

## DOWNLOAD PDF 12. AN INTIMATE AND INTRICATE MOSAIC : MARY DELANY AND HER USE OF PAPER PETER BOWER.

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*Great Britain Yale Center for British Art Mrs. Delany and her circle en Mrs. Delany & her circle Exhibition catalogues Mrs. Delany & the court / Clarissa Campbell-Orr -- Mary Delany's embroidered court dress / Clare Browne -- Dressing for court: sartorial politics & fashion news in the age of Mary Delany / Hannah Greig.*

Their only hallmark was quality: Textile design moved up a gear after the Second World War: The message is clear: I have already received three job offers since I left. But Margot Robbie "23 years old, blondehaired, voluptuous and with skin as golden as the Australian coast from which she comes" was repulsed by that very prospect when she first read the script for *The Wolf of Wall Street*. It will lead to many more roles. You need to audition and do a really good job. Unfortunately, filming the sex scenes with DiCaprio was neither romantic nor particularly comfortable. Pan Am was not going to run for a second series. Robbie was free to audition for Scorsese. The director wanted to see her tomorrow. Her audition scene involved an argument with DiCaprio: Instead, I hit Leo in the face. But eventually Scorsese and DiCaprio exploded into laughter. In unison, they pleaded: Cast and crew were also heady with artistic liberation. It ended up becoming a hindrance because the lines confused me from where I needed to go. A sculpture of the interlocking double Cs along with the Chanel No 5 robot will already be etched in your memory. Because all this has been Instagrammed, tweeted, talked about "way before anyone even caught a whiff of the first exit. Seven hours preparing for a fashion show lasting 18 minutes and 25 seconds. Has the world gone mad? Did they even bother going to bed the night before? Arguably, there has to be an easier way of seeing what a designer has to say every season other than the status quo: The real moneyspinners, for designers and retailers, are the pre-collections, presented without fanfare in January and June. Albeit they come with a whole other set of concerns. A young designer like JW Anderson, 28, is currently producing 10 collections a year, divided between menswear, womenswear, and those for Loewe. There must be steam coming out of the windows at JW HQ. Show venues, too, are expensive because most have to be hired for two days minimum. Several London designers rely heavily on sponsorship from big beauty brands and drinks companies. Stylists refer to those catwalk images for a whole season to request clothes to shoot. With that in mind, students were graduating from Central Saint Martins, blindly throwing clothes on Jodie Kidd down a runway, consequently fucking up their deliveries to Barneys because they were so inexperienced, then doing it all again the following season, hoping Barneys would come back for more. It was a nightmare. At houses such as Valentino, Balenciaga, Prada and Alexander McQueen, those ready-to-wear collections are more akin to couture, such is the level of craftsmanship, precision and fantastical ideas. Fashion needs those kind of visionaries to evolve it into the next phase. Several trends start here for us. This global gathering generates theatre and drama, and via street-style photography it engages and inspires our customers, too. There probably should be fewer shows, but the fact is that the schedule is increasing, not decreasing. What if the shows ceased to exist? Could a buyer do the job sitting at home, watching the new season live-streamed? There are four seasons a year now, which puts strains on us all "buyers, designers, stylists and editors alike. Magazines use those catwalk and backstage images for an entire six months. I think a lot of people would. Ticket agencies and clever promoters will be taking the better designers and selling them back to the market. The bulging show schedule shows no signs of abating but rising costs and the intense media eye will be forcing brands and designers to be increasingly innovative. Denim jeans, to order. Feather headdress, to order. All Louis Vuitton Time to start over. Get ready for a rush of joy. The new collections deliver a taste for notice-me pieces "from a scintillating, kinetically graffitied top to the trump-card tracksuit, all pulsate with fizzing energy. Even the classics have been pimped: Day or night, decoration is paramount "be it spiky shards on a jet-black jacket with a smoked-peacock-feather headdress to match, perhaps? Styled by Kate Phelan. Sunglasses, from a selection. All Saint Laurent by Hedi Slimane. Styling by Francesca Burns. Sunglasses, from a selection, Stella McCartney. The newest models on the international scene play it out. Styled by Lucinda Chambers. Set design and props: On the eve of a new

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exhibition celebrating this horticultural love affair, its curator, Nicola Shulman, uncovers the influence of the English garden spangled with silver thread. On their shoes vast rosettes bloomed, fringed and pinked to look like the new carnations and anemones coming out of Holland; and their real gloves were encrusted with foxgloves, or faux-gloves, or indeed digitalis, all of which were once little jokes about fingers. This sartorial passion for flowers is a recurring peculiarity of a distinctly British taste. Yes, there were plenty of floral motifs on French and Italian clothes but they seldom pretended to be real: They made a pattern, not a garden. Botanising was almost as big as gambling her lashless eyes, put out new feelers for the light. The English embroiderers strove for a likeness, copying their flowers from illustrations in the newly printed herbals, or compendiums of plants; and when we ask why, it is worth remembering that even the richest and most noble Englishwoman would be expected to make jellies and linaments, pound ointments and distil liqueurs from the plants that decorated their clothes and grew in their knot gardens "as well as embroider them precisely. The distinction has held, more or less, ever since. To characterise crudely, you could say the difference was this: In , though, Dior was under John Galliano: Gardens and clothes are about more than flowers, and so are the connections between them, bred in the bones of each for a very long time. The correspondence begins in the sharing of pattern; so that a knot garden would use the same design as the detail of a waistcoat border or a woven damask. Hard to say which came first. Initially both were probably using patterns arriving through Italy from the east hence damask, from Damascus. On a series of flat and stately terraces, low box hedges no flowers were set in arabesques and scrolls, in explicit emulation of the raised woven embroidery on the borders of clothes. At the centres of the parterres, shivering fountains smoked into the air, like lace foaming out at the sleeve. These formal, static looping patterns showed that nature could be subdued to ornament, and the outside made as stately, ornamental and ceremonious as the inside. When Lord Pembroke, say, of Wilton House "where the first English broderie parterres were made in the s " stood at his great windows, and saw his cuffs mirrored in his landscape, he was filled with a satisfied sense of his own refinement, decorum, privilege, and his control over what he surveyed. But that changed in the next century. In the mid-eighteenth century the greatest tribe of exquisites Britain has ever produced, the Georgian beau monde, took the influence the other way: High fashion centred around the English court, where a strange sartorial paralysis ruled. Fashion likes things to be new, things to be in or out. So, for 40 years, you showed your chic not in the shape of the dress but in the silk design on your immense skirts. Shapeless beige macs were what occurred to them, and knee-pads and holey cardigans and trousers done up with baler twine. Public reaction was immediate and united in the view that here, at last, after two millennia of false alarms, was the signal for the end of days. But I, researching for this exhibition, knew otherwise. The tattoo is a picture of roses. Large bloomed, resistant to rain but able to tolerate only a small amount of shade, hardy in the north. English women of high degree have been doing this for years. Queen Elizabeth I would have had a lot of time for this. She was the first great exponent of the form, with dresses combining floral emblems, like the distinctive Tudor rose, with flowers from the garden and the English hedgerows. Between her accession and the death of her successor, James I, flowers overran the fashionable like a love-crazed bindweed. Almost all the designs were of flowers, plants, shrubs, weeds " even flowerpots, beds and gardens. And when Mrs Delany, the most brilliant woman at court, designed her own skirt of hollyhocks, auriculas, sweet peas and garden flowers, embroidered as if suspended in a vast darkness of black silk, it was in conscious imitation of another kind of garden: When we think of this, we must remember that gardening was to the eighteenth century what contemporary art has been to high society these past 30 years. It was a time of garden mania: English landowners poured their immense wealth into garden-making, rolling out ornamental parklands over what had been cart-tracked fields, villages and heaths, and setting their grassy flanks with plantations, bridges, porticoes, temples, pagodas, seats, lakes, obelisks, follies, streams, grottoes pearled with a million shells, towers of water leaping furlongs high to amaze you as you gained the ridge. Botanising was almost as big as gambling. Wonderful to relate, this connection between high fashion and botany persists to this day. The stellar Christopher Kane puts botanical drawings with labelled parts on to his dresses and shirts.

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Chapter 2 : fosisabo | tegymiwytasurjdova - blog.quintoapp.com

*At the age of seventy-two, Mary Delany, nee Mary Granville (), embarked upon a series of nearly a thousand botanical collages, or 'paper mosaics', which would prove to be the crowning This book reveals the complexity of her engagement with natural science, fashion and design.*

Anna Seward " had been the subject of curiously pejorative biographies, had been overlooked by most scholars of the later eighteenth century, and was being dropped from both eighteenth-century and Romantic-era literary anthologies. While thanks to editors like Paula R. Seward, trained as a child to recite Milton and as a young poet to emulate Pope, was essentially an eighteenth-century poet, albeit a very late inheritor in that line of succession. Welcome recognition of her status is her recent inclusion in *British Women Poets of the Long Eighteenth Century*, the important anthology edited by Paula Backscheider and Catherine Ingrassia. To state that a poet born in , whose last important work was published in , was an eighteenth-century writer will seem laughably obvious to readers outside the academy. That Seward was primarily a writer of the lateeighteenth century in fact increases her importance to students of the ensuing period. Seward participated eloquently in the literary, cultural, and political debates x preface of her lifetime. She is thus an invaluable guide to the trajectory of British poetry in her century, of developmental continuities sometimes overlooked in our emphasis on the revolutionary. Like her near contemporaries Anna Laetitia Barbauld " and Hannah More " , Seward is important because she culminated certain eighteenth-century trends, adapted to new circumstances, and attempted to transmit her values into the next century. As my familiarity with Seward and her work progressed, a second theme emerged when I began organizing my study around the question of the chief reasons for her disappearance from literary history. Seward had a reputation as a provincial, amateur poet, but what I encountered instead was a strong-willed woman who chose to make her debut in Bath not because she was afraid to subject herself to the London critics but because she wished to control her entrance into the literary marketplace. Wherever I looked, Seward materialized as a poet determined to establish her critical authority and to wrest some control over her personal circumstances. As I concluded this study, Seward was once again becoming the subject of critical appraisal. First, the passionate nature of her poems about her beloved foster sister, Honora Sneyd, has led to speculation about her sexual orientation. A music lover, Seward also preface xi admired painting and landscaping. All these arts are celebrated in her verse, and she also created her own works in embroidery and netting. Bailes, like Wheeler, concludes that Seward is not to be mistaken for a Romantic-era poet; her insistence on poetic order in fact helps to explain her resistance to poets like Smith and William Wordsworth. A crucial new resource for Seward scholars has just been published: In particular, they force scholars to seek an explanation for the perplexing Honora elegies other than erotic attraction. Many writers would cringe rather than welcome the appearance of a new biography when close to completing a critical study. I have inevitably left out many poems and much prose that merit attention. Six years of concentration on a literary study inevitably accrue large debts of friendship and support. First among my metaphorical creditors is Jennifer Keith of University of North Carolina, Greensboro, a gentle but exacting critic who read several drafts of each chapter as my work progressed. I must also thank Jessica Richard and Andrew Burkett, my colleagues in eighteenth-century and Romantic-era studies, respectively, at Wake Forest University, for astute comments on my drafts. I thank all my colleagues in English, especially Mrs. Connie Green and Mrs. Peggy Barrett, our extraordinary staff who made it possible for me to complete this study while I was chairing a large and busy department. Dean Lynn Sutton and her staff at the Z. Smith Reynolds Library, too, deserve effusive thanks, especially Mrs. Reynolds Research Leave in "5. Most recently, the anonymous reader who reviewed my manuscript for the Johns Hopkins University Press gave bracing advice that substantially improved both the structure and argument of this book. Finally, there are personal debts that can never adequately be repaid. My husband, Peter Kairoff, nurtured me and my project throughout each chapter: My siblings and I have suffered the loss of both our

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parents while this book was in progress. I dedicate this book to Peter and to them. This page intentionally left blank Anna Seward and the End of the Eighteenth Century This page intentionally left blank Introduction Anthologies of both eighteenth-century and Romantic-era British poetry are beginning to include Anna Seward " , who is attracting renewed scholarly attention after nearly two hundred years of critical neglect. Was she a poet of the eighteenth century or of the early Romantic era? Being unable to decide whether she was one or the other, some editors chose to omit Seward from their anthologies, but the most recent "and I think, correct "opinion is that she was both. Anna Seward was an eighteenth-century poet whose writings exemplify most trends of her century while anticipating some early Romantic styles and techniques. Her writings illuminate the turn to Romanticism, often by recording how a gifted poet might choose to follow traditional principles or to develop those principles differently than did contemporaries such as Charlotte Smith and Mary Robinson. As Jerome McGann has observed in *Poetics of Sensibility*, Romantic-era poetry grew out of the poetry of sensibility and is therefore more often different in degree than in kind. But although some of the sonnets she published in emphasized the private over the public purposes of poetry and experimented with accentual as opposed to metrical prosody, Seward largely maintained her allegiance to the harmony as well as to the sociable emphases of eighteenth-century poetry. Seward entertained a complicated relationship to the period when her career unfolded. Writers like Mary Wollstonecraft and Helen Maria Williams boldly contributed to national debates about the French Revolution and ensuing Napoleonic wars during the s, but Seward published little on them. Beginning her publishing career at thirty-seven, Seward approached late-century political and literary-critical controversies from a perspective quite different from that of the younger writers, such as Robinson, Williams, and Baillie, with whom she is now classed. Raised to emulate Milton and Pope, growing up in the heyday of sensibility, Seward adhered to the poetic principles instilled in her by her father and Erasmus Darwin. Sensibility, likewise, remained her gauge of genius as well as moral excellence. But while the succeeding generation departed from her poetic models and reworked the concept of sensibility almost beyond recognition, Seward has not therefore become irrelevant. On the contrary, she had strong opinions about the early Romantic era that are still worth our attention. Seward remains a major writer, her verse and criticism among the most lucid examples of eighteenth-century ideals applied to the literary and political challenges of the next epoch. It is tempting to describe Seward as marginal owing to her liminal status at the close of one literary period as another opened. Rooted in earlier beliefs and practices, she articulated her encounters with those of the revolutionary decades. Her writings are pertinent to ongoing debates among current scholars as they distinguish eighteenth-century cultural, political, and literary beliefs from their Romantic-era counterparts. Locodescriptive, topographic, and peripatetic poems were popular throughout the century. These poems entertained armchair travelers, but they were also sold to tourists who might carry them along on a literal tour. Such poems inspired a fascination with burial places as sites of spiritual meditation that encouraged fearful speculation leading, in most cases, to moral consolation. She next shifts her gaze to other churches and to the cottages and villas nestled amid the spring landscape of hills and lake. Her evocation of Honora culminates in a passionate, even angry, challenge to her deceased foster sister: The spring day seems to mock her sorrow: She brings her poem to closure by commanding the cathedral and its environs to preserve all the images of Honora that linger throughout the seasons: First, Seward blends a descriptive tour and a graveyard meditation, with each aspect of the poem illuminating the other. The environment is saturated with, and even for Seward transformed by, powerful memories of Honora. The poet in turn is transformed by this landscape as if by enchantment: Curran deems this the triumph of the dead over the living Centuries of civic development have miraculously left the cathedral untouched: The only sounds heard in the close are the devotional tones of choir and organ. Seward here explores the power of recollection to transform an object or a place and for the transformed object or place to assume metaphoric power. In this aspect of the poem, too, she anticipates Wordsworth: In his view, we continue ignoring or devaluing the poetry of sensibility at our critical peril. Because the theory of sensibility, or what he calls sentimentalism, informed Romantic theory, McGann argues, we have lost the key to understanding Romantic

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verse along with the ability to appreciate the poetry from which it evolved. This critical amnesia was especially devastating for late eighteenth- and early nineteenth-century women poets, whose sentimental verse was dismissed when noticed but otherwise ignored. Why then is Seward not a more prominent member of the group we call Romantic-era poets? If many Romantic-era poets experimented with accentual meter to express emotions or achieve dramatic effects, as Susan Stewart observes, Seward was less likely to stray from syllabic regularity, rhymed or unrhymed. In each case, Seward is not different in kind but varies greatly in degree from her Romantic-era counterparts. Seward is overdue for a study that explains how and why she wrote and how she conducted her career. While her choices differed from those of many contemporaries, they were compelling in context and deserve recognition as part of the late-century critical debate. I have selected topics pursued before but to conclusions that diminished Seward. I hope that restoring the contexts in which she wrote will return her poems to view and even to admiration, not like the dusty contents of a neglected wunderkammer but as distinguished examples of a rich poetic tradition. The following chapters address selected aspects of her writing in contexts that establish her prominence. She had produced poetry that, when collected into three volumes, spanned genres from the ode to the sonnet to a novel in verse. Erasmus Darwin grandfather of Charles, the famous naturalist, her former neighbor and mentor. Growing up during the heyday of sensibility, she nevertheless formed her poetics by carrying out stringent analyses of earlier models. Her poetics seemed old fashioned soon after her death, but not old fashioned enough for many current editors to include her in eighteenth-century anthologies. Luckily, some recent monographs position us to understand Seward in her context, expanding our ideas about her culture. Her argument recovers the context in which Seward gained national prominence. Another intriguing recent book, Susan J. I propose that what we have learned about such topics can elucidate Seward and in turn be enriched by consideration of Seward and her poetry. In some instances, such as her quest for national recognition, Seward pushed beyond the boundaries designated for her location, status, and gender. In most cases, Seward could be termed the missing link between Augustan and Romantic writing, combining a sophisticated knowledge of prosody with her ability to dramatize sensibility. Her preference for musical verse and rhetorical effects was derived from Pope; her passionate responses were typical of a generation enthralled and sometimes appalled by Rousseau. Restoring Seward will enrich our canon and adjust cultural and literary-historical accounts. This perspective informs important studies by Paula Backscheider and Stuart Curran. He concludes that Seward represented a concept of poetry as the avocation of genteel provincial poets, often women, and that this view became discredited soon after her lifetime. While Seward was not a member of the Lunar Society, the perspective she shared with the group would have led her to consider the Birmingham region not as a backwater but as the locus of several important cultural movements. More than any other woman writer except, perhaps, Aphra Behn, Seward was systematically undermined until recently. Scott had been among the many promising young writers Seward championed during her career. In fact, he had embarked on a publishing career and had taken on many editorial projects. Scott was at that time editing the works of Dryden and Swift, so her request that he act as her literary executor must have seemed, at least to Seward herself, quite logical. Her selection indicated self-assurance regarding her status among living poets and her ensuing legacy.

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### Chapter 3 : [blog.quintoapp.com](http://blog.quintoapp.com): Sitemap

*Mrs. Delany & the court / Clarissa Campbell-Orr -- Mary Delany's embroidered court dress / Clare Browne -- Dressing for court: sartorial politics & fashion news in the age of Mary Delany / Hannah Greig -- The theory & practice of female accomplishment / Amanda Vickery -- Mrs. Delany's paintings & drawings: adorning Aspasia's closet / Kim.*

Mary had one older brother, Bernard , known as Bunny; a younger brother Bevil, born between and , and a sister, Anne Mary came into close contact with the Court when she was sent to live with her aunt, Lady Stanley, who was childless[2] the intention being that she would eventually become a Maid of Honour. The Granvilles moved to a manor at Buckland in Gloucestershire , where they were quite isolated from English society. However, Mary was able to continue her education and her pursuit of paper cutting, which had developed at an early age. She was introduced to Alexander Pendarves during this stay, and it soon became clear that her family had an interest in a marriage between the two. Pendarves was Member of Parliament for Launceston and 60 years old, whereas Mary was just In , the two took a house in London and there, though Mr Pendarves began to drink excessively, Mrs Pendarves was able to be reunited with many of her old friends. In , Mr Pendarves died suddenly in his sleep, leaving his young wife a widow. Pendarves, concerned with the bottle that allowed him to forget the loss of part of his fortune, had had no time to consider settling the rest of it on his wife. Widows, unlike unmarried women, were able to move freely in society, and for the first time in her life, Mrs Pendarves was able to pursue her own interests without the oversight of any man. Perhaps because of her own unhappy marriage, she was not satisfied with the options available to women in the 18th century. She wrote, Why must women be driven to the necessity of marrying? She was eager in the acquisition of knowledge of all kinds to the end of her life It was not until , two years after the death of his first wife, that on a trip to London Dr Delany proposed to Mrs Pendarves, much to the dismay of her family. She chose to take Dr Delany as her husband, and the two were married in June The two shared a kinship in botany, often going out to look for specific specimens. It was during her frequent stays at Bulstrode with the Duchess that Mary became acquainted with two well-known botanists of the time Joseph Banks and Daniel Solander. She was also a gardener, and did needlework, drawing, and painting; but was best known for her paper-cutting: Her works were detailed and botanically accurate depictions of plants. She used tissue paper and hand colouration to produce these pieces. She created of these works, calling them her "Paper Mosaiks [ sic ]",[13] from the age of 71 to 88, when her eyesight failed her. By placing one piece of paper upon another she sometimes built up several layers and in a complete picture there might be hundreds of pieces to form one plant. It is thought she first dissected each plant so that she might examine it carefully for accurate portrayal Upon her death, "The ten volumes of Mrs. Lady Llanover, who died in at the age of ninety-four, bequeathed these volumes to the British Museum Delany had become familiar with Queen Charlotte while living in the house at Windsor, becoming an important part of the inner circle of the court. Delany when in blossom. Delany, in her eighties at this time, had a reputation for cutting out and making the intricate paper mosaics collages now in the British Museum. She had known many of the luminaries of her day, had corresponded with Jonathan Swift , Sir Joseph Banks , and Young, and left a detailed picture of polite English society of the 18th century in her six volumes of Autobiography and Letters ed. Lady Llanover , â€” Burke calls her "a real fine lady, the model of an accomplished woman of former times". Delany and Her Flower Collages, which was reissued in as Mrs. The Ulster Museum in Belfast holds an embroidered bedcover by Mrs Delaney, one of the only complete pieces of embroidery made by her.

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### Chapter 4 : style court: July

*Mary Delany (née Granville) (14 May - 15 April ) was an English Bluestocking, artist, and letter-writer; equally famous for her "paper-mosaicks" and her lively correspondence. Early life She was also a niece of George Granville, 1st Baron Lansdowne, her father's brother.*

The Supalite or Guardian Roof System has been designed to be installed as a retro fit onto existing conservatory window frames, converting your existing conservatory into a usable all year round Sunroom. We can also provide you with a brand new Sunroom from the beginning, including the window frames and baseworks. Enabling us to reduce costs for you. Contact or visit us at [www](http://www). Not heating up as it used to? Have it professionally serviced, repaired or safety checked by DPS. Call for appointments Bridge St. We have several brand new pieces of Christmas music under our belts and we are also polishing up some more traditional favourites for our repertoire. Our oldest choir member demanded a full two page apology from me for miscalculating his age in my previous article - he is 85, not 83! We would welcome some more men into our choir and obviously age is immaterial. For more information about the choir and its concerts call Concert Secretary Phil on It is open from There promises to be bargains galore and all are welcome. For more details call This exciting new project will provide a much needed service to disabled individuals, their carers, friends and family in Nottinghamshire, especially those in remote, rural or isolated areas of the County to avoid social and financial exclusion. The Peer Support Groups will provide a focus for: A Peer support Group currently runs Monthly from the Disability Nottinghamshire offices in Botany Park Mansfield and will be expanding across the County in the coming months. Out Reach services are available at the following venues: You do not need to worry about experience as full training and support will be given to anyone interested. If you would like to book an appointment with an advisor or find out more about our peer support groups and training call For more information visit [www](http://www). The show is held by kind permission of D. McDonald, Serlby Hall Estate. The North Notts Ploughing Match is run by a committee comprising of a few like minded people who are interested in keeping the art of match ploughing alive. On 17th November the first ploughing match was held and it is now in its 71st year. In addition to the tractor ploughing there will be horse ploughing and we also have a small produce show. Ploughing starts at For further information please call John Edgar on and visit [www](http://www). As youngsters we like to explore and we have no fears and not many self-limits. As adults, from our experiences over the years, we have learned about pain, about consequences of our actions, and have imposed our own self-limitations upon ourselves. The thing is that by living in the same old routine we tend to stick to can slowly take its toll. It does us good to breathe in fresh ideas and see new perceptions. Adult education can provide us with the knowledge, skills and confidence we need to make life-changing decisions, take us further in our career and bring happiness and self-fulfillment. As adult learners we can learn new skills whenever it suits us. Whether we realise it or not, most of us all learn new things every single day that contribute to our personal and professional growth which help us become better at what we do.

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### Chapter 5 : Back Issues / Archive

*Mary Delany, Passiflora laurifolia: bay leaved, a paper collage England, AD Collage with over paper petals in the bloom Find this Pin and more on Paper collage by Joanna Long. benita-loc: Mary Delany"Passiflora Laurifolia" of colored papes with watercolor.*

However, it is the practical application and art of writing or calligraphy, which is the subject of this post. In fact, it is considered one of the highest art forms in the Islamic world, particularly during the Ottoman Era. Calligraphy was also the visual art form prized above all others in traditional China, especially during the Tang Dynasty AD. I recently bought a lovely Chinese calligraphy set, complete with two brushes, an ink stick, grinding stone, seal and sealing wax, seen in the next two photos. The heyday of calligraphy in the Western world was during the Medieval Period, when scribes in monasteries copied the bible and other sacred texts by hand, producing beautiful illuminated texts like the Celtic Lindisfarne Gospels AD and the Book of Kells AD. I discovered calligraphy in the early s before children came along and I still had unlimited personal time! I did courses with The Pen Shoppe in Brisbane, which has since expanded to include a second shop in Brisbane, as well as shops in Sydney, Melbourne and Perth and a huge online store. For more about The Pen Shoppe, see: It still offers calligraphy supplies <http://www.thepenshoppe.com.au/>: Here are photos of my old practice pad and a very basic sample Christmas card from the 80s! I loved the meditative aspects and beauty of this slow and aesthetic art form, but unfortunately, with the increasing pace of life and lack of free time and the development of computers with their digitised typefaces and desktop publishing software applications like Adobe InDesign, hand executed calligraphy is very much a specialised pursuit now, but I believe it is still very valid. There are certainly some beautiful sets these days! Given that my last post on my craft library concerned books on papercraft, I thought a good bridging book to this post would be my first book: In fact, it is quite a rarity these days to receive a hand-written letter or card, elevating its receipt to a very special event, so it is even more important to spend time on the selection of papers and cards and the presentation of the message. In her book, Diane covers a variety of topics from simple italic handwriting and letter-writing tips to the materials themselves: Pens and writing implements; decorative stationary and artful envelopes, as well as a number of different decorative techniques including card making; handmade paper; pressed flower paper; puzzle letters; embossing; decorative borders; quilling; spatter painting; leaf printing; collages; stencilling; rubber stamping; Suminagashi marbling; and making paste paper. The History, Evolution and Design of the Letters We Use Today by Allan Haley This fascinating book tells the story of the Latin alphabet from the monumental capitals, inscribed on ancient Roman monuments, to the history of our lower case alphabet, numbers and punctuation marks. In the beginning of the book, there is a System of Classification for Typefaces, based on nine basic groups: There is also a list of Typographic Terminology to enable understanding of the main text of the book. After a discussion of the history of Capital Letters, each letter of the alphabet is described in detail, its evolution, as well as notes on its structure, design and practical presentation. Did you know that: National Hands developed, specific to each geographical region, the Irish Hand being one of the most beautiful, as seen in the Book of Kells of AD. Again, the origin and formation of each lower case letter is described in detail. For younger readers, see: The design development of Ampersands, Arabic Numerals from 0 to 9 and Punctuation Marks, including periods, commas, colons, semi-colons, quotation marks and exclamation and question marks, are also discussed in this informative source book for typographers and calligraphers. How Every Letter Tells a Story by Michael Rosen This highly entertaining and readable paperback also explores the history of the alphabet in a series of anecdotes covering different alphabet-related topics. Each of the 26 chapters starts with a short story about the evolution of the particular letter, its pronunciation and its use. I hope these examples whet your appetite to read this very enjoyable book. Head, Heal, Teal, Tell, Tall and Tail ; and Homoconsonantism a text with all vowels removed, then replace with other vowels, which still makes sense! For a theoretical guide to the alphabet, this is a really fun book! Now for some practical books about

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calligraphy in order of their publication! *The Art of Calligraphy*: Some of her beautiful images can be seen on: She focused on animals, lettering, and the spiritual, and her work demonstrated the very highest level of attention to detail, exquisite skill and the use of beautiful colours. If ever anyone could inspire you to take up calligraphy, she could! This photo shows some of the tools, with which I started: Pencils, brushes, fountain pens and holders with interchangeable nibs. *Planning a Book of One Section; Practical Use of Calligraphy* posters; rolls of honour; certificates; greeting cards; invitations; bookplates; monograms; record books; catalogs; and decorative maps and travel journals ; *The Layout and Decoration of Manuscript Books*; and *The Binding of a Single-Section Manuscript Book*. Her final chapter discusses suggestions for more *Advanced Studies: More complicated hands; Making versals compound letters ; cutting quills; and raised gilding, of which she was such a master!* *A Workbook of Alphabets, Projects and Techniques* by Margaret Shepherd I loved the presentation and style of this practical workbook, handwritten totally in Italic lettering. The first chapter focuses on the Five Ps: Pens, Pigments, Paper, Proficiency the fifth one being Practice, implied but not included in the chapter title! It discusses quill pens; felt pens, Mitchell pens and fountain pens with interchangeable metal nibs of different sizes and shapes; inks India Ink; coloured inks and water-based dyes ; vellum; calligraphy papers; goldleaf; liquid paper and erasers; pencils; calligraphy books and societies; and basic calligraphy practices and workmanship. Roman, Celtic, Gothic, Italic and Bookhand. It includes short lessons and master-sheets guideline sheets to copy for practising and attaining a firm grasp of these scripts, as well as easy experimental exercises for 50 alphabet variations. The final chapter looks at *Going into Business as a Calligrapher*: It is a very useful book for both beginners and more experienced calligraphers. *Painting for Calligraphers* by Marie Angel Another beautiful and inspiring book by Marie Angel, I bought this book in a little old corner bookshop in Rye-on-Winchelsea on my first overseas trip. I adore this book and would recommend it highly to anyone interested in calligraphy. Marie wrote this book after *The Art of Calligraphy* in response to an increasing number of requests for more detailed information on her method of painting miniatures, so she assumes a basic knowledge of calligraphy and focuses more on the illustration side. It is a truly beautiful book! The first few chapters concentrate on: The following section focuses on the Design Process.

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### Chapter 6 : Worksop Life September by Life Publications - Issuu

*Mary Delany did not begin creating her collages until she was but still managed to produce a vast collection of incredible collages, made up of layers upon layers of intricately cut paper shapes "Delany's cultivation of art from the loam of her grief was a creative act as bold as any of her blooms."*

It is basically a form of drawing with thread and allows for much creative freedom in interpretation of subject matter, as well as a degree of three-dimensionality if desired. As can be expected, I own many wonderful books on the subject, which I have divided into four groups and hence posts from basic embroidery this post to more specialised how-to guides and stitch dictionaries next week ; beautiful volumes showcasing the work of other talented embroiderers, as well as those from the past and different cultures third post on embroidery books ; and a plethora of pattern books and designs last post. Here is another simple example of drawing with thread: Please note that while some of these books may briefly mention machine embroidery, it is not really my thing, so there are very few books on this subject in this post. How-To Guides For Hand Embroidery The Essential Guide To Embroidery Murdoch Books Written by a number of contributors, this is a good basic introductory guide to the wide range of embroidery techniques and styles from counted techniques cross stitch, blackwork and canvas work and openwork pulled and drawn work, Hardanger and cutwork to surface stitchery whitework, shadow work, silk shading, crewel work, free embroidery and machine embroidery and embellishing the surface stumpwork, ribbon embroidery, goldwork and beadwork. Here is a photo of my cool colour palette threads. There is also a good introduction with information on needles; sewing machines; embroidery frames; tools; fabrics; threads; embellishments; basic techniques; working from charts and diagrams; making up; sources of inspiration; developing design ideas; exploring colour palettes; and painting fabrics. Below is a photo of more tools of the trade: Pins and needles, scissors, ruler and embroidery hoops of varying sizes. Each section on the different techniques includes its history, characteristics and different forms; stitches and techniques, including sources of inspiration and helpful hints; and projects based on the specific technique. This is an excellent book for beginners, as well as showing the wide diversity of embroidery styles and applications. Beginning with Just Five Stitches backstitch, French knot, lazy-daisy stitch, satin stitch and blanket stitch , it progresses from chapters on stems and outlines, knots and dots, and chains and loops through to solid and open fillings, borders and bands; and mix and match combining techniques, adapting designs and changing materials and colour schemes. This sampler shows the use of chain and running stitch. This is an excellent book for the beginner embroiderer! While there are a huge number of embroidery books written by some very talented artists, these are a few that I have found particularly useful. Winsome Douglass Winsome was a very talented artist and a wonderful teacher, who wrote three books on embroidery and toymaking in the late s, which have all since been reprinted. Not only does she describe and teach all the stitches basic, more complicated and filling stitches well, but she has delightful designs and patterns for projects from pincushions, tea cosies, wall pockets, cushions, boxes and cloth trays to bags, belts, caps, and toys like my felt embroidered balls, shown in the photo below. This book is so inspiring, as is her other book in my craft library: I would also love to buy her book: Decorative Stuffed Toys for the Needleworker I own two of her books: The Creative Art of Embroidery After an excellent introduction to the history; the different national styles of embroidery Norway, Denmark, Sweden, Portugal, Turkey, Greece, Cyprus, Hungary, Roumania and Yugoslavia ; tools and equipment, especially threads and fabrics; and a library of basic free embroidery stitches, Barbara discusses lettering, alphabets and monograms; beads and sequins; and designs and finishing touches, as well as other techniques like cutwork, counted thread work, drawn thread work and machine embroidery. Learning to Sew , Aimed at 9 to 12 year-olds, this is a terrific book for teaching children to sew. Text is minimal with the tuition provided by wonderful simple sketches and fun designs, which make it a very attractive book for the beginner embroiderer as well! Like Winsome, she also wrote books on soft toy making, which I would dearly love to own one day: Another excellent book for teaching children to embroider is:

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Simple Embroidery by Marilyn Green This spiral-bound book, complete with threads, needles and an embroidery hoop, teaches 11 basic embroidery stitches: Straight stitch; couching stitch; whip stitch; cross stitch; satin stitch; stem stitch; back stitch; split stitch; chain stitch; lazy daisy stitch; and French knots. It provides instructions on materials and tools; getting started; and transferring designs, as well as including iron-on transfers and lots of inspiring ideas and examples of work using these stitches. It is colourful and fun and very child-centred! Jan Messent Jan is a very talented embroidery artist and textile teacher and also writes historical romances under the pseudonym, Juliet Landon. I love her style and own three of her books, the others being listed on her website: This useful book acts as an embroidery primer, as well as encouraging lots of experimentation through a series of practical exercises. Embroidery and Animals This book features one of my favourite subject matters: Chapters look at the historical depiction of animals in embroidery; sources of design nature, books, museums and natural history museums and collecting materials; types of design realistic or naturalistic, stylised or decorative, symbolic, abstract ; pattern and colour; and ways of presenting a design, before focusing in on the animals and their associations themselves: Fantastic beasts, heraldry and Christian symbolism; Tiny creatures butterflies and moths, bees and wasps, beetles, worms and snails ; Underwater life microscopic organisms, sea anemones and sea urchins, jellyfish, starfish, shells and fish ; Amphibians and reptiles frogs and toads; lizards, geckos and chameleons, snakes, crocodiles and turtles, tortoises and terrapins ; Birds waterbirds, tall birds, domestic fowl, owls and parrots ; and Mammals wild animals, domestic animals, ceremonial animals, African animals, circus animals. A very inspiring book! I would also love to own her books titled: Thanks to all the previous artists, embroidery is now considered to be a very valid contemporary art form. The next two books are written by contemporary embroidery artists and teachers to help embroidery students achieve their creative potential. The Art of Embroidery by Julia Barton After a brief introduction to the history of embroidery, materials and equipment are examined in great detail: Design sources nature and museum studies and approaches are examined next with discussions on landscapes, enlarging designs, textures and colour, followed by chapters on drawing and painting and transferring the design to fabric fabric paints and markers; transfer paints and crayons; and design transfer methods prick and pounce; and tacking through tissue. Stitchery forms a major part of the book with exercises and projects based on linear, textural, and pattern stitches. Other techniques are also examined: In the back is practical information on using a embroidery frame or hoop; damp-stretching; mounting and framing; and making a cushion cover. See a taster at: It is also worth watching: The Art of the Needle: It again is a very inspiring book with beautiful colourful photographs showing the huge potential of the medium. Jan Beaney and Jean Littlejohn have also written a book on Constance Howard, an embroiderer born in , whose work I also love and who also taught and who wrote a number of books on embroidery Conversations with Constance Howard Another old book I would love to read is: For more about the book, see: The internet is a great source for embroidery tutorials and inspiration, including Pinterest, the websites of embroidery guilds, courses and other embroidery artists, as well as being able to access very old needlework books on sites like: Some old books worth chasing up are: A Book about Embroidery by Lewis F. Day and Mary Buckle

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### Chapter 7 : Anna Seward and the End of the Eighteenth Century - PDF Free Download

*For instance, the English aristocrat Mary Delany (), who was an influential tastemaker in the court circles of George III and Queen Charlotte, created framed landscapes of pressed seaweeds and layers of coloured sand, shell bouquets and grottoes, intricate botanical embroidery, and a hortus siccus of plants rendered in delicate.*

Photo courtesy of the Progressive Corporation. Marshall noted that decades later he had amassed his own archive of thousands of images, which continue to inspire his paintings, collage and photography. Four years later, Marshall is sharing his impressive oeuvre, spanning 35 years, with American audiences. The retrospective, Kerry James Marshall: There he began exploring issues of identity and visibility as black male artist. Marshall grew up in Birmingham, Alabama and moved to Los Angeles in , just before the Watts riots. An avid drawer as a child, Marshall was encouraged to attend the Otis Institute by a high school teacher, who introduced him to his future mentor and close friend, social-realist painter Charles White. Marshall, a devoted technical master in his own right, confronts the Western art historical canon with large-scale portraits, landscapes and interiors that depict the complex vibrancy of black middle-class life. Using both narratives from African American history and his deep understanding of the history of art, Marshall questions aspirations of the middle-class and complicates aesthetic and social interpretations of blackness. Ella and Pitr Opening receptions are 6 - 10 pm the first night of the exhibition. Western Avenue, Chicago, IL www. Exhibitions feature work that alternates between that of noted Outsider artists like Lee Godie and Henry Darger, and contemporary art by Michael Hernandez de Luna, an artist who cleverly works with stamps, and graphic novelist Chris Ware. Tell us a little about how you got into the art business, and how did you come to focus on Outsider art? Without fully understanding what grass roots art might be, I knew I wanted our collecting to fully integrate the ethnicity and politics of inclusiveness. Teaching at Evanston High School provided the incentive for me to do just that. As we did we began discovering the world of the self-taught artist. These were people who often lived in out of the way places, where they were compelled to invent and discover ways to express who they were and what they thought, without being trained nor realizing that they were creating art. Vernacular art, folk art, art brut, selftaught art was used in its place. The business of selling art followed suit with our interest in collecting it and doing something within the art world that was somewhat unique, yet kept within the parameters of our own idealism at that time. I have let the same principles of discovering outsiders guide me in finding emerging talent. I travel a lot to see work by different up and coming artists. I visit all of the graduate thesis shows that I can. What do you think about the ever-growing business of art fairs and its impact on galleries? My first time at Expo I wall-papered my booth with work by the newly discovered Bill Traylor. We nearly sold everything. Traylor went on to become a super star with galleries and collectors 13 throughout the world. It was a remarkable phenomenon back then. But the proliferation of art fairs today seems to have become competitive with the old notion that clients establish loyal relationships with galleries and purchase work because they identify with the aesthetic of a particular gallery. Now, collectors seem to align themselves with the art fairs as a way to build art collections. What are the most striking changes you have experienced in the local as well as national art scenes? Regarding the future of the River North art district, I do not like to think of a time when it eventually meets with its demise. On the other hand, River North itself was the reincarnation of a decades old art district once thriving at North Michigan Ave. Perhaps, like the proverbial Phoenix rising from the ashes, there will be a rebirth of a similar River North elsewhere. Instead of participating in the fair itself, she rented a storefront for seven days on Rivington Street around the corner from the New Museum. The popup gallery featured the works of Sanford Biggers and Ebony G. This experiment proved to be a less expensive alternative to a booth at the Armory Show, yet it still brought in capacity crowds and made sales and allowed the artwork to be presented in a more curatorial atmosphere, apart from the blatant commodification of the fair. Like all commercial ventures, the buying and selling of art has its risks. Economic flux, changing tastes, and new ways of doing business such as Internet marketing

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and sales” present challenges and opportunities for art dealers. Perhaps the greatest challenge in recent years has been the rise of the international art fair. With more gallery owners compelled to participate in an increasing number of fairs, the relevancy of the traditional art gallery model is being questioned. Yet other different place. The gallerists have found Lower East Side, innovative ways of as a location, was keeping their gallery really convenient spaces active, for people to visit. The partnership not only reduced expenses, owners, one sentiment is universal: Her background as a curator at the dedicated to the development of artists living and working Museum of Contemporary Art informs her curatorial in Chicago. The program allows for unconventional and experimental work to be displayed in the gallery, often in dialogue with the more commercial work exhibited on the first floor. But even gallery owners who are now without physical spaces are exhibiting work in unexpected ways. These shows are a new way of keeping his artists in the public eye. It also allows her to introduce artists to new audiences. The frenzied art fair landscape, along with a fluctuating economy and a changing collector base continue to motivate both gallery owners and private dealers to create new ways of displaying artwork, promoting artists, and bringing art to the public. Franck Mercurio is a writer and curator based in Chicago mercurio-exhibits. For nearly half a century, Bob, now a retired teacher and ceramic artist, and Nancy, a retired risk-management executive, have spent much of their time and resources looking at, studying and acquiring art—almost all of it by emerging artists. The Mollers apartment fairly bulges with art, much of it bearing testament to their good taste and deep knowledge of the contemporary art world. The highlight of the piece collection, displayed in and near a hallway shielded from direct sunlight, is a fine group of works on paper by Jim Nutt, John Currin, Nicole Eisenman, Sol LeWit and several others. Chicago Gallery News recently toured the Mollers collection and sat down for a chat. Photo by Kevin Nance. How did you meet? We met 50 years ago on the Kedzie bus, going to North Park University. I sat down next to him on the bus. I knew he was also going to North Park, so I decided to go for it, and started a conversation, which was very atypical for me. And the rest was history. When did you start collecting together? That is something that evolves slowly. And neither of us had an art background or families interested in art. So it was a pursuit we developed together since we began dating. We focused on young artists, mostly because it was more affordable. Nancy and I would be doing this even if nobody else was doing it. We do it because we just love it. It stimulates the intellect. And it keeps you young. A lot of people start collecting figurative art and then transition to more abstract work. Has that been the case with you? I think it was a mix all along. When we started in the early 70s, we collected a lot of the Imagists, who were mostly figurative. The Bay Area Funk movement, which we also collected, was largely figurative. But we also collected abstract art early on. After about 15 years of our marriage, Nancy made a professional move to Houston, so we were in that community also, and we placed a lot of our Chicago artists into Texas museum collections. We like to be comfortable with what we live with. It was like a crash course in contemporary art. I have never missed a single one of the art fairs, and Nancy saw most of them. How do you go about acquiring pieces? I know you rarely do auctions. Most of the time we find works we really like through galleries. You walk in and see things you like or you ask about other works by that artist. And nowadays we use the computer a lot. Now I can see a show online anywhere in the world. If I have a question, I can get a response quickly. Years ago, if you were inquiring about something in Italy, you never even knew if the letter got there. Two months later, you might get a reply, but the image might be a terrible photograph. Are there certain galleries you work with more often than others? In the beginning, we worked with local galleries basically, although many of those galleries no longer exist. Certainly we never stayed with just one gallery anywhere. Dempsey and Shane Campbell. Do you use an art advisor? We like doing our own thing. And now basically the entire collection is in trust to various museums. The curators come and select the works they want every few years. Sometimes there are three or four museums that want the same piece, so you have to make that selection. But our intent is that after we both pass away, our trust funds will continue to do what we love doing, which is acquiring works by living artists. You often open your collection to art classes.

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### Chapter 8 : 31 best Japanese folding screens images on Pinterest

*The use of collage, however, wasn't used by many people until the 10th century in Japan, when calligraphers began to apply glued paper, using texts on surfaces, when writing their poems. The technique of collage appeared in medieval Europe during the 13th century.*

Pocock, Virtue, Commerce, and History: It might be thought that such familiar works do not need this treatment. After all, what is obscure or recondite about, for example, Messiah or Judas Macchabaus? Their continual performance by people of every kind from the date of their composition to the present proves their accessibility. But though the music is accessible, the point of the words which Handel set frequently eludes us. To some of us they are so familiar that we tend not to hear them, far less think what they mean. Those who have listened to them critically in the twentieth century have often damned them as worthless. At least eight of these are better omitted if the oratorio is to retain its shape in modern performance. For example, Joseph and his Brethren, in modern opinion an almost complete failure largely because of its dreadful libretto, was popular in his own day. Why did Handel accept those texts which he chose to set? Why are they constituted as they are? Did the original audiences see things in them that we do not? It is part of my aim to raise such questions and suggest answers to them. The basic method is familiar: The novelty of approach is in the particular combination of work and background: Happily it is no longer necessary to argue the importance of librettos and their authors in the study of major words-and-music compositions, an importance acknowledged in, for example, the prominence given them by The New Grove Dictionary of Opera. Handel did not, so far as we know, write any of the librettos see Appendix 1 for librettos, authors and sources. He was not a proto-Wagner. Nor was his collaboration with his librettists of a Strauss-von Hofmannsthal intensity it would have been very unusual for its time if it had been. In the very scant surviving correspondence of composer and librettists we have only a single indication of his suggesting new verbal material: As Dean has shown, Handel and his librettists often seem to have had different ends in view; this reflects not only the circumstance of the collaborators working independently for at least some of the process, but also, as this book will suggest, differing priorities, which need to be more clearly distinguished than studies concentrating on the music have allowed. Finally, there is more than enough to say in one book about the librettos and the ideas which shaped them without attempting discussion of their musical setting. These lines of enquiry are central to the present undertaking. What these ideas and views were is worth identifying. The pioneering work of Young, Dean and some of their successors rescued Handel from his distorting and bowdlerising nineteenth-century editors, but remade him to suit their own tastes. And for Dean, drama chiefly means the portrayal of characters reacting and interacting, the interplay of motive and emotion within and between characters, and strongly plotted action. This is what he most admires, what he looks for, what he rejoices to find and regrets to find lacking. Firstly, to make dramatisation of character the defining element imposes a particular definition on the corpus. Dean writes of Joseph and his Brethren: The librettist often provided, and Handel often responded magnificently to, elements other than character and plot. It attempts to recover the eighteenth-century perspective by making an objective survey of the ideas in the librettos, and to yield a fuller understanding of the completed works by Introduction 7 understanding what they could have meant in their own day. Contemporary aesthetic prescription, religious discourse, moral teaching and political ideology provide the entry points. Part II first establishes the forms of discourse available to and used by the librettists, then identifies major contemporary concerns - moral, religious and political - which are apparent in the oratorios, and finally discusses the reflection of these concerns in individual librettos. I find that, on the contrary, it is immensely satisfying to understand why the librettos are as they are, and to recognise in them the intellectual, emotional, political and spiritual preoccupations, questions and solutions however well or ineptly handled of eighteenth-century authors and audiences. This yields a more satisfactory description of the genre than we have so far achieved - establishes it, in fact, as a genre, on the grounds of consistency of ideas

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and their expression, and shows it to be not a thing apart but a signal repository of the prevailing ideas of its time and a major conduit of eighteenth-century sensibility and thought. The dominant influences on mid-eighteenth-century English thought were religion and politics. They permeated life and art, and they permeate this book. This was still a culture in which as much recent historiography has reminded us religious belief and the morality taught by religion informed prescriptions for the content of works of art and the works themselves. The pulpit was the major public-address system. Sermons addressed and influenced every aspect of private and public life including art, religious debate was a major element of intellectual life, religious publications dominated book production, and people believed that God supervised their lives and could and would intervene with punishment on a personal or national scale if provoked by wrongdoing. But the writers of the librettos were members, or even ministers, of the Church of England. If Dean is right, Handel was even further at variance with his librettists and his contemporaries than Dean himself has suggested. Or maybe Handel was more attuned to the evangelical Protestantism of his librettos than his secularised portrait suggests. In the mid eighteenth century religion was bound up with politics: The Stuart claimants to the British throne were Catholic and, it was feared, would impose Catholicism if they regained power. The Lutheran Hanoverians were accepted as rulers of Britain by many of their subjects because they safeguarded Protestantism and supported the 10 Introduction Church of England. European and international politics tended to be aligned according to Protestant versus Catholic national identity. National celebrations for example anniversaries of royal accessions and national crises war or natural disasters were the occasions for special church services and special sermons and these, time and again, as later chapters describe, delivered their messages by comparing the British nation with the biblical Israelites. Secular political discourse, from tracts on statecraft to speeches in Parliament, used the same analogy. The meshing of religion and politics in the fourteen oratorios about the Israelite nation would have seemed entirely natural to their first audiences. The presence of political themes in these works of art and entertainment would also have been unsurprising. As at no other period before or since, politics pervaded literature and music theatre, and, as much contemporary testimony asserts, the nation was unusually politically aware and opinionated, from top to bottom of society. From the moment that Handel first arrived in England, he was involved in producing music for national events. The librettists would have been unusual if they had excluded Introduction 11 political themes from their texts, and oratorio audiences would have been behaving anachronistically if they had not found political themes in them. An omission here is the possible influence of freemasonry Solomon and Cyrus, both oratorio heroes, are also potent figures in masonic culture. There is no one authoritative text for any of the librettos or oratorios. This is also my source for the title by which I refer to an oratorio. The substantial second thoughts that as Dean showed preceded many first performances and the revisions which Handel made to nearly every work for nearly every season are outside the scope of this book, but performances after the first could and sometimes did involve the librettist, and any complete study of a librettist or of the genesis of an individual work should take account of them. With one exception Atkalia this was always in a capital city London and, exceptionally, Dublin; so my focus neglects the importance of the provinces which, recent studies have shown, must be taken into account in any whole view of eighteenth-century Britain. The social class of the audience is important to reception but less so to conception, and I do not explore it in detail it is outlined at the end of this Introduction. But an interdisciplinary work of this scope is unlikely to be exhaustive. Citations of secondary sources in literary, theological and political fields are selective. Nor are primary sources comprehensively charted: My intention is not inclusiveness, rather to open up the terrain and point out its major features, encouraging others to continue to explore it. Correspondingly, in a book spanning academic disciplines it is impossible to avoid telling some readers, some of the time, what they already know. Political historians will be familiar with many of the themes of Part II, and their interpretations; music historians will recognise some of the material in Part I. I hope both will find enough novelty to carry them over the familiar ground. To help with orientation in unfamiliar territory, references include overviews and syntheses. I hope this book will lead to a more digestible one on the same

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subject, but first its arguments need to be laid out on the usual academic basis of supporting evidence. That said, some of the conclusions I draw from the evidence are suggestions, not proofs, and need further testing and investigation. What can we discern about his rationale? There was a preliminary. This latter company was pulling audiences away from Italian opera with the biggest and most successful run of English operas London had ever experienced, as a pamphleteer reported: However, as Part I of this book shows, there were also strong currents of musical, literary and moral opinion encouraging such a venture and creating a favourable climate for its acceptance. But he was an entrepreneur, and he acted swiftly to capitalise on the apparent vogue for English works and on public interest in his domestic products by mounting his own performances of both *Esther* and *Acis*. Even so he might not have responded to the provocation of piracy had he not had a mandate from the highest quarter. The composition was billed as an oratorio, and further padding was drawn from oratorios Handel had written for other countries, *La Resurrezione* Rome, and the *Brockes-Passion* performed Hamburg, For the additional words Handel turned to his current literary assistant, Samuel Humphreys, who had been providing English translations for his Italian opera wordbooks and who was also employed by the competition as an English opera librettist. They were written at what turned out to be the end of three years of exceptional activity in the virtually new field of all-sung English masque opera in all but length among composers of German extraction working in England. Pepusch and two by John Galliard. There may also have been influences at work from an early and particularly formative stage. During the years , when he was in his early twenties, he worked in Rome in the household of Marquis later Prince Francesco Ruspoli, primarily as a composer of cantatas for meetings of the Arcadian Academy. This club in which noblemen and artists mixed, the one sponsoring the work of the other, was professedly dedicated to restoring the simplicity and naturalness of the pastoral ideal to opera hence the production of cantatas with pastoral themes , but its immediate models were the highly formal and moral dramas of Racine and Corneille. The anthems inserted in the later version of *Esther* represent another and less frequent strain of libretto composition, using actual scriptural text only Israel in Egypt and Messiah consist entirely of biblical words or the versions of them in the Book of Common Prayer. The decision to dispense with stage action was probably not his according to Burney, it followed from a fiat by the Bishop of London before his first performance ; but he does not seem to have tried to reverse it. As we shall see, it accorded with some aesthetic prescriptions of the time. Several other facts about his relationship with his first oratorio also pertain to the rest of his English output. He never regarded his works as inviolable; he habitually altered them for revivals. He had no fixed policy about the structural detail or verbal content of a libretto. He did not, so far as we know, compile or write the words himself; and though it appears that once an author had provided him with a workable text Handel went back to him for more librettos or accepted further offers from him, there is no indication that he had a programme for selecting a librettist. The *Esther* formula proving successful, Handel repeated it for *Acis*, mounting his own performance but trumping the piratical competition by offering, under the same title, a work on a much larger scale, with far more performers and in two languages. Fewer than half the resulting numbers belonged to the Cannons original. In this last respect he and Humphreys were picking up the gauntlet recently thrown down by James Thomson in his tragedy *Sophonisba*: Again he gave patriotism a royalist Hanoverian slant by recycling the Coronation Anthems. So far he had not actually composed an oratorio ab initio. When Deborah severely dented his reputation among his potential patrons in the capital though for non-musical reasons, see chapter 9 , he responded accordingly. Charles Jennens, who was present at the first performance of *Athalia*, sent him an oratorio libretto in July of what is unknown , but Handel launched no new oratorio in London until Handel suffered what seems to have been a stroke, partial paralysis and a nervous breakdown, audiences flocked to the burlesque operas which ridiculed Italian opera, and the Opera of the Nobility folded. He was already 55 when he presented a new Italian opera for the last time, and a letter of reports him as still vacillating about whether to write one or two more.

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### Chapter 9 : Sidonie Smith and Julia Watson - Reading Autobiography - PDF Free Download

*Mary's particular story has two overwhelming themes: her hopeless love for the cad, a classic melodrama villain, who turns out to be Faderman's father; and the growing Nazi threat in Latvia to her family, particularly her little brother Hirschel, the boy she'd promised to bring to America.*

This page intentionally left blank P R E F A C E This book aims to be at once a comprehensive critical introduction and a retrospective study of autobiography. We hope that it will be useful to advanced undergraduate and graduate students and to scholars in the humanities, the social sciences, and the arts who are interested in the burgeoning field of life writing. We also intend the organization of this guide to be user-friendly for the general reader. Each chapter has several clearly labeled subsections. There are also several appendixes—an overview of the genres of life writing, classroom exercises, Internet resources, and bibliographies of primary and secondary texts. The book is laid out in such a way that instructors can use chapters independently or out of sequence, and tailor the information to their course needs. At the undergraduate level this text is a handbook to accompany survey, period, or multicultural courses on autobiography, memoir, personal narrative, or literary history more broadly. Our conversations, however, have always been permeated by the voices of others, those colleagues whose proposing, prodding, and questioning have shaped our thinking about life narrative and practices of interpretation. We want to acknowledge debts of many sorts. We thank Biodun Iginla, formerly of the University of Minnesota Press, for inviting us to contribute to a series of contemporary critical interventions. His concept of that project encouraged us to think through our own relationship to autobiography studies and to frame a wide-ranging investigation into life narrative. First William Murphy and now Richard Morrison of the Press guided us through successive stages of this project. And our copy editor, Therese Boyd, graciously accommodated our editorial needs. We are grateful to Susanna Egan, trenchant critic of autobiographical theory and resourceful organizer of enterprises in autobiography studies, for her detailed, incisive, and insightful reading of a draft of this manuscript. As we made our revisions, we were greatly aided by both her probing questions and her sense of the breadth and diversity of North American life narrative. For four heady days we presented early drafts of several parts of this book to an extraordinary group of over fifty scholars from around the country whose enthusiasm for the autobiographical in all its forms renewed our own determination to give shape to this project. We have also engaged nonacademic groups and audiences at libraries, cultural centers, and even the Montana Bureau of Land Management. In these venues the questions of audiences about the work life narratives do in the world stimulated our own thinking about the democratic and enabling process of narrating a life. We are grateful to our home universities, and especially their libraries, for support of our research. In particular, Julia thanks the Institute for Collaborative Research and Public Humanities at Ohio State University for appointing her a fellow in its collaborative project on memory in “ And she acknowledges the support of the National Endowment for the Humanities, which enabled her to participate in its summer seminar on Issues in Rhetorical Theory of Narrative, directed by Jim Phelan of Ohio State University in While Jim and other members of the Society for the Study of Narrative Literature may not always recognize their nuanced distinctions about autodiegesis in this book, we have learned from both their careful attention to the rhetoric of address and their energetic annual conferences. Julia is also grateful to members of the University of California Humanities Research Institute on Autobiography in the Americas for stimulating conversations about the presentation of lives in visual, media, and literary formats. More particularly, both of us thank Caryn Elizabeth Burt for her excellence as a research assistant in tracking down bibliographic information about the many narratives included in this volume and for her unflinching good humor and generosity. Some debts are of a more diffuse but deeply felt sort. We acknowledge the enduring community of our colleagues in the AutoBiography Society. In that process, which saw the recovery of an extraordinary wealth of life narratives and the consolidation of a critical tradition of autobiography studies, their insight and vigorous scholarship

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have constantly enriched our own work. In more ways than we can count, their voices are intermingled here. We owe a particular debt of gratitude to James Olney. Independently, each of us benefited from his support of our work at an early stage, and found his generosity sustaining and inspiring. And, as always, we acknowledge the understanding and goodhumored tolerance of the usual suspects. They know who they are. Finally we acknowledge the schooling in wisdom of life narrators themselves. Studying self-referential writing is, if nothing else, an enduring lesson in humility. Definitions and Distinctions My life is history, politics, geography. It is religion and metaphysics. It is music and language. But this apparently simple act is anything but simple, for the writer becomes, in the act of writing, both the observing subject and the object of investigation, remembrance, and contemplation. This book intends to complicate our ordinary understanding of the concept and the practice of self-referential writing. By way of introduction, we define terms and draw distinctions between autobiographical writing and other closely related kinds of life writing. More recently, French theorist Philippe Lejeune has expanded that definition: Let us first situate the term historically. But the relatively recent coinage of the term autobiography does not mean that the practice of self-referential writing began only at the end of the eighteenth century. Because of this rich and diverse history of self-referential modes, we need to make some crucial distinctions among a set of terms—life writing, life narrative, autobiography—that may seem to imply the same thing. Throughout this book, we try to make clear distinctions among life writing, life narrative, and autobiography. We understand life writing as a general term for writing of diverse kinds that takes a life as its subject. Such writing can be biographical, novelistic, historical, or an explicit self-reference to the writer. We understand life narrative as a somewhat narrower term that includes many kinds of self-referential writing, including autobiography. Chapter 3 elaborates the narrative features of particular autobiographical acts in their complex contexts. These two chapters suggest the processes, formal options, and rhetorical addresses that, taken together, comprise the diverse acts by which a life narrative may be composed. Chapter 4 offers a brief historical survey of the many kinds of life narrative that have emerged in the West over the last two thousand years, many of them by subordinated subjects, and a glimpse at practices of life narration outside the West. Life narrative, then, might best be approached as a moving target, a set of ever-shifting self-referential practices that engage the past in order to reflect on identity in the present. Autobiography, by contrast, is a term for a particular practice of life narrative that emerged in the Enlightenment and has become canonical in the West. While autobiography is the most widely used and most generally understood term for life narrative, it is also a term that has been vigorously challenged in the wake of postmodern and postcolonial critiques of the Enlightenment subject. Thus, a growing number of postmodern and postcolonial theorists contend that the term autobiography is inadequate to describe the extensive historical range and the diverse genres and practices of life narratives and life narrators in the West and elsewhere around the globe. Indeed, they point out that autobiography, celebrated by an earlier generation of scholars such as Georges Gusdorf and Karl Joachim Weintraub as a master narrative of civilization in the West, has been defined against many coexistent forms of life narrative. We track the historical emergence of this concept of autobiography as the preeminent version of life narrative and the subsequent critique of its limitations throughout chapters 5 and 6. And we situate it throughout in terms of many other genres and practices of life narrative to suggest the terms in which a new, globalized history of the field might be imagined. Life Narrative in Relation to Biography, the Novel, and History Writing Some further distinctions need to be made between autobiographical writing and the practices of other closely related kinds of life writing, notably biography, the novel, and history writing. Life Narrative and Biography Although life narrative and biography are both modes of narrating lives, they are not interchangeable, no matter how often people subsume both under biography and think of autobiography as the biography someone writes about him- or herself. In fact, although both forms narrate a life, they do so quite differently. In life narrative people write about their own lives even when they write about themselves in the second or third person, or as a LIFE NARRATIVE—5 member of a community and do so simultaneously from externalized and internal points of view. Why are these kinds of life writing so different from each other, and what is the significance of that

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difference? Spender suggested that the life narrator confronts not one life, but two. One is the self that others see—the social, historical person, with achievements, personal appearance, social relationships. We are seen from the outside by our neighbors; but we remain always at the back of our eyes and our senses, situated in our bodies, like a driver in the front seat of a car seeing the other cars coming toward him. But only the life narrator knows the experience of traffic rushing toward her and makes an interpretation of that situation, that is, writes her subjectivity. Matters of time and timing also differentiate biography and life narrative. For a biographer the death of the subject is not definitive. A biography can be written either during the life or after the death of the person being written about. In fact, biographies offering different interpretations of particular historical figures may appear periodically over many centuries, as have biographies of Byron, Caesar, Galileo, and Michelangelo. Most biographers incorporate multiple forms of evidence, including historical documents, interviews, and family archives, which they evaluate for validity. Relatively few biographers use their personal memories of their subject as reliable evidence, unless they had a personal relationship to the subject of the biography as a relative, child, friend, or colleague. For life narrators, by contrast, personal memories are the primary archival source. They may have recourse to other kinds of sources—letters, journals, photographs, conversations—and to their knowledge of a historical moment. But the usefulness of such evidence for their stories lies in the ways in which they employ that evidence to support, supplement, or offer commentary on their idiosyncratic acts of remembering. In autobiographical narratives, imaginative acts of remembering always intersect with such rhetorical acts as assertion, justification, judgment, conviction, and interrogation. That is, life narrators address readers whom they want to persuade of their version of experience. The biographer almost invariably writes about the object of his or her study in the third person, while the life narrator usually employs the first person. In *The Education of Henry Adams*: The biographer, however, cannot present his or her subject in the first person—except when quoting statements or letters or books written by that person. As early as the second century B. In the seventeenth century, aristocratic women in England such as Anne Lady Halkett and Margaret Cavendish, Duchess of Newcastle, often appended brief narratives of their lives to the adulatory biographies they wrote of their husbands. Rogers does in *A Shining Affliction: A Story of Harm and Healing in Psychotherapy*. As much as we have argued for distinguishing life narrative and biography, contemporary practices often blend them into a hybrid, suggesting that life narrative is indeed a moving target of ever-changing practices without absolute rules. Life Narrative and the Novel People often confuse life narrative and fiction. Both the life narrative and the novel share features we ascribe to fictional writing: Further complicating matters, many contemporary writers are interested in blurring the boundary between life narrative and narration in the first-person novel. Yet differences that have historically arisen between them are crucial to understanding how autobiographical writing is a self-referential mode. In the nineteenth century many novels were presented as autobiographical narratives, the life stories of fictional characters. The narrators of these texts employ the intimate first-person voice as protagonists confiding their personal histories and trying to understand how their past lives have made them who they are. And the great modernist novels of Thomas Mann, Marcel Proust, and Robert Musil invoke tropes of autobiographical narration. In such cases, one signal to readers that they are reading a novel and not an autobiographical narrative is that the authorial name on the title page differs from the name of the character narrating the tale. Readers of such narratives are challenged to observe the biases and fantasies of these young protagonists and discover discrepancies between how each views himself at various moments and how we, as readers, regard the limitations or the blind spots of their knowledge. When we recognize the person who claims authorship of the narrative as the protagonist or central figure in the narrative—that is, we believe them to be the same person—we read the text written by the author to whom it refers as reflexive or autobiographical. There is also a temporal distinction between a novel and an autobiographical text. Novelists are not bound by historical time. They can situate their narratives at any time in the past, present, or future.