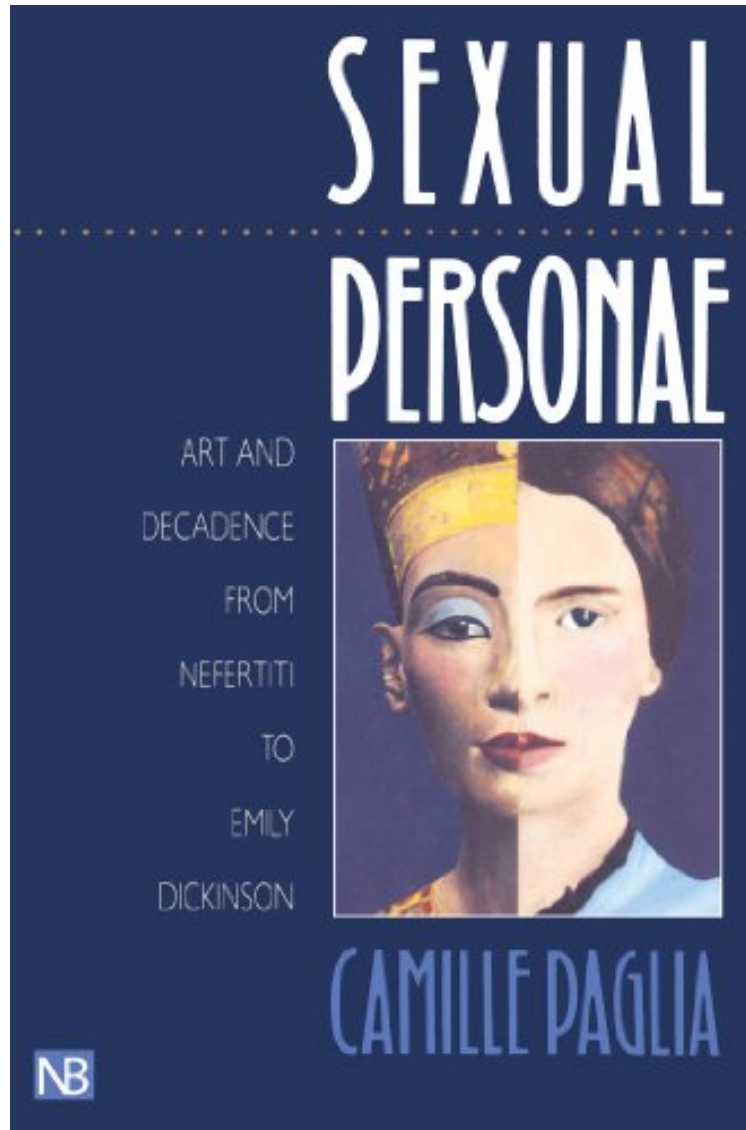


[Free and download] Sexual Personae: Art and Decadence from Nefertiti to Emily Dickinson

Sexual Personae: Art and Decadence from Nefertiti to Emily Dickinson

Von Camille Paglia

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Von Camille Paglia : Sexual Personae: Art and Decadence from Nefertiti to Emily Dickinson before purchasing it in order to gage whether or not it would be worth my time, and all praised Sexual Personae: Art and Decadence from Nefertiti to Emily Dickinson:

KundenrezensionenHilfreichste Kundenrezensionen6 von 6 Kunden fanden die folgende Rezension hilfreich. Too original and thought provoking to be "feminist"Von Tim LiederReading Rene Denfeld's critique of modern feminism

made me think of this book which directly attacked and challenged everything that was feminism in its time (and was roundly condemned by both women who still called themselves feminists) from "Matriarchy is peace" to "women are naturally more loving, compassionate, etc., etc." Its more than that. It is an examination, a critique, a tour through Western culture from the perspective of a unique and startling confrontational woman. Her Apollonian=male, Dionysian=female argument might be just as whacked as the Gloria Steinem inner child but it is still largely believed that structure=male, nature=female (just that nature is good and wholesome while structure is "patriarchal") and her love of everything patriarchal is kind of scary if patriarchal had actual meaning than what feminists call things that they don't like. In this book you will see Emily Dickinson described as the female Sade, read Paglia's burning hatred for Mark Twain (she admits to hating Huckleberry Finn so much that one of the things to do when she went to grad school was to write a paper tearing that book apart), watch Paglia tear the matriarchy apart (look at the pregnant statue - no face, no legs, just pregnant - does that look like a life affirming goddess figure to you or a woman with one function only?), and get disturbed by her theories of culture (all cultures at their height of power and art are primarily pedophilic). It's a dense book and one that cannot be read in one sitting. YOU might even have to put it on the shelf and come back to it later, but like the teacher who loves her subject, Paglia will keep you interested. You will never look at Western art the same way again. Oh one last thing on the feminist issue. Most feminists are Jungian in their outlook. They talk about feminine aspects and masculine aspects in the terms that Jung proposes. Paglia is a Freudian. MOST people consider Freud was a sexist even though he never said anything about anything being naturally feminine or masculine (penis envy being a type of hysteria like the Oedipal complex - possible and not altogether improbable but not normal everyday behavior) but that's because most people don't read Freud because he scares them before they can open up a Freudian text. So if you are feminist who thinks that your cherished ideas will not be confirmed by this book, run away. Let it rest on the shelf. Unless you have the courage to be challenged. Then read some Freud too and see what you've been missing.

6 von 6 Kunden fanden die folgende Rezension hilfreich. I am conflicted in simultaneous love hate for Camille... Von Customer Camille is brilliant, and this book proves it. But this book also proves that Camille is bombastic, occasionally offensive, and tedious. There are parts of this book which sparkle and excite, but there are parts which make me question my decision to shell out the \$\$ for it in the first place. In her analysis of everything (which is essentially what this book is), Camille makes absolutely brilliant links between diverse art artists. She is at her best when she discusses the Dionysian Apollonian nature of cultural movements, and her clarification of these duelling forces is incisive and thrilling. You wonder about the intellectual acrobatics she is performing in her scholarship, but you are happily amazed at the conclusion of the performance. It is an appealing notion to explain the world of art culture in these grand, sweeping terms, and even the most anti-Paglia reader has to give her credit where credit is due for making persuasive arguments. However, the book is tragically bogged down by Camille's cult-of-personality approach to her subject. Her constant pre-emptive strikes at critics are weak, and her own dubious politics are showcased occasionally, serving only to discredit her. She is also frequently impossible to follow, and when you are done with the book, after you get over the glow of her fabulous intellect, you have to wonder if she is just playing some sort of trick... because you have emerged with enough witty, esoteric cocktail party conversation to fill a lifetime (guaranteed to impress everyone at that alum function at your alma mater!) BUT you are still not quite sure what the point was. Which is a real shame. Nonetheless, I recommend this highly. It is intellectual aerobics, and it is too easy to criticize Camille without ever reading her work. This remarkable book is something which I will never forget, and I have taken a great number of cohesive thoughts about culture from this text and mulled them over, coming to a personal conclusion of my own. It requires an investment of time effort to get to know this book, but I do feel that it is worthwhile.

1 von 1 Kunden fanden die folgende Rezension hilfreich. It's worth the effort Von Allen Smalling Paglia's book isn't difficult because her writing style is difficult--it isn't--but because her insights are so visionary and fresh. As art presents itself through the lens of myth, so we present ourselves as works of art in a continuing dialog of presentation and re-presentation. For example, she makes a great case for Elvis Presley as a "Byronic" figure. No kidding! It takes guts to cut across conventions of "high" and "low" culture, to cross gender boundaries, and Paglia is one gutsy lady. This book changed my life.

Kurzbeschreibung In this brilliantly original book, Camille Paglia identifies some of the major patterns that have endured in western culture from ancient Egypt and Greece to the present. According to Paglia, one source of continuity is paganism, which, undefeated by Judeo-Christianity, continues to flourish in art, eroticism, astrology, and pop culture. Others, she says, are androgyny, sadism, and the aggressive western eye, which has created our art and cinema. Paglia follows these and other themes from Nefertiti and the Venus of Willendorf to Apollo and Dionysus, from Botticelli and Michaelangelo to Shakespeare and Blake and finally to Emily Dickinson, who, along with other major nineteenth-century authors, becomes a remarkable example of Romanticism turned into Decadence. Paglia offers provocative views of literature, art history, psychology, and religion. She focuses, for example, on the amorality, voyeurism, and pornography in great art that have been ignored or glossed over by most critics. She discusses sex and

nature as brutal daemonic forces, and she criticizes feminists for sentimentality or wishful thinking about the causes of rape, violence, and poor relations between the sexes. She stressed the biologic basis of sex differences and sees the mother as an overwhelming force who condemns men to lifelong sexual anxiety, from which they escape through rationalism and physical achievement. She examines the culture and style of modern male homosexuals. She demonstrates how much of western life, art, and thought is ruled by personality, which she traces through recurrent types or personae such as the female vampire (Medusa, Lauren Bacall); the pythoness (the Delphic oracle, Gracie Allen); the beautiful boy (Hadrian's Antinous, Dorian Gray); the epicene man of beauty (Lord Byron, Elvis Presley); and the male heroine (Baudelaire, Woody Allen). Her book will stimulate and awe readers everywhere.