dramatic sketches in their masterful lyrical styles. Forms like the sestina, rondeau, triolet, canso, and ballata originated with the Provencal poets. The Inquisition doomed the Provencal movement in the 13th century, though a few poets continued to produce into the midth century. Frederick II required poets to write about courtly love, and hundreds of beautiful canzone were written between and In the twelfth century, Sicily integrated three distinct languages and cultural influences: Arabic, Byzantine Greek, and Latin. The small society was well read in both ancient Greek and Latin, and women were viewed more kindly and tenderly than in other medieval

cultures. When Sicilian poets interacted with the Provençal troubadours, they found the perfect verse form for their utterances of the heart: Beginning with Cielo of Alcamo, the court poets developed a series of lyrical styles that used standard vernacular to make art of poetry. They were aided by Frederick II, who required poets to stick to one subject: Between and , court poets wrote hundreds of love poems. They worked with a beautiful derivative of canso, the canzone, which became the most popular verse form until Giacomo de Lentini further developed it into the sonnet. The Sicilian poets made several changes to Provençal structure, including the discontinuation of repetitive and interchangeable lines. They also wrote poetry to be read, rather than accompanied by music, and created the line sonnet structure, broken into an octet and sestet, which stands to this day. The socially open Elizabethan era enabled poets to write about humanistic as well as religious subjects. He introduced the forms to a countryside attuned to lyrical and narrative poetry by the great Geoffrey Chaucer, whose experiences with latter Provençal poets influenced the style credited with modernizing English literature. Spenser and Shakespeare took the Petrarchan form that Wyatt introduced to the literary landscape and added their individual touches, forming the three principal sonnet styles: Petrarchan, Spenserian, and Shakespearean. The dramatic rise in academic study and literacy during the late 16th century created large audiences for the new poetry, which was also introduced into the educational system. In many ways, the Elizabethan era more closely resembled the expressionism of the Ancient Greeks than the Sicilian and Italian Renaissance schools from which it derived its base poetry. Metaphysical poets A century after the height of the Elizabethan era, a subtler, provocative lyric poetry movement crept through an English literary countryside that sought greater depth in its verse. Poets shared an interest in metaphysical subjects and practiced similar means of investigating them. Beginning with John Dryden, the metaphysical movement was a loosely woven string of poetic works that continued through the often-bellacose 18th century, and concluded when William Blake bridged the gap between metaphysical and romantic poetry. The Romantics felt that the relationships we build with nature and others defines our lives. In between, the group of poets lived as mighty flames of poetic production who were extinguished well before their time. While history did not treat Robert Southey so kindly, Byron considered him a key member of the movement. Shelley died at 30, while Byron succumbed at Ironically, the poets held distinctly different religious beliefs and led divergent lifestyles. Blake was a Christian who followed the teachings of Emmanuel Swedenbourg who also influenced Goethe. Wordsworth was a naturalist, Byron urbane, Keats a free spirit, Shelley an atheist, and Coleridge a card-carrying member of the Church of England. The romantics made nature even more central to their work than the metaphysical poets, treating it as an elusive metaphor in their work. They sought a freer, more personal expression of passion, pathos, and personal feelings, and challenged their readers to open their minds and imaginations. They anticipated and planted the seeds for free verse, transcendentalism, the Beat movement, and countless other artistic, musical, and poetic expressions. The Romantic movement would have likely extended further into the 19th century, but the premature deaths of the younger poets, followed in by the death of their elderly German admirer, Goethe, brought the period to an end. American Transcendentalists Of all the great communities and movements, the American Transcendentalists might be the first to have an intentional, chronicled starting date: September 8, , when a group of prominent New England intellectuals led by poet-philosopher Ralph Waldo Emerson met at the Transcendental Club in Boston. A nation of men will for the first time exist, because each believes himself inspired by the Divine Soul which also inspires all men. They created a shadow society that espoused utopian values, spiritual exploration, and full development of the arts. They revolted against a culture they thought was becoming too puritanical, and an educational system they thought overly intellectual. They even had a commune, Brook Farm. These sentiments informed their gatherings, discussions, public meetings, essays, and poetry. A number of great authors, poets, artists, social leaders, and intellectuals called themselves Transcendentalists. The Beats formed from a wide variety of characters and interests, but were linked by a common thread: The mixture of academia, be-bop jazz, the liberating free verse of William Carlos Williams, and the influence of budding author Jack Kerouac who coined the term "Beat Generation" in at a meeting with Allen Ginsberg, Herbert Huncke, and William S. Another major contributor was former New York poet Lawrence Ferlinghetti, who owned and operated City Lights bookstore, which in the s sold books that were banned by the U. He published Howl, thus creating a

legacy as the greatest publisher and distributor of Beat literature. Beat poets and their works fostered a new era of appreciation and study of poetry. The emerging Baby Boomer generation fanned the fame of the Beats far beyond what any of them imagined. That group went on to launch psychedelic rock and the cultural revolution of the late s.

2: Depiction of women in literature through ages - Times of India

3. *The literary portrayal of passion through the ages: an interdisciplinary view: 3.*

While banned is self explanatory, a definition of "challenged" is worth better understanding. According to the American Library Association, a challenge is defined as a formal, written complaint, filed with a library or school requesting that materials be removed because of content or appropriateness. A few of the more well know books to either be banned or challenged follow. Objections to profanity and sexual references continued from then into the s. It is a work with international banning appeal: It has also frequently been challenged in the United States and other countries for its liberal use of profanity and portrayal of sexuality. Post Office, which purpose was in part to monitor and censor distribution of media and texts, declared the book non-mailable shortly after it was published. The criticism was based in a perception of the books crudeness. The book has since been challenged several more time through the years. Municipal and education authorities worked to ban the book throughout the s and s. Department of the Post Office burned copies of the novel when an attempt was made to import the book and court decisions ruled against the book. Ultimately, the judge decided Ulysses was not "pornographic". The issue eventually led to a District Court ruling overturning the ban in *Minarcini v. Other complaints have said the book went against objectors religious beliefs. Scott Fitzgerald, Perhaps one of the better known "great American novel", this book chronicles the decadent lives of East Hampton socialites. While used as an education source to this day, the perceived socialist views expressed in the book lead to bans in Yugoslavia, East Germany and South Korea. Monrovia Public Library Advertisement 17 of 29 The Scarlet Letter, Nathaniel Hawthorne, Morale outrage about the behavior of the main character Hester Prynne, a name known to anyone who passed English Literature in high school, has lead to bans of this novel virtually since it was published. Boston Public Library 18 of 29 To Kill a Mockingbird, Harper Lee, For some educators, the Pulitzer-prize winning book is one of the greatest texts teens can study in an American literature class. The reason, some parents in a Kansas school district in decided that talking animals are blasphemous and unnatural. He thought the idea that a mother would deprive a child of food was an inappropriate form of punishment, and that it would traumatize young readers. Thus, it was banned heavily in the American South, and by libraries nationwide in the first years of its release. Tolkien, The series has been banned, challenged, or otherwise censured by groups or organizations since publication. She found the book "offensive", mentioning a graphic rape scene as just one of the things she objected to. The subject of many attempts at censorship, due to its irreverent tone and purportedly obscene content, a circuit judge banned it in The ban has since been reversed.*

3: The Role of Women Throughout the Ages of Literature

Feeding creative explosions. For many centuries, poetry movements and communities have served as the most provocative, creative, vital, engaging, and oft-underground elements of regional and national literary trends.

In *Northanger Abbey*, Austen parodies the Gothic literary style popular during the 18th century. She humorously demonstrates that the reversals of social convention common in sentimental novels, such as contempt for parental guidance, are ridiculously impractical; her characters "are dead to all common sense". As Austen scholar Claudia Johnson argues, Austen pokes fun at the "stock gothic machinery" – storms, cabinets, curtains, manuscripts – "with blithe amusement", but she takes the threat of the tyrannical father seriously. Bertram was a woman who spent her days in sitting, nicely dressed, on a sofa, doing some long piece of needlework, of little use and no beauty, thinking more of her pug than her children, but very indulgent to the latter when it did not put herself to inconvenience. In her juvenile works, she relies upon satire, parody and irony based on incongruity. Her mature novels employ irony to foreground social hypocrisy. By the end of the novel, the truth of the statement is acknowledged only by a single character, Mrs. Bennet, a mother seeking husbands for her daughters. In her later novels, in particular, she turns her irony "against the errors of law, manners and customs, in failing to recognize women as the accountable beings they are, or ought to be". To take three thousand pounds from the fortune of their dear little boy, would be impoverishing him to the most dreadful degree. She begged him to think again on the subject. How could he answer it to himself to rob his child, and his only child too, of so large a sum? However, Page writes that "for Jane Austen A woman must have a thorough knowledge of music, singing, drawing, dancing, and the modern languages, to deserve the word; and besides all this, she must possess a certain something in her air and manner of walking, the tone of her voice, her address and expressions, or the word will be but half-deserved. I rather wonder now at your knowing any. For example, Admiral Croft is marked by his naval slang in *Persuasion* and Mr. Woodhouse is marked by his hypochondriacal language in *Emma*. As Page explains, in *Sense and Sensibility*, for example, the inability of characters such as Lucy Steele to use language properly is a mark of their "moral confusion". She is unable to express real feeling, since all of her emotions are mediated through empty hyperbole. In *Catharine, or the Bower*, for example, Catharine makes moral judgments about Camilla based on her superficial and conventional comments about literature. The lack of physical description in her novels lends them an air of unreality. In Austen novels, as Page notes, there is a "conspicuous absence of words referring to physical perception, the world of shape and colour and sensuous response". Alastair Duckworth argues that she displays "a concern that the novelist should describe things that are really there, that imagination should be limited to an existing order. For example, Janet Todd writes that "Austen creates an illusion of realism in her texts, partly through readerly identification with the characters and partly through rounded characters, who have a history and a memory. Butler has argued that Austen is not primarily a realist writer because she is not interested in portraying the psychology of her heroines. Seeing Austen as a polemicist against sensibility, Butler argues that she avoided "the sensuous, the irrational, [and] the involuntary types of mental experience because, although she cannot deny their existence, she disapproves of them. Her attention to detail, probability, and oppositionality, lead him to call her the "historian of the everyday". In the realist tradition, good health is taken for granted, as part of the invisible background, and characters who are ill, or injured, or deformed, become prominently visible for that reason. For a woman, health is a commodity, making her more or less appealing to the patriarchal male gaze. Marianne is more "marketable" after her illness. Comedies of manners are concerned "with the relations and intrigues of gentlemen and ladies living in a polished and sophisticated society" and the comedy is the result of "violations of social conventions and decorum, and relies for its effect in great part on the wit and sparkle of the dialogue. Austen, like the rest of her family, was a great novel reader. Her letters contain many allusions to contemporary fiction, often to such small details as to show that she was thoroughly familiar with what she read. Austen read and reread novels, even minor ones. Her view is corrected by the more cautious orthodoxy of Elinor, who mistrusts her own desires, and requires even her reason to seek the support of objective evidence. For example, Marianne reasonably discusses propriety

and Elinor passionately loves Edward. They offered their readers a description of most often the ideal woman while at the same time handing out practical advice. Let us not desert one another; we are an injured body. Although our productions have afforded more extensive and unaffected pleasure than those of any other literary corporation in the world, no species of composition has been so much decried. She realizes that she was mistaken about both Wickham and Darcy. In examining her mental processes, it dawns on her that she has never been objective about Darcy. She understands that, apart from her stubbornly maintained feelings of antipathy, she has no objective reason to dislike or reject him: She grew absolutely ashamed of herself. Pleased with the preference of one, and offended by the neglect of the other, on the very beginning of our acquaintance, I have courted prepossession and ignorance, and driven reason away, where either was concerned. Till this moment, I never knew myself. Not all reading practices result in "improvement," however. Those characters who read superficially to accumulate knowledge for the purpose of displaying their grasp of culture such as Mary Bennet in *Pride and Prejudice*, or of flaunting their social status, do not benefit from this moral growth. The ideal reader is represented in Elizabeth, who revises her opinion of Darcy by rereading his letter and keeping herself open to reinterpretations of it. Drawing on the Johnsonian tradition, Austen uses words such as "duty" and "manners" consistently throughout her fiction as signifiers of her ethical system. Manners for Austen are not just etiquette, but also a moral code. Elliot are the most economically motivated. Her novels are intended to "instruct and to refine the emotions along with the perceptions and the moral sense". Although she and Johnson shared a similar sense of morality, Johnson argued that only one-dimensional characters could instill virtue in readers. In *Emma*, for example, the first time the town sees Mr. Doody points out that "she is singular among novelists of her age in her refusal to admit references to the Bible, or to biblical characters, scenes or stories. For example, both MacDonagh and Waldron argue that she personally disliked the movement. For example, *Persuasion* "is subtly different from the laxer, more permissive social atmosphere of the three novels Jane Austen began before She is portrayed as an earnest, strict and struggling Christian, not perfect but trying hard. Since the rise of feminist literary criticism in the s, the question of to what extent Austen was a feminist writer has been at the forefront of Austen criticism. Scholars have identified two major strains of 18th-century feminism: Austen has been associated with both. They are not, especially in the later novels, allowed to get married at all until the heroes have provided convincing evidence of appreciating their qualities of mind, and of accepting their power of rational judgement, as well as their good hearts. In their seminal work *The Madwoman in the Attic*, noted feminist critics Sandra Gilbert and Susan Gubar argue that the literary world is dominated by men and their stories, and that Austen recognized and critiqued this. The best-known example is from *Northanger Abbey*, in which the heroine, Catherine, complains that history "tells [her] nothing that does not either vex or weary [her]. The quarrels of popes and kings, with wars or pestilences, in every page; the men all so good for nothing, and hardly any women at all—it is very tiresome". In such statements, Austen suggests that history is a masculine fiction and of little importance to women. For example, Claudia Johnson views Emma as a powerful heroine, an artist who controls her home, her marriage choice, her community and her money. Women are literally confined in small spaces [] but are constrained even more effectively by social factors such as "miseducation" and "financial dependency". You are forced on exertion. You have always a profession, pursuits, business of some sort or other, to take you back into the world immediately, and continual occupation and change soon weaken impressions. In the novels, Butler argues, women do not progress from ignorance to knowledge, for example, and many of them are "oddly and even unnaturally ineffective". Instead, they marry authority figures. As Gilbert and Gubar explain, "Austen examines the female powerlessness that underlies monetary pressure to marry, the injustice of inheritance laws, the ignorance of women denied formal education, the psychological vulnerability of the heiress or widow, the exploited dependency of the spinster, the boredom of the lady provided with no vocation". Physical attractiveness and "accomplishments" are helpful but insufficient in the absence of adequate funds for a marriage settlement. Watson dies, the family does not have sufficient money for the dowries or support of the four daughters. As historian Oliver MacDonagh writes, "[m]atrimony was their only hope of escape from current penury and future ruin or near-ruin. Dowerless, they were pursuing it with varying degrees of ruthlessness. She advocated sincere attachment, material prudence

and circumspect delay in the choice of a marriage partner. If the appropriate conditions were met, then marriage should follow. While her depictions of Elizabeth and Darcy in *Pride and Prejudice* include descriptions of their physical reactions to each other, which was unusual at the time, [] the climactic moments of this and her other novels are presented from a distance. For example, she writes that Elinor considers the "unaccountable bias in favor of beauty", which caused an intelligent man to choose a silly wife. This "unaccountable bias" represents sexual power, the physical attraction of one body to another, "everything that cannot be said about the relations between men and women". Some see her as a political "conservative" because she seems to defend the established social order. Butler argues that one measure of a conservative writer is "whether the plot, broadly, suggests a victim suffering at the hands of society". In the novels in which the "Heroine is Right", the same process of error, self-knowledge and resolve to follow reason is present, but in another principal character or characters. The "Heroine who is Right" helps bring about the change in these other characters. The acquiescent heroine challenges the hero or heroine of novels of the s by reformists such as Bage , Godwin , Holcroft , Hays , and Wollstonecraft , who insist on thinking independently and speaking out. She contends that the novel is not, as it is often assumed to be, "a dramatized conduct book patly favoring female prudence over female impetuosity". I am sure I do. Did not you hear me ask him about the slave-trade last night? It would have pleased your uncle to be inquired further. And while my cousins were sitting by without speaking a word, or seeming at all interested in the subject, I did not likeâ€”I thought it would appear as if I wanted to set myself off at their expense, by shewing a curiosity and pleasure in his information which he must wish his own daughters to feel. In Edward Said published *Culture and Imperialism* , in which he argued that the relationship between the English and the Antigua estates in *Mansfield Park* represents the relationship between the center and the periphery of the British empire. For example, it was argued that the women of *Mansfield Park* and the slaves in Antigua were similarly disenfranchised and victimized. *Mansfield Park*, *Emma*, and *Persuasion*, each in turn, move through an examination of the economy as measure of social morality, as agent of social disruption, [and] as source of national identity". Where the more modern concept of "class" is determined principally by productivity and income, and connotes conflict, the term "rank" focused on lineage and connoted harmony, stability and order. For example, in *Mansfield Park*, the heroine marries a clergyman, while in *Persuasion*, the model marriage is that of Admiral and Mrs. For example, Emma, a member of the gentry, dines with the Coles, "rising" members of the near-gentry, but she marries Knightley , a member of the gentry, who feels free to dine with Robert Martin, one of his tenant farmers. Some critics, such as Reginald Ferrar, D.

4: Schomburg: The Man Who Built a Library by Carole Boston Weatherford | www.enganchecubano.com

Literature has witnessed the roles of women evolving through ages, but until recent times, most of the published writers were men and the portrayal of women in literature was without doubt biased.

In order to prove my thesis, I will reflect to what extent Hardy follows major trends of Victorian fiction in *The Mayor of Casterbridge*. Next, I will depict the Victorian ideal of women with regard to fiction and society. He was wedded to Emma Gifford until her death, in 1862, and married Florence Dugdale after that. Gilmour 3; Newsome 8, Because of technological and industrial progresses, materialism, urbanization, and the population increased cf. Gilmour ; Newsome 3, Cuddon ; Gilmour 3, 5. Hardy, like many contemporaries, acknowledged the real in his fiction but was not fixed by it because alternating styles were predominant cf. Cuddon , for the story is as melodramatic as the secrets of the characters are incriminating. Because of the tension between traditional norms and modern views of the world, the connection of inverses like present and past cf. *The Mayor of Casterbridge* can be read as a novel of soil because of its naturalistic and deterministic influences like heredity and environment. In conclusion, *The Mayor of Casterbridge* belongs to the late Victorian era and matches dominant trends of Victorian fiction. *The Victorian Ideal of Women in Society and Fiction* While Victorian women held an inferior position because they were regarded as the weaker sex, Hardy affirmed equality between the sexes. Hence, many admonitions were written on virtues like industry and temperance cf. Thus, they were meant to be selfless, maternal, submissive, obedient, moral, and domestic cf. Accordingly, Crow ascribes the following characteristics to the Victorian woman: Consequently, the symbol of women as guardians of sexual constraint dominated Victorian culture. However, sexual repression was decreasing toward the beginning of the twentieth century because of the achievement of greater sexual permissiveness and more freedom for women. Reasons for this were the manifestation of the new morality and the break with Victorian conventions, which promoted sexual recognition of women and the liberation from a repressive past. Ingham ; Jekel Ingham , , Because this sort of woman expressed new attitudes toward marriage and sexuality in fiction, she was in favour of rejecting marriage and pursuing non-sexual love as well as non-marital sexuality in order to obtain entire independence and, therefore, indicated emancipation cf. Isobel Armstrong and Bryan Loughrey, Plymouth: Northcote House Publishers, Macmillan P, 1. Greenwood P, Edward Arnold, Dale Kramer et al. Haskell House Publishers, Penguin Books, John Murray,

20th Century Literature. Women's roles in literature has evolved throughout history and had lead women to develop into strong independent roles.

Readings will include texts both by and about women, in an effort to understand the accomplishments of and attitudes toward medieval women as well as, perhaps, the fascination and fear they inspired in medieval men. Most importantly, though, through reading texts written both by and for medieval women, we will try to gain an understanding of the ways that they fashioned themselves in relation to each other, to God, and to the world around them. We will learn to read the rhetoric of the language women used to describe their insights and impressions, as well as their hopes and fears. This course intends to provide students with a broad overview of the types of literature written and read by women in the Middle Ages, as well as the strategies of interpretation and reading developed by medieval literary scholars to better appreciate these texts. It should serve as a broad survey of the variety of roles women played in the Middle Ages, either intentionally or through attribution. The chosen texts are all demonstrably relevant to any understanding of the British Middle Ages, and are among the most central to the study of the period. The writings of Julian of Norwich and Margery Kempe, coming at the other end of the period, offer especial insight into the minds of two of the more remarkable literary figures of any time, and are essential to an understanding of contemporary gender discourse in medieval English literary studies. My decision to include the Old English and Old Norse material is perhaps an unusual one—yet I feel it is a personal strength of mine to be able to offer expertise in these texts, and moreover it is a literature often overlooked in such surveys. This is deeply unfortunate; the roles and portrayals of women in the Old Norse texts particularly are unusual and refreshing, and help round out the image of women often skewed towards the anchoritic and mystical. The Arthurian tradition is, in some ways, the most familiar; but even here there is much to be gained from the careful re-consideration of the sources, especially from Latin texts, performed by medieval scholars in recent decades. The font of stories and metaphors these texts have been for numerous modern interpreters also proves a perfect vehicle for exploring the topic of medievalism, and how the medieval period, and the women in it, have been used for inspiration and introspection in recent generations. In addition to providing an opportunity for advanced students to further their understanding of the medieval period and the genres pertinent to the course, I have designed it to allow students to deepen their familiarity with contemporary critical theory and discourse. The secondary readings I have chosen are challenging, but suitable for advanced students, and are wide-ranging enough to allow those having an interest in any of several critical approaches a chance to apply these to Anthony Adams Representations of Medieval Women the study of literature. A great deal of new and interesting work is being done concerning gender issues in Old English and Old Norse texts, and is especially useful as training in how to analyze texts in which the female presence is seemingly significantly submerged. Readings of Judith Butler would be beneficial not only for an understanding of seminal gender issues, but also for learning about the work being done in performativity studies. Psychoanalytic and archetypal criticism would also be relevant to the course texts, and would open up critical areas apart from gender analysis. The course is designed with a specifically British bent, but it could be easily altered to allow for more Continental influences, resulting in a more comparative course, of added interest to students of French or German literature. Norton Medieval English Prose for Women: Martins Poetic Edda, Carolyne Larrington tr. Both were written for female religious communities, and offer a fascinating array of rational arguments and emotional appeals for the holy life of the female anchorite. We will consider these texts in their historical context, and examine whether the texts offer more support for female individuality or female community. Her Tale itself seems to offer a clever condemnation of masculine sexuality and through the punishment given to the criminal knight. We will discuss in detail the possible interpretations of the Tale, as well as its changing critical heritage. We will discuss ways of approaching each text, and of coming to terms with their messages. The Passion of Joan of Arc Dir. Queen Guinevere, and the enigmatic sorceress Morgan le Fay. We will explore their portrayal in the anonymous 14th-century poem Sir Gawain and the Green Knight and the 15th-century prose of Sir Thomas

THE LITERARY PORTRAYAL OF PASSION THROUGH THE AGES pdf

Malory, and compare these with the earlier portrayal of Arthurian legend by Marie de France. We will also examine how these women have been redefined and re-interpreted by contemporary writers and artists.

6: Virgo to Virago: Medea in the Silver Age - Kirsty Corrigan - Google Books

The various medieval works of literature discussed in this paper provide insight into some values prevalent in the Middle Ages. People's attitudes toward love have not changed drastically through the ages.

Portrayal of women in literature Negative ideas of women? The predominance of male authors Until comparatively recently, the majority of published writers were men and the portrayal of women in literature was inevitably one-sided. In the ancient world literacy was severely limited, and the majority of those who could write were male. However, the contribution of women to oral culture should not be underestimated – in folk songs, stories and nursery rhymes – a tradition which eventually fed into written culture. The influence of Judaeo-Christian teaching Western literature has been seriously affected by a distortion of Judaeo-Christian teaching about women. Mother figures have always been highly regarded in Jewish society, and the Old Testament contains examples of powerful women – whether negative examples such as Delilah or Jezebel or positive ones such as Deborah or Esther. Women in the Bible. In spite of references to women being silent in church notably in 1 Corinthians However, by the time Chaucer was writing, the Judeo-Christian approach had been significantly re-interpreted. Changing emphasis Some people are inclined to blame St Augustine of Hippo AD , who saw fallen sexuality as a key component of original sin. Augustine, like Paul, is often misunderstood, but he was undoubtedly influenced by his own youthful struggles with lust. By the Middle Ages , it was commonly accepted that Eve was principally to blame for the disobedience that led to the fall of humanity. Greek ideas had replaced Jewish in Christian thinking, including the notion that the soul was good but the body evil. Unsurprisingly, medieval stereotypes of women were quite polarised. Women were seen either as saints capable of rejecting their sexuality totally or as the very embodiments of temptation. The cult of the Virgin Mary grew alongside the view that, although child-bearing was an unfortunate necessity, sex was not really a good thing and women were dangerous temptresses. The courtly love tradition See Women in literature: Courtly love ethic might be seen as giving women an elevated status. And some of those who did were rather ambiguous morally: The two principal women reflect the only ways that women at the time could achieve independence and status: It is tempting to see the Wife as a champion of female rights, and her Tale brings out the idea that women should have maistrie over men, but the Wife is of course a character in a story written by a man. She has had five husbands, like the woman of Samaria who is challenged by Jesus in John 4: Her fifth husband, whom she married for love rather than riches, proved to be less compliant – and very well read. She claims to have put him in his place eventually, but Chaucer enjoys making the Wife recount and try to refute all the misogynistic tales with which he has assaulted her. Some critics have seen a debate within The Canterbury Tales on marriage and on the respective roles of husband and wife. By the 16th century, there were other stereotypes, fostered by the courtly love tradition and by the emergence of the sonnet and Arcadian idylls. The idealised ladies of most sonnets or the shepherdesses of the pastoral verses bear little resemblance to real women. Women were acted by young men, which meant there were fewer parts written for them and they often had less to say – in the earlier plays, anyway. Romeo speaks much more than Juliet. There is also an unusually high proportion of single fathers in the plays. Interestingly, some of them are most articulate when disguised as men, e. Most are seen as wives or daughters, but nieces are often more articulate, and there is at least one dominant mother: The seventeenth century There is a wide range of female representation in the literature of the era, although the common stereotypes are still prevalent: Mistresses still appear to be coy, in the poems of such varied writers as Donne, Herrick and Marvell. Superficially, he could often sound misogynistic, but closer readings show much more complexity in his treatment of the first woman. In his time, Milton was actually accused of being too progressive, thanks to pamphlets he wrote on divorce, and it is important to separate Milton, the child of his time, from the thinker who pushed boundaries philosophically and imaginatively. She has her own moral strength, even though she has male protection for much of her pilgrimage. The established canon of literature largely overlooked female writers, but two at least from this period are now taken seriously: Emilia Lanier Aphra Behn Women on the stage After , female actors were allowed on stage in England, and sexual intrigue became the staple of the

theatre. Amongst the stereotypes of Restoration comedy were sexually voracious young widows and older women. The witty, intelligent heroines of the 18th century comedies of manners follow a tradition extending from Wycherley and Congreve through to Goldsmith and Sheridan. The rise of the novel Prose narrative emerged in the 18th century novel as a dominant literary form, and with it a much more nuanced portrayal of women. Initially, the novel depicted women as viewed by men, and the typical heroines were either paragons of virtue or of vice: Where Defoe, Richardson and Fielding had cleared a path, women novelists soon followed. Women in Dickens have been seen as stereotypes: In his late novel *Our Mutual Friend*, Lizzie Hexham is a rounded, psychologically believable character. George Eliot believed that duty supplied personal purpose and meaning, which is reflected in many of the female characters in her novels, who are notable for their psychological complexity. The modern perception Over the last years, novelists, whether male or female, have explored the psychology and social roles of women with increasing depth: The influence of other European writers during the 19th century and subsequently has been significant. Women writers, such as Virginia Woolf, Iris Murdoch and Doris Lessing, stand with male writers of the 20th century as significant literary figures. More recently, the feminist movement has produced a more conscious depiction of the roles of women. More on female roles in literature: Depictions of motherhood can be explored alongside presentations of women as daughters or wives. Who has bewitched you? It was before your eyes that Jesus Christ was publicly portrayed as crucified. Did you receive the Spirit by works of the law or by hearing with faith? Having begun by the Spirit, are you now being perfected by the flesh? It does not say, And to offsprings, referring to many, but referring to one, And to your offspring, who is Christ. It was added because of transgressions, until the offspring should come to whom the promise had been made, and it was put in place through angels by an intermediary. For if a law had been given that could give life, then righteousness would indeed be by the law. He saith not, And to seeds, as of many; but as of one, And to thy seed, which is Christ. It was added because of transgressions, till the seed should come to whom the promise was made; and it was ordained by angels in the hand of a mediator. Walk as children of light 9 for the fruit of light is found in all that is good and right and true , 10and try to discern what is pleasing to the Lord. Therefore it says, Awake, O sleeper, and arise from the dead, and Christ will shine on you. He who loves his wife loves himself. He that loveth his wife loveth himself. English Standard Version King James Version 1Pursue love, and earnestly desire the spiritual gifts, especially that you may prophesy. The one who prophesies is greater than the one who speaks in tongues, unless someone interprets, so that the church may be built up. For you will be speaking into the air. I will pray with my spirit, but I will pray with my mind also; I will sing praise with my spirit, but I will sing with my mind also. Be infants in evil, but in your thinking be mature. When you come together, each one has a hymn, a lesson, a revelation, a tongue, or an interpretation. Let all things be done for building up. As in all the churches of the saints, 34the women should keep silent in the churches. For they are not permitted to speak, but should be in submission, as the Law also says. For it is shameful for a woman to speak in church. Or are you the only ones it has reached? I will pray with the spirit, and I will pray with the understanding also: I will sing with the spirit, and I will sing with the understanding also. Let all things be done unto edifying. English Standard Version King James Version 1I commend to you our sister Phoebe, a servant of the church at Cenchreae, 2that you may welcome her in the Lord in a way worthy of the saints, and help her in whatever she may need from you, for she has been a patron of many and of myself as well. Greet my beloved Epaenetus, who was the first convert to Christ in Asia. They are well known to the apostles, and they were in Christ before me. Greet those who belong to the family of Aristobulus. Greet those in the Lord who belong to the family of Narcissus. Greet the beloved Persis, who has worked hard in the Lord. All the churches of Christ greet you. The grace of our Lord Jesus Christ be with you. Erastus, the city treasurer, and our brother Quartus, greet you. Salute my well-beloved Epaenetus, who is the firstfruits of Achaia unto Christ. Greet them that be of the household of Narcissus, which are in the Lord. Salute the beloved Persis, which laboured much in the Lord. The churches of Christ salute you. I am glad therefore on your behalf: Erastus the chamberlain of the city saluteth you, and Quartus a brother. English Standard Version King James Version 1Now when Jesus learned that the Pharisees had heard that Jesus was making and baptizing more disciples than John 2 although Jesus himself did not baptize, but only his disciples , 3he left Judea and departed again for Galilee. It was

about the sixth hour. Jesus said to her, Give me a drink. For Jews have no dealings with Samaritans.

7: These 'banned books' through the ages might surprise you

Portrayal of women in literature Negative ideas of women? The predominance of male authors. Until comparatively recently, the majority of published writers were men and the portrayal of women in literature was inevitably one-sided.

Jesus in the visual arts Painting and sculpture Iconoclasm Given the dominating place the figure of Jesus has had in Western art, it is perhaps surprising that the pictorial portrayal of Jesus was a matter of considerable debate within the Christian church during its early centuries. Thus, whereas 2nd-century theologians such as St. Irenaeus, bishop of Lyon, and Clement of Alexandria repudiated the notion that the divine could be captured in pictorial representations, Pope Gregory I in the 6th century observed that images were the Bible of the illiterate. Along with those concerns, there was a strong tendency within early Christianity to view any representation of the divine as idolatry or paganism, and opponents of the use of images noted the biblical prohibition against them. Another issue was the possibility that pictures of Jesus would encourage certain abuses, such as the mixing of paint from such pictures with the bread and wine of the Eucharist to make magic potions. The 8th-century emperors Leo III the Isaurian and Constantine V went farther by inaugurating a policy of iconoclasm, believing that it was improper to attempt to portray the divine. The intense disagreement between those who advocated and those who rejected pictorial images, known as the Iconoclastic Controversy, was temporarily resolved in when the seventh ecumenical council of the church, the second Council of Nicaea, affirmed the legitimacy of images an additional council in provided permanent resolution after a second wave of imperial iconoclasm. Thus, after, both parts of Christianity embraced the theological legitimacy of portraits of Jesus, and what followed was the artistic unfolding of this affirmation. The Middle Ages through the 19th century Jesus has evoked a rich artistic tradition in Western culture, one that has spread to other cultures with the global expansion of Christianity in the 19th and 20th centuries. A stunning array of representations of Jesus characterizes the history of European art from the Middle Ages onward. Indeed, religious art, with a particular focus on Jesus, may be said to have dominated European artistic endeavour and aspiration. Although that dominance was traditionally regarded as an indication of the piety of previous centuries, contemporary scholars prefer a different explanation: In sculpture, Jesus was portrayed primarily in two ways: His depiction on the cross gave rise to the crucifix a representation of the figure of Jesus on the cross, which became the pivotal iconographic use of Jesus in the Roman Catholic Church. Protestant churches, in contrast, have preferred the simple cross. Portrayals of Jesus presiding over the Last Judgment became a characteristic of the western main portals of Christian churches, particularly those constructed during the Middle Ages. Gero CrucifixThe Gero Crucifix, carved oak corpus with contemporary nimbus and stem, in the cathedral of Cologne, Germany. Three themes in painting were particularly important: The depictions of the Nativity have a uniform iconographic pattern, including a very young Mary and an aged Joseph, the latter to dispel visually any question regarding his ability to have fathered the child. The Three Wise Men, or Magi, who adored the infant Jesus as the king of the Jews, likewise are shown iconographically to represent three different ages and races of humankind. Those themes have been depicted in various ways. Paintings of the Crucifixion, however, are much less sentimental. In the latter painting, the centre of the scene, traditionally occupied by Jesus and the cross, contains a huge throng of people apparently going about their daily business. A number of explanations have been offered for that trend, including the increasing secularization of European society and the emergence in the nobility and the bourgeoisie of a new class of art patrons interested in themes and motifs other than Jesus and Christianity. A related reason may be that, from the 18th century on, few churches were built in continental Europe; thus, the demand for new religious paintings and sculptures declined. Despite the relative decrease in the production of Christian art, a significant proportion of the painting of the 19th and 20th centuries was concerned with portrayals of Jesus. Camille Corot and Jean-Auguste-Dominique Ingres, for example, produced works of thoughtful piety and artistic brilliance. Early 20th century to the present Among 20th-century artists an important figure was Georges Rouault, a devout Catholic whose numerous works include paintings of the head of Christ that feature a stained-glass-like use of space; the penetrating iconlike eyes of his Ecce Homo are particularly

striking. The 20th century was important for the portrayal of Jesus in painting for two reasons. One is that during that period, as in other centuries, the religiously most-important visual representations of Jesus were popular images produced by lesser artists. The works of Warner Sallman, for example, became the most widely reproduced paintings of Jesus; his *Head of Christ* was distributed to U. Although his images of Jesus were influenced by Protestant fundamentalism, their appeal was broader, which suggests that they reflected how mid-20th-century American Christians understood Jesus: In earlier centuries those representations took a variety of forms, such as votive pictures and, in North America, fans decorated with a portrait of Jesus. A second distinguishing feature of Christological developments arising in the 20th century was what might be called the cultural pluralism of Jesus images. The emergence of indigenous Christian churches in Africa and Asia brought about a rich variety of Jesus images and portrayals, virtually all of which were characterized by the convergence of biblical narrative and indigenous culture. Naturally, the same kind of cultural assimilation of Jesus iconography had taken place in Europe itself through the centuries, resulting in the traditional portrayal of Jesus as a northern European. In the process, Christian ambivalence—if not hostility—toward the Jews ensured that the physiognomy of Jesus was uniformly devoid of Semitic features. Shoulder-length hair and beard became defining features, even though the earliest images of Jesus from late antiquity depicted him, again in accordance with cultural patterns, as clean-shaven. At the end of the 20th century, perhaps reflecting increasing cultural globalization, the *National Catholic Reporter*, a U. The overriding difficulty attending any portrayal of Jesus is the absence of any contemporary description of his appearance. According to *Lentulus*, Jesus had a high forehead, shoulder-length hair parted in the centre, large eyes, a beard, and features devoid of any Semitic quality. Many of those films were noncommercial endeavours, produced by churches as evangelistic and missionary tools. The *Moody Bible Institute* of Chicago, for example, produced a series of documentary films that aimed to demonstrate that the natural world was created by an intelligent designer. Other companies, such as the *Billy Graham Evangelistic Association*, produced feature films in which the conversion of the lead character was the central motif. Those companies, however, refrained from attempts to depict the life of Jesus. Three problems have severely complicated all efforts to portray Jesus in film. First, such films have had to contend with the fact that the main sources of information on the life and works of Jesus, the four Gospels of the New Testament, are not biographies in the customary sense. The obvious difficulty with that approach is that those additions are either completely invented or, at best, highly speculative. *Matthew*, which is a strict rendering of the Gospel. There is no screenplay as such—Pasolini confined himself to the words found in the Gospel—and only scenes described by *Matthew* are shown. The second problem confronting films about Jesus and, indeed, all biblical films concerns the matter of interpretation. There are a wide range of perspectives, both religious and nonreligious, on the nature or natures and significance of Jesus, and no film about him can avoid, directly or indirectly, taking a position on those questions. But beyond that and the traditional shoulder-length hair and beard, there is little consensus about how Jesus should look. The supernatural or miraculous character of many of the stories in the Gospels and the Bible in general is a third problem that filmmakers face. Whether the events in those stories are presented as natural happenings or as genuinely supernatural or miraculous, some segment of the viewing public is likely to be offended. In addition, in films that present a supernatural interpretation, there is the further problem of how to depict those events visually. The film was criticized, however, for alleged anti-Semitism, excessive gore and violence, and its conservative theological message. The controversy surrounding the film indicates once more the conceptual impossibility of making a universally accepted motion picture portrait of Jesus of Nazareth at a time when the traditional understanding of Jesus has largely disappeared.

8: Movements : Poetry through the Ages

Perhaps through the use of literary forms, the students will be less threatened or intimidated than if their personal styles were questioned or attacked. It is hoped that through the exposure to these sexist themes and forms in literature, the student's sensibilities will be awakened to other ways of being and viewing the world.

For example, a qualisign is always an icon, and is never an index or a symbol. He held that there were only ten classes of signs logically definable through those three universal trichotomies. Also, some signs need other signs in order to be embodied. For example, a legisign also called a type, such as the word "the," needs to be embodied in a sinsign also called a token, for example an individual instance of the word "the", in order to be expressed. Another form of combination is attachment or incorporation: Peirce called an icon apart from a label, legend, or other index attached to it, a "hypoicon", and divided the hypoicon into three classes: Logical critic or Logic Proper. That is how Peirce refers to logic in the everyday sense. Its main objective, for Peirce, is to classify arguments and determine the validity and force of each kind. A work of art may embody an inference process and be an argument without being an explicit argumentation. That is the difference, for example, between most of War and Peace and its final section. Speculative rhetoric or methodetic. For Peirce this is the theory of effective use of signs in investigations, expositions, and applications of truth. He also called it "methodetic", in that it is the analysis of the methods used in inquiry. They underlie his most widely known trichotomy of signs: Icon Symbol [25] Icon This term refers to signs that represent by resemblance, such as portraits and some paintings though they can also be natural or mathematical. Iconicity is independent of actual connection, even if it occurs because of actual connection. An icon is or embodies a possibility, insofar as its object need not actually exist. A photograph is regarded as an icon because of its resemblance to its object, but is regarded as an index with icon attached because of its actual connection to its object. Likewise, with a portrait painted from life. An icon need not be sensory; anything can serve as an icon, for example a streamlined argument itself a complex symbol is often used as an icon for an argument another symbol bristling with particulars. Index Peirce explains that an index is a sign that compels attention through a connection of fact, often through cause and effect. For example, if we see smoke we conclude that it is the effect of a cause "fire. It is an index if the connection is factual regardless of resemblance or interpretation. Peirce usually considered personal names and demonstratives such as the word "this" to be indices, for although as words they depend on interpretation, they are indices in depending on the requisite factual relation to their individual objects. A personal name has an actual historical connection, often recorded on a birth certificate, to its named object; the word "this" is like the pointing of a finger. Symbol Peirce treats symbols as habits or norms of reference and meaning. Symbols can be natural, cultural, or abstract and logical. Symbols are instantiated by specialized indexical sinsigns. A proposition, considered apart from its expression in a particular language, is already a symbol, but many symbols draw from what is socially accepted and culturally agreed upon. Conventional symbols such as "horse" and caballo, which prescribe qualities of sound or appearance for their instances for example, individual instances of the word "horse" on the page are based on what amounts to arbitrary stipulation. This can be both in spoken and written language. For example, we can call a large metal object with four wheels, four doors, an engine and seats a "car" because such a term is agreed upon within our culture and it allows us to communicate. In much the same way, as a society with a common set of understandings regarding language and signs, we can also write the word "car" and in the context of Australia and other English speaking nations, know what it symbolises and is trying to represent. The process of representation is characterised by using signs that we recall mentally or phonetically to comprehend the world. Two things are fundamental to the study of signs: The signifier is the word or sound; the signified is the representation. Saussure points out that signs: There is no link between the signifier and the signified Are relational: We understand we take on meaning in relation to other words. Such as we understand "up" in relation to "down" or a dog in relation to other animals, such as a cat. We exist inside a system of signs". For example, when referring to the term "sister" signifier a person from an English speaking country such as Australia, may associate that term as representing someone in their family who is female and born to

the same parents signified. An Aboriginal Australian may associate the term "sister" to represent a close friend that they have a bond with. Saussure argues that if words or sounds were simply labels for existing things in the world, translation from one language or culture to another would be easy, it is the fact that this can be extremely difficult that suggests that words trigger a representation of an object or thought depending on the person that is representing the signifier. A person may refer to a particular place as their "work" whereas someone else represents the same signifier as their "favorite restaurant". This can also be subject to historical changes in both the signifier and the way objects are signified. Saussure claims that an imperative function of all written languages and alphabetic systems is to "represent" spoken language. For example, in English the written letter "a" represents different phonetic sounds depending on which word it is written in. The letter "a" has a different sound in the word in each of the following words, "apple", "gate", "margarine" and "beat", therefore, how is a person unaware of the phonemic sounds, able to pronounce the word properly by simply looking at alphabetic spelling. The way the word is represented on paper is not always the way the word would be represented phonetically. This leads to common misrepresentations of the phonemic sounds of speech and suggests that the writing system does not properly represent the true nature of the pronunciation of words. The very idea of probability and of reasoning rests on the assumption that this number is indefinitely great. Logic is rooted in the social principle. An Integrated Reconstruction", Joseph Ransdell, ed.

9: Medieval Romance

Love through the ages AQA Education (AQA) is a registered charity (number) and a company limited by guarantee registered in England and Wales (number).

From that moment of encounter in Avignon anyway – whether mythic or actual - flowed the inspiration for the Rime Sparse, written over the next quarter of a century: Nothing actually happens between the lover and his beloved. The meetings he describes only take place in fantasy, in the writing itself; fulfilment is held off all the way up to the end of the th and last poem, where the idea of a virgin Laura mingles with praise for the Virgin Mary. Somehow his idealising language manages to also be gritty and surprising, rich with contradictions. English by contrast is so consonantal. Two hundred years later, Thomas Wyatt used one of the sonnets in the Rime Sparse as the basis for his own poem. But something has happened to the love story in its travels across time and geography. In Petrarch, the white doe wears a collar studded with diamonds and topazes emblems of steadfastness and chastity , which proclaims her untouchable: The "Noli me tangere" reference to the Christian ideal whose spirit and language underpins the love-pursuit feels more risky, almost blasphemous, in Wyatt. Is it Anne who in a different poem dies unknown of herself, "dazed with dreadful face"? There is a story that Wyatt was made to watch her execution. This is the double pulse of the expression of erotic love in literature, between the ideal and the real; between the archetypal space that the dreaming and the words open up in imagination, and the strong resistance that life and other people offer to assimilation to any idea. A language aspiring towards perfection and immutability is entangled in the knotty real textures of unfulfilment, difficulty, decay. Sonnet 95 is about the fair angel, not the dark one: How sweet and lovely dost thou make the shame Which like a canker in the fragrant Rose Doth spot the beautie of thy budding name? Oh in what sweets doest thou thy sinnes inclose! That tongue that tells the story of thy daies, Making lascivious comments on thy sport Cannot dispraise, but in a kinde of praise, Naming thy name, blesses an ill report. Oh what a mansion have those vices got, Which for their habitation chose out thee. Simon May in his ambitious new book *Love: A Secret History* wants to trace the evolution of the idea of love in western culture, from Plato through the various phases of Christian thinking, via German romanticism and Nietzsche to the present day. Such exaggerated hopes for love, he fears, can only set us up for failure. In her eyes eternity reposed – I laid hold of her hands, and the tears became a sparkling bond that could not be broken. Creative love is the daughter of Night. Poignantly the poetry infuses its deathly philosophy with youthful ardour and eroticism, recoiling from the terrible null sum of real sufferings. For every dream of unfettered longing a counteractive impulse seems sooner or later to assert itself: If all the Beloveds are fair, and roses, and fixed stars, then why one rather than another? More important is whether it matters inside the poetry what Laura – or the fair angel, or the Beloved – was like, or what she felt, or whether she bore children or grew old. It has mattered more or less, at different moments in the history of literary sensibility. The transcendent ambitions of his love are real and not to be discounted – even when later poor Natasha makes such a mess of everything. Confused by postponement and her ignorant sex-longings, she tries to run away with another man; Andrei falls back on the false reassurance of disillusion, discounting the hopes he had had as puerile though he had accepted, in the depth of his vision, that she too was "narrow and fleshly". Tolstoy here only wants to capture the mystery of that generalising, transcendent yearning and then correct, as the story unfolds, for its likely interactions with the real. The novel begins not in "holy, unspeakable, mysterious Night", but with the poet returning with a friend from university to his family home, finding them in the middle of washing-day, throwing "great dingy snowfalls of sheets, pillowcases, bolster-cases, vests, bodices, drawers, from the upper windows into the courtyard, where grave-looking servants. Exuberant, spilling over with their high spirits, imitating Fichte with whom they have studied in Jena, the two young men advance into the courtyard: Have you thought the washbasket? Now then, gentlemen, let your thought be on that that thought the washbasket! For long periods the world of love has been represented in literature by those whose focus was less on the mantle of the Beloved than on what was hidden under or beyond it – on the one hand her nakedness, on the other essence, light, bliss and the focus was also on the desiring self – "let your thought be on that that

thought". But the Beloved, all that time, had been taking care to dress to attract the desire of the Lover, choosing and sewing and maintaining the mantle. Once women stepped out of their place in the frame and began to write the story from their own point of view and once their servants stepped out from invisibility, the sewing and washing side of love was bound to be brought rather more inside the picture. *The Blue Flower* is a study of just how the ideal in love might be interfused with the real, and the real with the ideal. Sophie is 12 when Novalis first meets her and determines to marry her. Fitzgerald makes Sophie cheerful, childish, boisterous, affectionate, reluctant to commit to words. Novalis asks her to write to him, but her letters are forced and dutiful. She is the solid object that stops and absorbs his airy aspirations; the living counterpoint to his abstractions. Stubbornly she deflects all his attempts to get her philosophising. I love something that I do not understand. Certainly no one would remember her now. Or, perhaps "wretched ordinariness" itself is the deepest mystery, if love and art have only the genius to find it out. Does Novalis betray her memory in his poetry, having her disembodied spirit appear to him at her graveside? In *All About Love: Anatomy of an Unruly Emotion* Lisa Appignanesi has made a sort of compendium of love stories, picking them from literature and history and philosophy and anecdotally from life. The effect of cramming so many passions all together inside one book is sometimes a bit like cake for breakfast, cake for lunch, cake for tea – you feel the need after a while for greens, or a nunnery although no doubt it all goes on in nunneries too. What can we learn, from putting so many examples side by side? Fitzgerald makes it clear in *The Blue Flower* just why love-language in early 19th-century Europe was so death-haunted: He needed to invent an upside-down night-world. Which definitely leaves the last word to the poets and songwriters: Or Goethe in his Roman Elegies, taking time out from his studies "on classical soil" to spend with his new lover, fulfilling a literary tradition and at the same time seizing the once-only real opportunity of love in the here and now. In the Elegies ideal and real are poised in a perfect conjunction. She sweetly breathes in her slumber, Warmly the glow of her breath pierces the depths of my heart. Eros recalls, as he tends our lamp, how he did the same service For his Triumvirs, the three poets of love, long ago.

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