

Salome And Judas In The Cave Of Sex The Grotesque Origins Iconography Techniques

Judas - Kim Paffenroth 2001-01-01

Judas: Images of the Lost Disciple traces the development of the stories about the most famous traitor in the history of Western Civilization. Its purpose is not to find the Judas of history, but rather to provide readers with a map that shows the similarities and connections between generations of Judas's story. Judas has been portrayed as an effete intellectual, a jealous lover, a greedy scoundrel, a misguided patriot, a doomed hero, a man destroyed by despair, or God's special, misunderstood messenger and agent. Judas means as many different things to us as does Jesus or God. The

enigma of Judas's story in the Gospels left later literature and legend with a creative challenge they richly answered, and which is presented here: to write the real story of the worst villain of all time.

Encyclopedia of Feminist Literary Theory -

Elizabeth Kowaleski-Wallace 2009-03-23

First Published in 1997. Routledge is an imprint of Taylor & Francis, an informa company.

Aggressive Fictions - Kathryn Hume

2012-01-15

A frequent complaint against contemporary American fiction is that too often it puts off readers in ways they find difficult to fathom.

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Books such as Bret Easton Ellis's *American Psycho*, Katherine Dunn's *Geek Love*, and Don DeLillo's *Underworld* seem determined to upset, disgust, or annoy their readers—or to disorient them by shunning traditional plot patterns and character development. Kathryn Hume calls such works "aggressive fiction." Why would authors risk alienating their readers—and why should readers persevere? Looking beyond the theory-based justifications that critics often provide for such fiction, Hume offers a commonsense guide for the average reader who wants to better understand and appreciate books that might otherwise seem difficult to enjoy. In her reliable and sympathetic guide, Hume considers roughly forty works of recent American fiction, including books by William Burroughs, Kathy Acker, Chuck Palahniuk, and Cormac McCarthy. Hume gathers "attacks" on the reader into categories based on narrative structure and content. Writers of some aggressive fictions may wish to frustrate easy

interpretation or criticism. Others may try to induce certain responses in readers. Extreme content deployed as a tactic for distancing and alienating can actually produce a contradictory effect: for readers who learn to relax and go with the flow, the result may well be exhilaration rather than revulsion.

[Refiguring Oscar Wilde's Salome](#) - Michael Y. Bennett 2011

While Oscar Wilde's delightfully-witty comedies of manners receive the most fanfare from the general public and much of academia, Wilde's most "serious" play—*Salome*—rightfully deserves an equal amount of attention. Written by emerging scholars, established scholars, and notable Wilde scholars at the top of the field, the far-ranging essays in this book—the first collection solely on Wilde's *Salome*—provide new readings of the play, allowing us to better assess how and why *Salome* either fits or does not fit into Wilde's oeuvre. Framed in a new light in this collection, this fuller understanding of

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Salome should potentially change the way we read both Salome and Wilde's entire oeuvre.

Salome's Modernity - Petra Dierkes-Thrun
2014-07-28

Oscar Wilde's 1891 symbolist tragedy *Salome* has had a rich afterlife in literature, opera, dance, film, and popular culture. *Salome's Modernity: Oscar Wilde and the Aesthetics of Transgression* is the first comprehensive scholarly exploration of that extraordinary resonance that persists to the present. Petra Dierkes-Thrun positions Wilde as a founding figure of modernism and *Salome* as a key text in modern culture's preoccupation with erotic and aesthetic transgression, arguing that Wilde's *Salome* marks a major turning point from a dominant traditional cultural, moral, and religious outlook to a utopian aesthetic of erotic and artistic transgression. Wilde and *Salome* are seen to represent a bridge linking the philosophical and artistic projects of writers such as Mallarmé, Pater, and Nietzsche to modernist and postmodernist literature and

philosophy and our contemporary culture.

Dierkes-Thrun addresses subsequent representations of Salome in a wide range of artistic productions of both high and popular culture through the works of Richard Strauss, Maud Allan, Alla Nazimova, Ken Russell, Suri Krishnamma, Robert Altman, Tom Robbins, and Nick Cave, among others.

Back and Forth - Siddhartha Bose 2015-02-27

This seminal book examines the dramatic implications of the grotesque in Romantic aesthetics. There are currently no book-length studies exploring the drama of the Romantic grotesque, a category that accentuates multiplicity and hybridity. The post-Kantian philosophy backing Friedrich Schlegel's Romantic irony provides the most decisive rationalisation of this plurality through theatrical play, and forms the theoretical framework for this study. Poetry and philosophy are merged in Schlegel's attempt to create Romantic modernity out of this self-conscious blurring of inherited

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perspectives and genres - a mixing and transgressing of past demarcations that simultaneously create the condition of the Romantic grotesque. The other writers examined in this book include A. W. Schlegel, Stendhal, Victor Hugo, and Baudelaire. The primary question is: how is the grotesque used to re-evaluate notions of aesthetic beauty? An answer emerges from a study of those thinkers in Schlegel's tradition who evolve a modern, ironic regard for conventional literary proprieties. Furthermore, how does the grotesque rewrite ideas of poetic subjectivity and expression? Here, Back and Forth foregrounds the enormous importance of Shakespeare as the literary example supporting the new theories. Shakespearean drama, which crosses aesthetic borders, legitimises the grotesque while reflecting the blood and gore of a post-Revolutionary Europe. Consequently, in reviewing hybrid texts like the Schlegelian fragments, Stendhal's Racine et Shakespeare,

Hugo's Préface de Cromwell, and Baudelaire's De L'Essence du Rire, this book uses theories of continental Romanticism to reposition the significance of a vitally radical English aesthetic. Through this, Back and Forth claims that the Romantic revisioning of the Shakespearean grotesque helps create the ideas of post-Revolutionary modernity that are crucial to the larger projects of European Romanticism, and the ideas of modernity emerging from them.

The Female Sublime from Milton to Swinburne - Catherine Maxwell 2001

This innovative study of vision, gender and poetry traces Milton's mark on Shelley, Tennyson, Browning and Swinburne to show how the lyric male poet achieves vision at the cost of symbolic blindness and feminisation. Drawing together a wide range of concerns including the use of myth, the gender of the sublime, the lyric fragment, and the relation of pain to creativity, this book is a major re-evaluation of the male poet and the making of

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the English poetic tradition. The female sublime from Milton to Swinburne examines the feminisation of the post-Miltonic male poet, not through cultural history, but through a series of mythic or classical figures which include Philomela, Orpheus and Sappho. It recovers a disfiguring sublime imagined as an aggressive female force which feminises the male poet in an act that simultaneously deprives and energises him. This book will be required reading for anyone with a serious interest in the English poetic tradition and Victorian poetry.

The Agency of Female Typology in Italian Renaissance Paintings - Edward J. Olszewski
2023-06-30

This study employs cognitive theory as a heuristic framework to interrogate the agency of female types in select Italian Renaissance paintings, with emphasis on Venus, Medusa, the Amazon, Boccaccio's Lady Fiammetta/Cleopatra, Susanna, the Magdalene, and the Madonna. The study disrupts assumptions about the identity of

sitters and readings of paintings as it challenges paradigms of female representation. It interrogates why certain paintings were crafted, by whom and for whom. Works are placed in the context of meta-painting, with stress on the cognitive decisions negotiated between patron and artist. The ludic aspects of several paintings are examined with a fine grain semiotic approach to expand their iconographies. Psychoanalytic readings are unpacked, based on the flawed mythological metaphors and incomplete clinical studies of Sigmund Freud's theorizing. The rubric of female agency is deliberately selected to unify popular but enigmatic master paintings of disparate subjects.

Salome and Judas in the Cave of Sex - Ewa Kuryluk 1987

Encyclopedia of Comparative Iconography - Helene E. Roberts 2013-09-05
First published in 1998. Routledge is an imprint

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of Taylor & Francis, an informa company.

Transgressive Womanhood: Investigating Vamps, Witches, Whores, Serial Killers and Monsters - 2019-02-26

This volume explores the theme of evil, women and the feminine, indicating both the misogynist and subversive implications of the evil woman stereotype.

Damsels and Divas - Agata Frymus 2020-04-17
2020 Best Early Career Research Monograph, Monash University Malaysia Damsels and Divas investigates the meanings of Europeanness in Hollywood during the 1920s by charting professional trajectories of three movie stars: Pola Negri, Vilma Bánky and Jetta Goudal. It combines the investigation of American fan magazines with the analysis of studio documents, and the examination of the narratives of their films, to develop a thorough understanding of the ways in which Negri, Bánky and Goudal were understood within the realm of their contemporary American culture.

This discussion places their star personae in the context of whiteness, femininity and Americanization. Every age has its heroines, and they reveal a lot about prevailing attitudes towards women in their respective eras. In the United States, where the stories of rags-to-riches were especially potent, stars could offer models of successful cultural integration.

The Place of Judas Iscariot in Christology - Anthony Cane 2017-07-05

Exploring the significance of Judas Iscariot for Christian theology and the difficult issues surrounding Judas, Anthony Cane shows that focusing on the tension between providential and tragic interpretations of Judas in the New Testament and in subsequent writing about Judas, is the key to understanding his significance. Building on the work of Karl Barth and Donald MacKinnon, Cane's argument sheds light not simply on the way Judas is understood, but on the way Jesus and the whole economy of salvation are understood. This book also

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highlights implications for the way in which issues relating to anti-Semitism and evil and suffering are most effectively explored.

Salome - Rosina Neginsky 2014-10-16

Although the root of the Hebrew name "Salome" is "peaceful", the image spawned by the most famous woman to carry that name has been anything but peaceful. She and her story have long been linked to the beheading of John the Baptist, as described in the Gospels of Matthew and Mark, since Salome was the supposed catalyst for the prophet's execution. This history of the myth of Salome describes the process by which that myth was created, the roles that art, literature, theology and music played in that creation, and how Salome's image as evil varied from one period to another according to the prevailing cultural myths surrounding women. After setting forth the Biblical and historical origins of the Salome story, the book examines the major cultural, literary and artistic works which developed and propagated it, including

those by Filippo Lippi, Rogier van der Weyden, Titian, Moreau, Beardsley, Mallarmé, Wilde and Richard Strauss.

Scissors, Paper, Stone - Martha Langford
2007-06-27

Finalist: Raymond Klibansky Book Prize
Humanities and Social Sciences Federation of Canada (2008) Making a connection between photography and memory is almost automatic. Should it be? In *Scissors, Paper, Stone* Martha Langford explores the nature of memory and art. She challenges the conventional emphasis on the camera as a tool of perception by arguing that photographic works are products of the mind - picturing memory is, first and foremost, the expression of a mental process. Langford organizes the book around the conceit of the child's game scissors, paper, stone, using it to ground her discussion of the tensions between remembering and forgetting, the intersection of memory and imagination, and the relationship between memory and history. *Scissors, Paper,*

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Stone explores the great variety of photographic art produced by Canadian artists as expressions of memory. Their work, including images by Carl Beam, Carole Condé and Karl Beveridge, Donigan Cumming, Stan Denniston, Robert Houle, Robert Minden, Michael Snow, Diana Thorneycroft, Jeff Wall, and Jin-me Yoon, is presented as part of a rich interdisciplinary study of contemporary photography and how it has shaped modern memory.

Cultivating Picturacy - James A. W. Heffernan
2006

While words typically frame and regulate our experience of art, the study explains how pictures can contest the authority of the words we use to interpret art.

Grotesque Anatomies - David Musgrave
2014-10-16

Grotesque Anatomies is a study of Menippean satire in English since the Renaissance. It consists of revisionist, close readings of canonical works such as Eliot's *The Waste Land*

and Pope's *Dunciad* among others, and investigates how identifying them as Menippean satires changes our understanding of them. The initial chapter offers a comprehensive account of the form from antiquity to the present day, identifying its bifurcated development in the shorter form (Seneca-Lucian-Julian) and the longer, more encyclopedic form (Varro-Petronius-Boethius), and their subsequent fusion during the Renaissance. It also contains an account of the critical reception of the genre, with the term 'Menippean satire' first being used by Justus Lipsius in 1581. Finally, Menippean satire is described as a literary version of the grotesque, and a brief theory of the grotesque in the modern period as 'radical heterogeneity' is outlined. This is also the foundation of a new definition of Menippean satire, drawing on previous definitions by Frye, Bakhtin and Kirk, and revising them for the modern period. The following chapters examine iconic works as examples of Menippean satire and of the

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grotesque. Chapter 2 offers an overview of the nose in Menippean satire and comic literature generally, and reads Rushdie's *Midnight's Children* in this context. It also gives an account of metaphor as a 'grotesque transformation'. Chapter 3 examines the figure of the stomach in Menippean satire and symposiastic literature, and reads Peacock's *Gryll Grange* in this context. The link between the stomach as a figure of thinking in comic literature is the basis for an account of symbolic structuring as 'grotesque association'. Chapter 4 is a close reading of the scatological imagery of Pope's *Dunciad*, and how scatology generally tends towards a cyclical metaphysics. It also relates changes in print technology and copyright laws to the reticular scatological structure of the *Dunciad*. Chapter 5 argues for Eliot's *The Waste Land* as a Menippean satire, focusing on the rhetorical figure of the enthymeme as a missing premise, as an example of 'under-mindedness' and as an ironic aspect of the fragmentation

typical of late Romantic Menippean satires. Chapter 6 examines Urquhart's eccentric *The Jewel* as a satire on the referential function of language, reading it in the context of projections for a universal language from this period. The final chapter identifies some key works by Derrida and Barthes as Menippean satires, noting the resurgence of the form in some postmodern and deconstructive writing.

The Female Grotesque - Mary Russo
2012-11-12

The grotesque - the exaggerated, the deformed, the monstrous - has been a well-considered subject for students of comparative literature and art. In a major addition to the literature of art, cultural criticism and feminist studies, Mary Russo re-examines the grotesque in the light of gender, exploring the works of Angela Carter David Cronenberg Bahktin Kristeva Freud Zizek. Mary Russo looks at the portrayal of the grotesque in Western culture and by combining the iconographic and the historical, locates the

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role of the woman's body in the discourse of the grotesque.

Encyclopedia of the History of Classical Archaeology - Nancy Thomson de Grummond
2015-05-11

With 1,125 entries and 170 contributors, this is the first encyclopedia on the history of classical archaeology. It focuses on Greek and Roman material, but also covers the prehistoric and semi-historical cultures of the Bronze Age Aegean, the Etruscans, and manifestations of Greek and Roman culture in Europe and Asia Minor. The Encyclopedia of the History of Classical Archaeology includes entries on individuals whose activities influenced the knowledge of sites and monuments in their own time; articles on famous monuments and sites as seen, changed, and interpreted through time; and entries on major works of art excavated from the Renaissance to the present day as well as works known in the Middle Ages. As the definitive source on a comparatively new

discipline - the history of archaeology - these finely illustrated volumes will be useful to students and scholars in archaeology, the classics, history, topography, and art and architectural history.

The Salome Project - Gail P. Streete 2018-10-16
We are not even sure of her name: it might have been Salome; it might have been Herodias, like that of her mother. She appears very briefly in only two Gospels of the New Testament, to dance at the birthday party of her mother's husband, Herod, the ruler of Galilee. We do not even know what kind of dance it was, but we are told that it pleased him so much he promised to give her anything she asked for. What she asked for was the head of the prophet John the Baptist on a platter. Although she disappeared from the pages of the New Testament, Salome and her dance have puzzled, intrigued, and dominated the imaginations of artists and writers for two millennia. Was she just a little girl doing a dance performance to please her stepfather and his

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guests? Was she a nubile teenager bent on seduction? Was she a femme fatale who aimed at

the death of a man she could not possess? The Salome Project is the result of a quest to answer these questions and find the real Salome.

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