

Chapter 1 : LGBT writers in the Dutch-language area - Wikipedia

SUMMARY. Berman, an innovative cultural historian and social critic, offers an engaging account of our cultural decline. He reminds us of the persistence of the gap between rich and poor, the decline of functional literacy, and the antipathy our culture has toward anything intellectual.

The marriage deteriorated again to the point where Rosa left her husband and moved in with her aunt, Bernarda Sarmiento. His remains are buried in this church. He rarely spoke with his mother, who lived in Honduras, or with his father, who he referred to as "Uncle Manuel". His writings of this time display a liberalism hostile to the excessive influence of the Roman Catholic Church, as documented in his essay, *El jesuita*, which was written in 1857. Regarding his political attitude, his most noteworthy influence was the Ecuadorian Juan Montalvo, whom he deliberately imitated in his first journalistic articles. In the capital, he fell in love with an eleven-year-old girl, Rosario Emelina Murillo, whom he wanted to marry. He traveled to El Salvador in August, at the petition of his friends who wanted to delay his marriage plans. There, he met the Salvadoran poet Francisco Gavidia, a connoisseur of French poetry. He encountered economic hardships and contracted smallpox. In October, still convalescent, he returned to his native homeland. In May he was condemned for vagrancy and sentenced to eight days of public work, although he managed to evade the fulfillment of the sentence. This second book also did not get published, it would have to wait until when it was finally published as *Primeras notas*. He tested his luck with theatre, and he released his first play, titled *Cada oveja su casa*. He found life in Managua unsatisfactory, and prompted by the advice of some friends, opted to embark for Chile on June 5. Together they co-authored a sentimental novel titled *Emelina*, with which they entered in a literary contest although they did not win. Soon after he published his first piece, *Abrojos*, in March. He lived in Valparaiso for several months until September where he participated in several literary contests. In the month of July, *Azul*, the key literary work of the modernist revolution that had just begun, was published in Valparaiso. A little after sending his first article to *La Nacion*, he set off on a trip back to Nicaragua. During a brief stop in Lima he met the writer Ricardo Palma. He arrived at the port in Corinto on March 7. He moved to Guatemala at the end of June, while his bride remained in El Salvador. In December he was tasked with directing a newly created newspaper, *El Correo de la Tarde*. That same year the second edition of his successful book *Azul* was published. In January his wife reunited with him in Guatemala and they were married by the church on February 11. While in Costa Rica, he was haunted by debt despite being employed and was barely able to support his family. Eventually, the Nicaraguan government named him a member of the Nicaraguan delegation to Madrid where events were going to take place to commemorate the fourth centennial of the discovery of America. On August 14, he disembarked in Santander, where he continued his journey to Madrid via train. He collaborated with several newspapers: His mother, Rosa Sarmiento, died on May 3, 1867. *Los raros*, a collection of articles about the writers that most interested him, and second, *Prosas profanas y otros poemas*, the book that established the most definite consecration of Spanish literary modernism. However popular it became, though, his work was not initially well received. His chronicles about this topic would later be compiled in the book *Peregrinaciones*. After giving birth she traveled to Paris to reunite with him, leaving the baby girl in the care of her grandparents. The girl died of smallpox during this period, without her father ever meeting her. In March he was appointed as consul by Nicaragua. His second child by Francisca was born in April, but also died at a very young age. In 1868, he went to Spain as a member of a committee named by the Nicaraguan government whose task was to resolve a territorial dispute with Honduras. The second poem below was directed at then president of the United States, Theodore Roosevelt: Come, magic eagle with the great and strong wings to extend over the South your great continental shade, to bring in your claws, adorned with red bright rings, a palm of glory of the color of the immense hope, and in your beak the olive branch of a vast and fecund peace. In Rio de Janeiro, the poet was involved in an obscure romance with an aristocrat, believed to be the daughter of the Russian ambassador in Brazil. It seems that he then conceived the idea of divorcing Rosario Murillo, from whom he had been separated for years. On his way back to Europe, he made a brief stop in Buenos Aires. His tranquility was interrupted by the arrival of his wife, Rosario Murillo, in

Paris. By March , when he was leaving for Paris, his alcoholism was very advanced and he fell gravely ill. On recuperating, he returned to Paris, but he was unable to reach an agreement with his wife, so he decided to return to Nicaragua to present his case in court. Regardless of the tributes offered to him, he failed to obtain a divorce. In addition, he was not paid what was owed to him from his position as consul; this left him unable to return to Paris. In that work the United States and the Guatemalan dictator Manuel Estrada Cabrera were accused of planning the overthrow of the Zelaya government. For the first time in thirty three years of absolute control, the house of the old Caesarean emperor had been stoned. One could say that that was the first thunder of the revolution that brought the dethronement. It was in this island where Ruben began writing the novel *El oro de Mallorca*, which was a fictionalization of his autobiography. The deterioration of his mental health became accentuated, however, due to his alcoholism. In January he returned to Paris, where he entered a lengthy legal battle with the Guido brothers, who still owed him a large sum of money for the work he had done for them. By the end of he returned to Nicaragua. He later resigned his diplomatic post and moved to Paris where he devoted himself to preparing new books, such as *Canto a la Argentina*. At this point, his alcoholism caused him frequent health problems and psychological crises. His health began deteriorating enormously in the last few years of his life. He reportedly suffered frequent hallucinations and became obsessed with the idea of death. In the first place, the romantics , particularly Victor Hugo. The final defining element of Darianian aesthetic is his admiration towards the symbolists , especially Paul Verlaine. In the section "Palabras Liminares" of *Prosas Profanas* he had already written a paragraph that reveals the importance of French culture in the development of his literary work: The old Spaniard with a white beard points towards a series of illustrious portraits: The predominance of French culture is more than evident. Spanish themes are well represented in his work, already in *Prosas profanas* and, specially, after his second trip to Spain, in *Regarding authors in other languages*, it is worth mentioning that he felt a profound admiration towards three writers from the United States: He ushered Spanish-language poetry into the modern era by incorporating the aesthetic ideals and modern anxieties of Parnassians and Symbolism , as Garcilaso had infused Castilian verse with Italianate forms and spirit in the 16th century, transforming it forever. In the first of these works his readings of Spanish classics is patent, as is the stamp of Victor Hugo. The metric is classic [20] and the tone is predominantly romantic. In , he published *Cantos de vida y esperanza*, which announces a more intimate and reflexive trend in his works, without renouncing to the themes that have become linked to the identity of Modernism. At the same time, civic poetry appears in his work, with poems like " A Roosevelt ", a trend that would be accentuated in *El canto errante* and in *Canto a la Argentina y otros poemas* The commemorative set consists of eight airmail stamps 20 centavos depicted and two souvenir sheets. The Spanglish novel *Yo-Yo Boing!*

Chapter 2 : Project MUSE - The Event

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Being called a true Sappho of Lesbos was a high compliment for female poets, without sexual connotations. Writing about these topics was usually either pornographic or in terms of condemnable religious sin. From the 19th century these subjects were also more often treated in medical science, which led to the more modern terminology. Authors writing in a positive manner about bonds between people of the same sex spoke about friendship in Dutch: Such friendships could be qualified as romantic friendships. Whether there was a component of sexuality was unclear and if so, not outspoken. Friendship was certainly not always a euphemism for something more, nor even for Platonic love. Other Tachtigers with same-sex tendencies, like Willem Kloos, writing passionate poems about men, and Lodewijk van Deyssel, describing a special friendship with one of his fellow students in his *De kleine republiek*, repressed their feelings. It led to a trial in 1884, which Eekhoud won. Light reading [edit] Under a cloak of moralizing against fornication some authors went in great detail describing libidinous topics. Donkersloot, editor of a medical journal, was the first to publish a testimony originally written in Dutch of a man preferring same-sex. He was also the first to conduct an inquiry on sexual behavior, and defended the sexual act for homosexuals. His major work was *Het Uranisch gezin* *The Uranian Family*, Jacob Schorer, a lawyer, started publishing against this law. Also before the first World War Hubertus J. Schouten had published on similar topics, under various pen-names. Aldous Huxley, left Belgium before moving into literary circles like the Bloomsbury Group. Lawrence to be discontent over the first print of that work. In he was refused a knighthood for rumours of his homosexuality. Keuning *Ganymedes*, illustrated by Johan Dijkstra, and Willem Arondeus his homoerotic poems *Afzijdige Strofen* were however only published many years after his death. Roman uit het Haagsche leven, IJssel de Schepper-Beckers in *Van Bruggen* portrays the main character of her novel as bisexual. Edith Werkendam lived in the Netherlands and Belgium. Several of her novels are about LGBT topics, among which *De goddelijke zonde* about bisexuality, published in *Zuiderzee* and *Het huis zonder vensters* Luikinga published under the pen name *Commutator*, among others his defense *Homosexualiteit. Een geschrift tegen de weekdieren onzer samenleving. Opvoeding tot het demokratiese socialisme. Stokvis Homosexualiteit en strafrecht* were equally heteronormative. Sanders *Het castratievraagstuk*, Arent van Santhorst, Nico Engelschman pen name: Non-fiction writings showed a major change towards acceptance of homosexuality in the early s. The second edition of that book had replaced that language by words of tolerance. The significance of Reve and his first novel were tremendous. Within a year after publication *De Avonden* had received 50 book reports in the press, [37] and by the end of the s it was considered a timeless classic of Dutch literature. Further novels by Reve with a homosexual theme include *Melancholia*, *In God we Trust* two chapters published in *Op weg naar het einde*, *Nader tot U*, and *Prison Song in Prose* Hans Warren published his first poems in *Second wave of creativity* from the late s. From he started a relation with the much younger Mario Molegraaf, with whom he co-authored. The 23 volumes of Warrens diary were published from to *Mannen en katten*, *Un an deplus, un an de moins*, *De liefste gast*, *De wolfsklauw*, *De ketchupcancer*, receiving recognition by Reve. His poetry was cryptic on homosexuality. Schmidt included gay characters in her texts for the performing arts. She is known to be the first who took lesbianism for granted in the Netherlands, just as Reve had for male homosexuality. First novel *Kartonnen dozen* *Cardboard Boxes*, is about his discovery of homosexual feelings as a young boy. Tom Lanoye in *Eric de Kuyper*: His first film *Casta Diva*, combines images of attractive men with opera arias. *Kontakt met de vijand* and *Een jongen met vier benen* Moonen writes in a minimalist style about his sexual preferences in *Openbaar leven* and *De anale variant* Dirkje Kuik born as William: Jim Holmes poetry en Jaap van Manen short story *Anja Meulenbelt* links feminism and the discovery of a lesbian identity in her novel *De schaamte voorbij*. Kellendonk regarded homosexuality as a sterile lifestyle. Gerard Reve contributed to another COC periodical *Dialogo* from to , provoking a lawsuit over his description of intercourse with God in the guise of a donkey which he eventually won. His first collection of strips *Flikkerzicht* was published in *Man lief en heer loos* *Het is de liefde die we niet begrijpen*, a novel for the youth, takes homosexuality as a

fact for its protagonist, not giving much attention to a process of acceptance. In his short novel *Gebr. His Een kleine liefde* had a similar topic relationship with a man from the perspective of a boy. Members included in this group: *Het ontstaan van homoseksualiteit in de vroegmoderne tijd* Seed of Sodom in the Netherlands: In actor Albert Mol wrote his autobiography "*Zo*" zijn, which also covered gay life in the Netherlands before the second World War. Politician Pim Fortuyn was open about his homosexuality. He published books on political topics from Tom De Cock horror novel published in , [63] Koen Crucke books about losing weight which he wrote from his own experience , Felice Damiano a book about discovering homosexuality in a boarding school published in , Mark Tijsmans actor writing books for the youth , [58] Jo de Poorter radio and television host and communication advisor writing books on becoming successful and on lifestyle , Jani Kazantzis fashion related books , Frank Dingenen bundle of short columns, known as *cursiefjes* in Dutch, published in , Bart Stouten host on Klara writing poetry and novels. Woman to man transition in In her autobiography *Uit een oude jas vol stenen: De geboorte van een vrouw* Stoute describes identifying as a lesbian woman, leading to gender reassignment surgery in Bram van Stolk, *S-1* " autobiographic about his time in the German army in Erwin Mortier , novelist, poet, columnist and essayist wrote his second novel *My Fellow Skin*, on a gay theme: Mortier came out in his bundle of essays *A Plea for Sinning*. His book *Evenings on the Estate: Travelling with Gerard Reve* was a tribute to the older author he knew personally. Saskia De Coster published novels from As a columnist she takes stance on LGBT topics. Karin Spaink in Gerbrand Bakker published highly acclaimed novels from Open about his homosexuality on his weblog [69] Minke Douwes wrote a lesbian-themed novel in He translated poetry of the Greek gay poet Constantine P. He had started these translations together with Hans Warren. Oscar van den Boogaard moved from the Netherlands to Belgium. Obe Postma is a poet writing in Frisian. Xaviera Hollander , best known for her book *The Happy Hooker* , turned gay in the late 20th century, but eventually married a man in *Lesbische vrouwen in Nederland* Saskia Wieringa is a researcher who published several non-fiction works about same-sex relations.

Chapter 3 : The twilight of American culture - JH Libraries

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The opinions, facts and any media content in them are presented solely by the authors, and neither The Times of Israel nor its partners assume any responsibility for them. Please contact us in case of abuse. In case of abuse, Report this post. The prophet refers to these seven ushpizin guests: These leaders are above history in that they have continued to lead the Jewish People throughout the generations, even in our own times. We sense that they are present among us not as memories from the past, but as direct influences on each of our souls. The shepherds are our forefathers, the forebearers of all the souls of Israel. Regardless of whether they are our biological forefathers, like the three Patriarchs, or our spiritual forefathers, as in the case of Joseph and David, we bear a part of their essence within ourselves. They are not external figures; but rather, they form our inner essence. For the sake of this invitation, we must go out to a place that is outside of civilization, outside the usual order of life. There, we build ourselves a temporary structure and cover it in shade, under the lofty hand of God, which protects and shelters us: On this festival, as all the ushpizin assemble, we should be willing to receive them, to integrate within ourselves all these parts of our being. We open the door and invite them, one by one, to enter and give all that they have to give. The community of Israel shepherds and nourishes God, as it were. Sustenance means nourishment, to feed in order to keep body and soul together. This is true in the macrocosm as well. The universe is like a body, and God is like its soul. His presence would not be felt in the world. By definition, a witness is not simply someone who saw something, but someone who can also recount it, someone who by virtue of his testimony has attained a new awareness and is able to express it. Without our worship, without our efforts and self-devotion, God is, as it were, not present in the world. Although they too influence the souls of Israel in every generation, these leaders are not shepherds; their relationship to the community of Israel is of a different nature. The one who leads and the one who is led are thus no longer two different figures; rather, they are unified and become, in essence, one. The second type of influence, that of the princes, always operates from without. Officially, his words and actions had no binding force on other people. Because they exist, the world in which they live is no longer the same. Perhaps nothing specific has changed, but, rather, the world as a whole is a different world. A person may be a teacher and leader, and thereby influence the world; but there are others influence the world not by what they say or do, but by the fact that they exist. While heat and electricity create effects by sending waves out to an object, gravity affects the object simply because of its very existence. Because gravity exists, it has an effect; nothing can escape it. Hence, the Messiah is not a prince of the present, but a prince of the future. Festival of joinings The dual influence, surrounding and inner, characterizes everything connected with the Festival of Sukkot. In fact, the same relationship exists between the mitzvah of dwelling in the sukkah and the mitzvah of taking the lulav. We take the lulav and the etrog in our hands and shake them; we form a direct, inner relationship with them. In contrast, we need not form any relationship with the sukkah; we exist inside it, and as a result of our very presence. It influences us by its existence around us. When we take the lulav in the sukkah, we join the surrounding influence with the inner influence. As God sees but is not seen, so the soul sees but is not seen. As God nourishes the whole world, so the soul nourishes the entire body. As God is pure, so the soul is pure. Likkutei Torah, Bamidbar 29c: Zakkai was the great master of Torah, the Torah teacher of the entire nation, and yet he said to Rabbi Hanina b. Now, we do not find that Rabbi Hanina b. Dosa approached the stature of Rabbi Yohanan b. Zakkai as a teacher of Torah, nor do we find laws attributed to him in the Mishnah. The explanation of this matter lies in the difference between the shepherds and the princes of men. For Rabbi Yohanan b. Zakkai shepherded and sustained Israel, like Moses, whereas Rabbi Hanina b. In he completed his monumental, 45 volume translation of the Talmud into modern Hebrew. The Steinsaltz Talmud has been translated into 29 volumes in French and 5 volumes in Russian. He was also the recipient of the French Order of Arts and Literature.

Chapter 4 : Intermezzo film review – Gustaf Molander – Senses of Cinema

-- *The monastic option* -- *Intermezzo: The testimony of literature* -- *The dialectic of enlightenment* -- *The monastic option in the Twenty-First Century* -- *Alternative visions* Boxid IA Boxid_2 CH

Restoration of order Verse a While the general pattern does hold up, there are some differences in the details of the narrative. There is a change order noted, the reign of evil is at the end of the Revelation story, but the middle of the standard pattern. This is likely because the final victory of evil in Revelation is at the end of the book as a whole. In a sense, this combat myth is setting up the larger conclusion of the book that comes much later. Related to this change in form is the fact that order is restored only in heaven, not on earth in Chapter They demonstrate that the images and actions are evocative of the basic struggle between good and evil as seen in the cultural matrix of the region. Some would see a direct usage of written sources in the creation of Revelation But the evidence suggests to me a general use of common powerful images in the creation of a new Christian tale by John. The primary proposals are either Mary or the Christian community. Both proposals have their merits and problems. Mary as the woman of Revelation 12 There are a number of reasons why this woman is seen as Mary. Mother of the Messiah The child born in Revelation 12 is universally taken as the Messiah. The title for the child in verse 5 from Psalm 2: Further, the birth of the Messiah in Luke and Matthew is connected with the prophecy of a sign in Isaiah in 7: The Exodus association of Egypt and coming forth from the desert is found in the Gospel tradition. The exodus parallels are noted in background section above. The analogy with the flight to Egypt found appeal in the fathers, but other patristic traditions rejected this analogy. Queen of heaven The woman in Revelation 12 is depicted in images that denote a queen of heaven. Clearly a woman who is robed in the sun with the moon at her feet and a crown of 12 stars is a royal figure. The woman appearing in heaven in this royal garb would be a Goddess Queen with a variety of names and background stories in the different cultures cited above. She enters the temple in a royal manner and is crowned in heaven as a queen. Opposite of Eve The background section above notes the parallels between Eve and the woman of Revelation John goes out of his way to make this connection with Genesis clear by calling the dragon the old serpent. Thus, the woman in Revelation 12 is placed in contrast to Eve in the Genesis account. In Revelation we have a clear indication of parallel between the woman and Eve, making the identification of the woman as Mary quite natural. Problems with Mary as the woman Despite the obvious parallels listed above, many commentators do not see the woman in Revelation 12 as Mary. There are a number of flaws with the identification that are outlined in some detail below. The identity of the woman is without a clear answer. This is more of an exercise in minimizing the difficulties in whatever position is taken. The first extant citation is from the 4th century in Epiphanius. This passage merely mentions the association exists without really endorsing the view wholeheartedly himself. The references to any aspect of the book are few and far between in the extant literature. But the tepid mention by Epiphanius demonstrates that the existence of a Marian identification of the woman in the same time period was widespread enough that he could not pass the text without comment on it. Typical of later interpretation of the fathers is Oecumenius; indeed he is likely the source for many later fathers. Oecumenius clearly takes the woman as Mary. The earliest commentators tended to support the literal interpretation, possibly in opposition to the spiritual path being taken by the Gnostics at the time. In this method the details of the various passages become the starting point for spiritual reflection of all kinds. For example, the association of Mary with the woman in Revelation 12 leads Oecumenius to spiritualize the events depicted in terms of Mary. Thus the move to the desert becomes the flight of the holy family to Egypt. The time period of days in Revelation is even applied to the move to Egypt. Similarly, perhaps the later Marian interpretations of the woman in Revelation 12 should take precedence as well. Woman is the Christian Church The most widely held alternative identification of the woman in Revelation 12 is the allegory of the Christian community. This view sees the strong parallels between this scene and the Jewish tradition of personifying Israel as a woman in relationship with God. In making the case for community identification, they are essentially affirming the Marian identification at the same time. This contracts the early position of the Church that Mary gave birth without pain. Patristic

interpreters that take the woman as Mary see the birth pangs as a spiritual allegory for the pain Mary felt as Joseph contemplated putting her aside due to the pregnancy or drinking the bitter water of Judaism Numbers 5. An example of this can be seen in the documents from Qumran. In the fifth thanksgiving Psalm 1QH III, the pains of birth and emergence from the womb are connected with cataclysmic events on earth. These all accompany the birth of a male child. The result of this cosmic upheaval is the opening up of Sheol and the release of the spirits imprisoned there. The adversary is described as the viper. The teacher of righteousness for the community is who bears this pain to bring for the messiah. The pain of the birth is described with a similar intensity as Revelation. The woman bears the male child amid the throes of death and pangs of hell. These are not the normal descriptions of childbirth pains, but an intensified experience in bringing forth the Messiah. The whole description of the event is almost poetic and not at all historical. This image is taken up in rabbinical literature as a metaphor for the coming of the messianic age. This image of childbirth feeds on the images of the community as a woman noted in the background section above. The birth pangs represent the spiritual travail of the community based on the prophetic texts. The very description of the pains in the text is not the normal way to describe birth pains. The verb and present tense form here are not used anywhere else in the LXX, NT, papyri, fathers or Greek literature to describe childbirth. The same forms are used in Revelation to describe the torment inflicted upon the wicked by God. This emphasis on the pain in the woman makes the contrast with her glorified description even more striking. The contrast of glory and pain make more sense as an expression of the crucifixion rather than the birth at Bethlehem. Acts and Hebrews call the Resurrection a birth. This is understood to the pain Mary will feel at the coming passion of Christ. As the representative, she shares in the pain of passion. Luke describes this pain in the sword. Mary experiences this pain as the church. Christians intimately connect this messianic age to the pain of the cross. Mary has a role in experiencing this pain via the prophecy of Simeon. The book is half over before the Messiah is born. The placement of this birth in the middle of the book is a structural problem for some. If this is Mary giving birth to Jesus, the event should be at the start of the narrative. This would be the sequence expected from the Gospel literature. One answer to this difficulty would be to accept the structural analysis outlined above that makes Chapter 12 part of the introduction to the second part of the book. Structurally, this would place the birth at the opening of the story. Another alternative is to see the placement as consistent with the overall Johannine corpus as expressed by the Gospel of John. The title is one of the connections used between Mary and Eve in the patristic typologies mentioned above. In the first scene, Jesus says that his hour has not come, in the second his hour has arrived. For John the hour of glorification is the cross. The woman seen in the glory of heaven in Revelation 12 thematically and verbally connects to Mary in these Johannine scenes. There are both individual and communal dimensions to the identity. The blood and water pours out. The woman in revelation 12 is both in glory and suffering. In a sense, this pain is a participation of Mary in that passion event at the time of the passion. The pain of childbirth in Revelation is the birth on the cross, not the birth of Bethlehem. While the differences in grammar and style are well documented, there is still a consistency in vocabulary, usage and general thought between the two books. The answer is all of the above. The Ethiopian Amharic *andemta* sees three senses in the woman: All three are asserted and explained successively in the same commentary. These senses are not mutually exclusive but simply operate at different levels of the same image. Some say the primary sense is Mary with a secondary referent of the Church while others say the reverse. But they all recognize the complementary nature of the two identifications. With the woman being both Mary and the Church, she also connects with the bride in chapter. The New Jerusalem can be seen as the same image. Mary is at once a personal identification, but communal too. She is Eve, daughter Zion, and the church. These all tie in different levels of symbols. We can readily pass back and forth from the individual to the communal.

Chapter 5 : Seven shepherds and eight princes of men | Adin Steinsaltz | The Blogs

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Chapter 6 : Metatheatre Research Papers - theinnatdunvilla.com

The twilight of American culture. [Morris Berman] -- "Whether examining the corruption at the heart of modern politics, the "Rambification" of popular entertainment or the collapse of our school systems, Berman's analysis makes it clear that there is.

Chapter 7 : Rub n Dar o - Wikipedia

--The Monastic Option --Intermezzo: The Testimony of Literature --The Dialectic of Enlightenment --The Monastic Option in the Twenty-first Century --Alternative Visions. Responsibility: Morris Berman.

Chapter 8 : Some modern literature - Livius

A primary source is a work that is being studied, or that provides first-hand or direct evidence on a topic. Common types of primary sources include works of literature, historical documents, original philosophical writings, and religious texts.

Chapter 9 : Vince Guaraldi at the Piano    McFarland

When Hollywood came calling to sign both Ingrid Bergman and Gustaf Molander for a remake of Intermezzo (), the actress and the director's reluctance was probably no surprise, considering MGM's famous difficulties with (among other stubborn Scandinavians) Garbo and her Svengali, Mauritz.