

# Narcissus

"Narcissus and Goldmund" is the story of a passionate yet uneasy friendship between two men of opposite character. Narcissus, an ascetic instructor at a cloister school, has devoted himself solely to scholarly and spiritual pursuits. One of his students is the sensual, restless Goldmund, who is immediately drawn to his teacher's fierce intellect and sense of discipline. When Narcissus persuades the young student that he is not meant for a life of self-denial, Goldmund sets off in pursuit of aesthetic and physical pleasures, a path that leads him to a final, unexpected reunion with Narcissus.

Five nuns confront nature—physical and human—in a remote Himalayan convent in the bestselling novel that inspired the new FX miniseries. Under the guidance of Sister Clodagh, the youngest Mother Superior in the history of their order, five European Sisters of the Servants of Mary leave their monastery in Darjeeling, India, and make their way to remote Mopu in the foothills of the Himalayan Mountains. There, in the opulent, abandoned palace where an Indian general housed his harem, the holy sisters hope to establish a school and a health clinic. Their aim is to help combat superstition, ignorance, and disease among the mistrusting natives in the village below, and to silence the doubts of their royal benefactor's agent, the hard-drinking and somewhat disreputable Mr. Dean. But all too soon, the isolation, the ghosts and lurid history, and the literally breathtaking beauty of this high, lonely place in the Asian mountains begin to take a serious toll on Sister Clodagh and her fellow nuns. And their burdens may prove too heavy to bear, exposing a vulnerable humanity that threatens to undermine the best intentions of the purest hearts. The basis for the Golden Globe and

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Academy Award–winning motion picture starring Deborah Kerr, as well as the new miniseries on FX starring Gemma Arterton, *Black Narcissus* has been universally praised for its poignancy, passion, and rich evocation of a time and place. An intensely human story of devotion, faith, and madness, this beloved novel by the New York Times–bestselling author of *In This House of Brede* stands among the finest fiction written in the twentieth century. “Bears comparison with *A Passage to India*.” —Arthur Koestler This ebook features an illustrated biography of the author including rare images from the Rumer Godden Literary Estate. *Narcissus and Daffodil* is the first book to provide a complete overview of the genus *Narcissus*. Prized for centuries in western Europe as an ornamental plant, it has recently attracted attention as a source of potentially valuable pharmaceuticals. In eastern European countries, however, *Narcissus* and other *Amaryllidaceae* have been valued as a source of medicine. *Narcissus and Goldmund* *Narcissus and Goldmund* Bantam

Steven Z. Levine provides a new understanding of the life and work of Claude Monet and the myth of the modern artist. Levine analyzes the extensive critical reception of Monet and the artist's own prolific writings in the context of the story of *Narcissus*, popular in late nineteenth-century France. Through a careful blending of psychoanalytical theory and historical study, Levine identifies narcissism and obsession as driving forces in Monet's art and demonstrates how we derive meaning from the accumulated verbal responses to an artist's work.

In a sixth collection of personal essays, the editor of *The American Scholar* explores such topics as Gershwin, name-dropping, naps, aging, long books, pet peeves, Anglophilia, talent vs. genius, surgery, and more. Reprint.

All students can learn about plot using a classic mythology passage written at

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four reading levels. Symbols on the pages represent reading-level ranges to help differentiate instruction. Provided comprehension questions complement the text.

### Echo and Narcissus: Echolocating the Spectator in the Age of Audience

Research came about as a response to the recent shift of focus in the studies of cinema. While the seventies and the eighties were marked by increasingly complex theorisations of spectatorship, the last two decades have witnessed a turn towards ethnographic research into film reception. However, this long overdue turn towards the empirical viewer has not produced a genuinely broader scope of analysis. It has rather, all too hastily, consigned the spectator, a textually constructed viewing position, to oblivion, thanks to the concept's perceived hegemonic and totalising premise. Echo and Narcissus intervenes into this state of affairs by arguing for a productive nexus between theorisations of spectatorship and the currently more fashionable audience research. Petek maintains that an informed mapping of contemporary (and past) filmviewing practices still requires a spectatorial model and she offers such a model through a re-reading of Ovid's tale of Echo and Narcissus. She demonstrates that the myth's central role in traditional theorisations of spectatorship has not yet been properly reflected upon. Her critical recuperation of the Ovidian myth provides a revised model of the spectator—one with discursive access to all types of cinema,

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yet, flexible enough to accommodate a range of viewers' responses and their cultural diversity.

Do women in classical Hollywood cinema ever truly speak for themselves? In *Echo and Narcissus*, Amy Lawrence examines eight classic films to show how women's speech is repeatedly constructed as a "problem," an affront to male authority. This book expands feminist studies of the representation of women in film, enabling us to see individual films in new ways, and to ask new questions of other films. Using *Sadie Thompson* (1928), *Blackmail* (1929), *Rain* (1932), *The Spiral Staircase*, *Sorry, Wrong Number*, *Notorious*, *Sunset Boulevard* (1950) and *To Kill a Mockingbird* (1962), Lawrence illustrates how women's voices are positioned within narratives that require their submission to patriarchal roles and how their attempts to speak provoke increasingly severe repression. She also shows how women's natural ability to speak is interrupted, made difficult, or conditioned to a suffocating degree by sound technology itself. Telephones, phonographs, voice-overs, and dubbing are foregrounded, called upon to silence women and to restore the primacy of the image. Unlike the usage of "voice" by feminist and literary critics to discuss broad issues of authorship and point of view, in film studies the physical voice itself is a primary focus. *Echo and Narcissus* shows how assumptions about the "deficiencies" of women's voices

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and speech are embedded in sound's history, technology, uses, and marketing. Moreover, the construction of the woman's voice is inserted into the ideologically loaded cinematic and narrative conventions governing the representation of women in Hollywood film.

Though born and raised in the Southern U.S., novelist and poet Evelyn Scott spent much of her life abroad in South America and Europe. The captivating novel *Narcissus* is the second book in a trilogy recounting the nuances and dynamics of several generations of the quintessentially Southern Farley family. The Ontario farmland described with arresting clarity in *White Narcissus* is, despite its beauty and abundance, “a place of choked vistas” where bitterness and rivalry have taken root. Against this backdrop Raymond Knister portrays the triumph of longing over despair, as his hero, Richard Milne, struggles to redeem his childhood sweetheart from the spiritual imprisonment of her parents’ home. First published in 1929, *White Narcissus* was a groundbreaking work in the development of the Canadian realist novel, fusing Knister’s imagistic sensibility with the deeply felt experience of a real time and place. Knister died tragically at the age of thirty-three, before his contribution was recognized in his own country and before the full potential of his remarkable talent could be realized. From the Paperback edition.

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Becky, Hugh, Dahlia, and Max. Friends who have formed a dysfunctional but necessary surrogate family. Callie, the crisis-prone, vivid, manipulative chameleon whose friendship has damaged them all individually but who still haunts their waking and sleeping dreams. Becky, orphan, survivor, caffeine addict, on the verge of 30 and hoping to become famous with her first solo show of dismemberment collages in New York's East Village. Hugh, now a CPA in California, once the most sophisticated undergrad and object of Becky's frustrated desire and rivalry with Callie. Max, all leather, brooding and disguise, the actor who Callie left Hugh for, and who also had an affair with big-hearted, victimized dancer, Dahlia. For as long as they have known each other their common language has been Callie—past tense. When Dahlia plots a revenge drama to be staged at Becky's gallery opening, she unwittingly revives their nostalgia for the outcast Callie's seductive charm and sets in motion a plan that forces Becky and Callie to play out their lethal emotional rivalry to the end. Told from the point of view of Becky, *Narcissus Ascending* is an unputdownable debut. Karen McKinnon's dissection of friendship, and the manipulative rivalry of two strong women is provocative and disturbing.

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solely to scholarly and spiritual pursuits. One of his students is the sensual, restless Goldmund, who is immediately drawn to his teacher's fierce intellect and sense of discipline. When Narcissus persuades the young student that he is not meant for a life of self-denial, Goldmund sets off in pursuit of aesthetic and physical pleasures, a path that leads him to a final, unexpected reunion with Narcissus.

Leaving the medieval monastery of Mariabronn, Goldmund embarks on a fantastic journey to recapture his past and discover his future

"Narcissus" documents the two-and-a-half-year period that London-based Magnum photographer Stuart Franklin (born 1956), known for his more political photojournalistic work, spent in a cabin in Norway. Shifting his lens away from familiar urban terrain, Franklin locates abundance in a seemingly austere landscape.

In Greek mythology the beautiful Narcissus glimpsed his own reflection in the waters of a spring and fell in love. But his was an impossible passion and, filled with despair, he pined away. Over the years the myth has inspired painters, writers, and film directors, as well as philosophers and psychoanalysts. The tragic story of Narcissus, in love with himself, and of Echo, the nymph in love with him, lies at the heart of this collection of essays exploring the origins of the myth and some of its many cultural manifestations and meanings relating to the self and the self's relationship to the other. Through their discussion of the myth and its ramifications, the contributors to this volume broaden our understanding of one of the fundamental myths of Western culture.

This novel of home and homelessness, of exile both physical and psychological, centers on Kimi, a fragile heroine suffering from a rift in her persona, unable to distinguish between her

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own pain and the pain of others. For Kimi it is not a simple case of to be or not to be, but rather of how to be in disjointed and contrary times. Leaves of Narcissus, like earlier Arabic novels about East-West encounters by male writers such as Tawfiq al-Hakim, Taha Hussein, and Tayeb Salih, is about a young Arab student going west in search of education. Here, though, the protagonist is a young woman and her destination is Ireland, a part of the West and at the same time a victim of the ravages of colonialism adding ambiguity to the customary representations of the East-West dichotomy. In this captivating novel, Somaya Ramadan displays a rare virtuosity in evoking and interlacing literary motifs from the popular to the learned, from the folk to the mythic, from the Egyptian to the Irish and poses questions rather than answers, questions that hold a mirror to our selves.

In *The Pastoral Narcissus*, the only book-length treatment of the First Idyll of Theocritus, Clayton Zimmerman returns to a more philological consideration of the major problems in the text, keeping in sight the best recent scholarship. Zimmerman demonstrates that Theocritus is clearly evoking the Narcissus myth, and in doing so provides readers with the first complete study of that myth since 1860. He then uses his reading of *Daphnis* to inform other bucolic poems in the corpus, and to expose the connections between *Daphnis* and a Theocritean ideal of poetic composition.

Born in 1942, Narcissus Quagliata studied painting and graphics in Rome and completed his studies at the Art Institute of San Francisco. Very early on, he discovered glass as the most suitable material with which to express himself artistically, focussin

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contemporary filmviewing practices requires a spectatorial model and offers such a model through a re-reading of Ovid's tale of "Echo and Narcissus."

Originally published in 1985. This investigation of Ovid's fable takes a different tack to previous studies of the love lyric or the themes but looks at the creation of narrative strategies to explain Narcissus' experience. The story has always been understood as literally impossible but invites readers to ask what is meant by the puzzling tale of deception and death. The limits placed on the fable by the commentaries of the medieval period allow us to appreciate the narrative expansion of the fable in twelfth and thirteenth-century poetry. Themes in this book are the way the fable is used as a means for knowledge of physical nature and the development of science; the importance of language in the fable and in its settings when rewritten in other texts, and psychoanalytic aspects of Echo and Narcissus. The fable has the capacity to represent mental life and psychological crisis within other narratives and this is also an important discussion point, based around the medieval text *Roman de la Rose*. The book also considers the wider *Metamorphoses* and Ovid's importance for literature.

Through *Narcissus Glass Darkly* presents a genealogy and critique of the ideal of conscience in modern philosophical theology, particularly in the writings of Hobbes, Rousseau, and Kant. It shows why the apparently emancipatory rejection of heteronomy compromised the ideal of self-legislated freedom. Left to itself, the conscientious individual has only the world it legitimates through self-relating. But given that any other world is inconceivable, the conscientious individual can never know whether its world is just or merely the expression of self-interest. Paradoxically, Pacini argues, the most formidable proponents of the modern religion of conscience share with their critics a common problem: the self-legislating self has become

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both indispensable and impossible within much of modern philosophy and theology. This unique and interdisciplinary interpretation of conscience makes an important contribution for scholars and students of modern philosophy, Christian theology, psychoanalytic theory, and literary criticism.

In her tenth adventure, nothing can save vampire hunter Anita Blake from a twist of fate that draws her ever closer to the brink of humanity.

This book explores the emergence and encouragement of the new narcissus in our society and the ways in which this is portrayed in reality television. Through studies of well-known reality shows, including *Toddlers and Tiaras*, *Hoarders*, *Sister Wives*, *Catfish: The TV Show*, *Celebrity Rehab with Dr. Drew* and *The Real Housewives*, the author examines the combined effects of narcissism and consumerism, shedding light on the ways in which people are pushed to focus on their own biographies and self-promotion to the point of creating a false self within the individual and the development of a sense of dissatisfaction, dis-ease and unhappiness. Applying Freud's concept of narcissism and tracing it through the work of key social theorists including Durkheim, Lasch, Goffman, Riesman, Baudrillard and Giddens, *The New Narcissus in the Age of Reality Television* constitutes an insightful analysis of the modern ideology of greatness, perfection or 'being the best', that permeates society – an ideology that overwhelms and ultimately drives the individual to disassemble and project an artificial self. A compelling argument for the importance of understanding the persistence of a powerful and dangerous trait in modern society, this book will appeal to scholars of sociology, social theory and cultural and media studies with interests in reality television, celebrity culture and modern narcissism.

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Critically ill when he joins the crew of the *Narcissus*, James Wait works but a small part of the voyage before being confined to his berth. His illness, considered mortal, rallies the crew around him and they risk both their lives and the safety of the ship to save the dying man. Be it mystery, romance, drama, comedy, politics, or history, great literature stands the test of time. ClassicJoe proudly brings literary classics to today's digital readers, connecting those who love to read with authors whose work continues to get people talking. Look for other fiction and non-fiction classics from ClassicJoe.

Published to accompany an exhibition at The Fruitmarket Gallery, Edinburgh, curated by Dawn Ades and David Lomas (23 April – 26 June 2011), this major publication explores the myth of Narcissus in Surrealist and contemporary art. The story of Narcissus – as told by Ovid, is of a beautiful youth infatuated by his reflection in a stream, who pines away in the presence of Echo and is metamorphosed into a flower of

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the same name. The myth is open to many interpretations and has captivated a number of modern and contemporary artists. This well-illustrated book explores the potency of the Narcissus myth in art, including photography, installation, film and video. Featuring works by Salvador Dalí, André Masson, Jean Cocteau, Claude Cahun, Frida Kahlo, Jess, Yayoi Kusama, Pipilotti Rist, Bill Viola and many more, the publication explores in depth and explains the many meanings and interpretations of the myth, demonstrating the enduring appeal of the Narcissus theme in art.

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