

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

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

[Women, Seduction, and Betrayal in Biblical Narrative](#) Alice Bach 1997-08-28 This accessible, readable book looks at the cultural study of the Bible, challenging the traditional mode of reading the women in the Bible. Alice Bach applies literary theory, cultural representations of biblical figures, films, and paintings to a close reading of a group of biblical texts revolving around the 'wicked' literary figures in the Bible. She compares the biblical character of the wife of Potiphar with the Second Temple Period narratives and rabbinic midrashim that expand her story. She then reads Bathsheba against a Yiddish novel by David Pinski, and finally looks at the Biblical Salome against a very different Salome created by Oscar Wilde, and the selection of Salomes created by Hollywood. Bach argues that biblical characters have a life in the mind of the reader independent of the stories in which they were created, thus making the reader the site at which the texts and the cultures that produced them come together.

[Perceiving Evil: Evil Women and the Feminine](#) David Farnell 2019-01-04

[The Cambridge Companion to Oscar Wilde](#) Peter Raby 1997-10-16 The Cambridge Companion to Oscar Wilde offers an essential introduction to one of the theatre's most important and enigmatic writers. Although a general overview, the volume also offers some of the latest thinking on the dramatist and his impact on the twentieth century. Part One places Wilde's work within the cultural and historical context of his time and includes an opening essay by Wilde's grandson, Merlin Holland. Further chapters also examine Wilde and the Victorians and his image as a Dandy. Part Two looks at Wilde's essential work as playwright and general writer, including his poetry, critiques, and fiction, and provides detailed analysis of such key works as *Salome* and *The Importance of Being Earnest* among others. The third group of essays examines the themes and factors which shaped Wilde's work and includes Wilde and his view of the Victorian woman, Wilde's sexual identities, and interpreting Wilde on stage. This 1997 volume also contains a detailed chronology of Wilde's work, a guide to further reading, and illustrations from important productions.

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

**Divas** Angela Dalle Vacche 2008-03-15 "Animated by a luminous goddess at its center, the diva film provided a forum for denouncing social evils and exploring new models of behavior among the sexes...Dalle Vacche offers the first authoritative study of this important film genre of the cinema that preceded the First World War...Contrasting the Italian diva with the Hollywood vamp Theda Bara and the famous Danish star Asta Nielsen, Dalle

Vacche shows how the diva oscillates between articulating Henri Bergson's vibrant life-force and representing the suffering figure of the Catholic mater dolorosa." -- Cover.

**Re-visiting Female Evil** Melissa Dearey 2017-08-28 Mischievous, beguiling, seductive, lascivious, unruly, carping, vengeful and manipulative - from the Disney princess to the murderous Medea, the articles in *Re-visiting Female Evil* grapple with our understanding of what it is to be and do evil femininities.

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

*Objects in Context: Theorizing Material Culture* Stephanie Anderson 2013 A group of diverse essays originating from a graduate student conference held at Western University in 2013 entitled (Re)Activating Objects: Social Theory and Material Culture. With over 100 delegates from across Canada and the United States, the conference's vision was to investigate the ways that material culture provides a lens to examine the structures of our socio-cultural-economic worlds. As such, this publication provides interdisciplinary approaches to a wide range of fundamental and theoretical questions about social constructions, social politics, and social ethics. The contributing scholars offer critical approaches which 'activate' objects that are under-theorized and/or 'reactivate' objects with shifting or multiple ideologies. Ultimately, the papers within this volume address the broad-ranging question, what can objects tell us about the worlds in which we live?

*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.

*Head and Heart* Mary Storm 2015-08-12 An extensive study of self-sacrificial images in Indian art, this book examines concepts such as head-offering, human sacrifice, blood, suicide, valour, self-immolation, and self-giving in the context of religion and politics to explore why these images were produced and how they became paradigms of heroism.

**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.

*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.

**Emile Zola** Harold Bloom 2009 A collection of critical essays on Émile Zola's work.

*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.

**Textual Reception and Cultural Debate in Medieval English Studies** María José Esteve Ramos 2018-11-27 This book is a rigorous and broad update of the state of the art in the investigation of Old and Middle English. The volume, written by some of the best known experts in this field, addresses different issues, such as etymology, manuscript sources, and medieval literary traditions, among others. Its contents will be particularly useful for those interested in the different perspectives of current research in the field, exhorting the reader to consider the relationship of the medieval textual heritage and language with both its contemporary medieval audience and the readers of the 21st century. This book will appeal to specialists in Old and Middle English language and literature and also to university students. In contrast with monographs, which focus on a specific aspect, these essays allow a broader panorama of what is being done and the approaches currently being used.

*The Metamorphosis of Apuleius* Pasquale J. Accardo 2002 Lewis's Till We Have Faces being only one of the more notable recent retellings."--BOOK JACKET.

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

**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 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.

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.

**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.

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.

**Encyclopedia of Comparative Iconography** Helene E. Roberts 2013-09-05 First published in 1998. Routledge is an imprint of Taylor & Francis, an informa company.

*(Un)masking Bruno Schulz* Dieter De Bruyn 2009-01 Whatever critical scalpel one selects for dissecting the literary works of Bruno Schulz (1892-1942), there will always be a certain degree of textual resistance which cannot be broken. Or in other words, taking off one of Schulz's many masks, one will probably never avoid the impression that a new mask has emerged. This book contributes to the three most typical critical strategies of reading Schulz's works (combinations, fragmentations, reintegrations) – being fully aware, of course, of the relativity of each particular approach. In addition, the book sets out to explore all of Schulz's creative output (i.e. his stories as well as his graphic, epistolary and even literary critical works), as one of Schulz's main goals was exactly to cross artificially set up boundaries between, among other things, different artistic media of expression. The book for the first time brings together leading Schulzologists (Jarzebski, Robertson, Sproede) and their prospective successors (Augsburger, Gorin, Kato, Suchanska-Drazynska, Underhill, Wojda), established Polish academics (Dabrowski, Markowski, Skwara, Weretiuk) and their foreign counterparts (De Bruyn, Gall, Meyer-Fraatz, Schulte, Zielinski), scholars primarily working on other authors (Anessi, Sliwa, Zurek) and those focusing on other art forms (Sánchez-Pardo, Watt). The editors' introduction offers an overview of seven decades of Schulzology. The book is of interest for both readers with a general interest in (world) literature and/or a particular interest in Polish and Jewish studies.

**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 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.

*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 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.

**Three Versions of Judas** Richard G. Walsh 2016-04-01 Judas Iscariot, known for his betrayal of Jesus, is a key figure in the Gospel narratives. As an insider become outsider, Judas demarcates Christian boundaries of good and evil. 'Three Versions of Judas' examines the role of Judas in Christian myth-making. The book draws on Jorge Luis Borges' "Three Versions of Judas" to present three Judases in the Gospels: a Judas necessary to the divine plan; a Judas who is a determined outsider, denying himself for God's glory; and a Judas who is demonic. Exploring the findings of biblical criticism and artistic responses to Judas, 'Three Versions of Judas' offers an analysis of the evil necessarily inherent in Christian narratives about Judas.

Love and Freedom Alison Mackinnon 1997-01-28 In this 1997 book, Alison Mackinnon traces the history of women's challenges to changes in education, employment, reproductive science and law. She shows the connection between the lives of the first generation of women university graduates and the sudden decline in the national birthrate. So dramatic was this shift that it sparked a Royal Commission into its cause. Alison Mackinnon's extensive research shows that the declining birthrate was not simply the result of 'selfish', educated, young women refusing to bear the burdens of motherhood, but was symptomatic of a larger questioning of the role of women in procreation, the role of women in marriage and the



institution of marriage itself. Utilising social and government history, autobiography and statistical analysis, this book shows that 'the Marriage Problem' exists as much in the 1990s as it did in the 1890s. Men and women today are still challenging the boundaries between work and home, profession and private life, trying to find a way to have it all.

**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, 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.

Symbolism, Its Origins and Its Consequences Rosina Neginsky 2010-08-11 The notion of the symbol is at the root of the Symbolist movement, but this symbol is different from the way it was used and understood in the Middle Ages and Renaissance. In the Symbolist movement, a symbol is not an allegory. The Belgian writer Maurice Maeterlinck defined its essence in an article that appeared on April 24, 1887, in *L'Art moderne*. He wrote that the notion of a symbol in the Symbolist movement is the opposite of the notion of the symbol in classical usage: instead of going from the abstract to the concrete (Venus, incarnated in the statue, represents love), it goes from the concrete to the abstract, from "what is seen, heard, felt, tasted, and sensed to the evocation of the idea." This volume attempts to give a glimpse into the power of the Symbolist movement and the nature of its fundamental and interdisciplinary role in the evolution of art and literature of the twentieth century. It records the studies of a group of scholars, who met and discussed these topics together for the first time in 2009. While illuminating the specificity of Symbolism in art, architecture and literature in different European countries, these articles also demonstrate the crucial role of French Symbolism in the development of the international Symbolist movement. The authors hope that an expanding group, a society of Art, Literature and Music in Symbolism and Decadence (ALMSD), born out of the first meeting, will continue to further this discussion at future conferences and in the printed conference proceedings.

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.

**Ambiguous Bodies** Michelle Osterfeld Li 2009-03-10 *Ambiguous Bodies* draws from theories of the grotesque to examine many of the strange and extraordinary creatures and phenomena in the premodern Japanese tales called setsuwa. Grotesque representations in general typically direct our attention to unfinished and unrefined things; they are marked by an earthy sense of the body and an interest in the physical. Because they have many meanings, they can both sustain and undermine authority. This book aims to make sense of grotesque representations in setsuwa—animated detached body parts, unusual sexual encounters, demons and shape-shifting or otherwise wondrous animals—and, in a broader sense, to show what this type of critical focus can reveal about the mentality of Japanese people in the ancient, classical, and early medieval periods. It is the first study to place Japanese tales of this nature, which have received little critical attention in English, within a sophisticated theoretical framework. Li masterfully and rigorously focuses on these fascinating tales in the context of the historical periods in which they were created and compiled.

**H.C. Westermann at War** David McCarthy 2004 This book examines the antiwar work of one American artist in relation to the cultural history of

the Cold War. The study provides new and detailed information on this important artist, while also contributing to the study of masculinity, dissent, art, violence, and war in the last half of the twentieth century. The study clearly reveals that artists' protests against American foreign policy began well before the official U.S. entry in the Vietnam War, and that not all combat veterans looked back fondly on their experience of the Good War. Finally, in drawing attention to the challenges of being a man in a hostile world, Westermann's art enters into a much broader consideration of gender long before this issue became topical in contemporary art. director of the American Studies Program at Rhodes College in Tennessee.  
*Beth Henley* Julia A. Fesmire 2014-01-21 First Published in 2002. Routledge is an imprint of Taylor & Francis, an informa company.

**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 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.

*Rising Star* Rhonda K. Garelick 2021-01-12 Celebrity personalities, who reign over much of our cultural landscape, owe their fame not to specific deeds but to the ability to project a distinct personal image, to create an icon of the self. *Rising Star* is a fascinating look at the roots of this particular form of celebrity. Here Rhonda Garelick locates a prototype of the star personality in the dandies and aesthete literary figures of the nineteenth century, including Beau Brummell, Baudelaire, Mallarmé, and Oscar Wilde, and explores their peculiarly charged relationship with women and performance. When fin-de-siècle aesthetes turned their attention to the new, "feminized" spectacle of mass culture, Garelick argues, they found a disturbing female counterpart to their own highly staged personae. She examines the concept of the broadcasted self-image in literary works as well as in such unwritten cultural texts as the choreography and films of dancer Loie Fuller, the industrialized spectacles of European World Fairs, and the cultural performances taking place today in fields ranging from entertainment to the academy. Recent dandy-like figures such as the artist formerly known as Prince, Madonna, Jacques Derrida, and Jackie O. all share a legacy provided by the encounter between "high" and early mass culture. Garelick's analysis of this encounter covers a wide range of topics, from the gender complexity of the European male dandy and the mechanization of the female body to Orientalist performance, the origins of cinema, and the emergence of "crowd" theory and mass politics.

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. 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.

**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.

**Saint Hysteria** Cristina Mazzoni 1996 Saint Hysteria examines scientific, literary, and religious texts that share a fascination with the otherness of the female body, whether in ecstatic pleasure or in neurotic pain. Cristina Mazzoni focuses on material from the late nineteenth and early twentieth centuries, mainly in Italy and France. Her approach uses the methodologies of cultural studies and feminism but also benefits from the insights of psychoanalytic criticism. She asks how the identification of mysticism with hysteria became prevalent, and explores the continuing dialogue between a historicizing view of hysteria and a view of hysteria as repressed religious mysticism. According to Mazzoni, this dialogue is discernible at various levels and in a variety of discourses. The medical history of hysteria, she maintains, is often linked to the religious history of supernatural phenomena, and the medical discourse of positivism depends on the religious-feminine element that it attempts to repress. Similarly, she finds a continuity between the literature of naturalism and that of decadence in their representations of the interdependence of neurosis and religion. Finally, the religious writings of women mystics and the discourses they inspired reveal an unresolved tension between nature and supernature, body and soul (or psyche) which, Mazzoni suggests, mirrors and complicates the very issues raised by hysterical conversion. Among those whose views she considers are the writers Jules and Edmond de Goncourt, Gabriele d'Annunzio, and Antonio Fogazzaro, as well as Graham Greene and Simone Weil; the mystics Angela of Foligno, Gemma Galgani, and Teresa of Avila; and the theorists Jean-Martin Charcot, Cesare Lombroso, Jacques Lacan, Simone de Beauvoir, Julia Kristeva, and Luce Irigaray.

**Text counter Text** Alexander Zholkovsky 1996-05-01 Using structuralist and post-structuralist methods, this book analyzes a selection of influential Russian texts—classical, modernist, and contemporary—as dialogues with earlier works, in the light of new cultural contexts.

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

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crucial. This article delves into the art of finding the perfect eBook and explores the platforms and strategies to ensure an enriching reading experience.

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