

**Chapter 1 : Inspiring People:**

*Yo no vengo aquí, ni como crítico ni como conocedor de la obra de María Blanchard, sino como amigo de una sombra. Amigo de una dulce sombra que no he visto nunca pero que me ha hablado a través de unas bocas y de unos paisajes por donde nunca fue nube, paso furtivo o animalito asustado en un rincón.*

Discusses three French translations of the popular Russian folktale. A reading of the novel as a parable which tells "a revolutionary tale about female accomplishment" by the Christlike Christie Devon. Blueprints for the Future. Studies in the American Renaissance Lloyd Alexander May, Jill. The first comprehensive study of Alexander to date deals almost exclusively with his works for children. Based in part on interviews; a clearly written and sympathetic study. Systematic Classification of places, events, and characters; covers spin-offs from the 5-volume series; includes pronunciation guide, appendix, and brief autobiographical sketch. Horatio Alger Kanar, Harvey. Arabian Nights Pinault, David. Story-Telling Techniques in the "Arabian Nights. The methodology of the narrative and its sources going back to the fabular traditions of the ancients. Matthew Arnold Merchant, Peter. Margaret, the Merman, and the Cry of the Children. A revealing close reading of a poem printed pp. Arthurian Fries, Maureen, and Jeanie Watson, eds. Modern Language Association, Includes an essay by Muriel Whitaker, "Arthur for Children. The New Arthurian Encyclopedia. You are not currently authenticated. View freely available titles:

Chapter 2 : Federico Garc a Lorca - Poet | Academy of American Poets

*SPEAKING EVEN MORE OF MARIA BLANCHARD: A review of 26, Rue Du D part,  rase Una Vez en Par s (1). This new hour-long Spanish documentary by Gloria Crespo on the Spanish painter, Maria Blanchard, is a typical talking-heads treatment of the artist's life and times, but such heads as are talking here!*

And to speak of Maria Blanchard cannot be, should not be, a cold literary exercise. Matisse, Claudel, and Severini used to come. Picasso not so much, busy with his own work. But he was at her funeral. She was in great pain, and I could hear her cursing. Maria slipped away quietly in my arms. I still have bits of her furniture. The background is a stage. Their heart-shaped handclasp centers the canvas, and a pink dove, pink banner in its beak, flies across the right corner. Diego carries a pallet and brushes. In the photo moments after the ceremony, perhaps she knew otherwise. She eases back in a chair as a boxer rests against the ropes between rounds, and the way a melodrama heroine slings her scarf round her neck as she leaves for a rendezvous, Frida has slung her shawl over her shoulder where his hand rests. At night, she holds his pillow to her ribs and rubs. Memory, that preposterous and unreliable refuge of things once loved and taken for granted. He could be a girl with his long brown arms. But how to speak to a man who does not see you, who sees ogres, satyrs, perhaps the depth of hell itself? He does not look up into the ever-changing expanse of morning, lighting the secret ways we serve our works and days. Your health is bound to be affected if, day after day, you say the opposite of what you mean. I see the body of the woman who pulled him into it. Love, chimed the saints and angels. Hate, shrieked the gunmetal princess. Marriage could be the caption. What is there to know? Some shape of beauty moves away the pall. First published in Poemeleon. Her work may also be found in J Journal, Minnesota Review, qarrtsiluni, and others. A recipient of two Ohio Arts Council Fellowships in Poetry and a Fulbright lectureship in translation, Diane is a Midwesterner, currently living out of place in the Boston area and teaching at Bentley University.

**Chapter 3 : Pura KastigÃ¡: ELEGÃ•A A MARÃ•A BLANCHARD, POR FEDERICO GARCÃ•A LORCA**

*The exhibition entitled MarÃ•a calendrierdelascience.com is an important milestone in the FundaciÃ³n BotÃ•n's proven track record of organising exhibitions. This is mainly thanks to the opportunity resulting from our joining forces with the Museo Nacional Centro de Arte Reina SofÃ•a to bring to fruition a project that the Foundation had in the pipeline for a long time.*

In this climate, creative thinkers and artists played a crucial role. Their contributions helped to revolutionize art as they sought new formulas to represent their world and adapt it to modernity. In this way they were a faithful reflection of the spirit of their times. For this reason the Foundation will continue to support the arts in the future, investing resources and energy to encourage and promote its programme of research, training and dissemination of knowledge which it has been developing now for 25 years. In effect, the movement formed the Gordian knot of a comprehensive reinterpretation of our surroundings which had been initiated years before being conveyed in canonical terms by Picasso, Braque and Juan Gris. However, its totalizing intent, its revolutionary power for alteration of the principles on which the theory and practice of painting had been based since the Renaissance, soon ran into a situation that overwhelmed any initial proposal: These outlets cannot be understood without the advent of the Great War and the impact it had on the universal collective consciousness, nor without the responses the conflict provoked, which were often part and parcel of the restrictive caption that defines a reactive act: The plurality of the less powerful aftershocks emerging from the vast land shift caused by Cubism is perhaps the thing that provides us â€”from a new perspective of the History of Artâ€” with an image of the twentieth century as a complex map where the local, the reactive, the apparently derivative and the late-arriving assume new roles; being one facet of the polyhedral compound of modernity. In this sense, the light shed by new studies about women joins forces with the instruments at our disposition to reinterpret the artistic movements of the period from a new perspective. One often-quoted anecdote provides us with a first pointer: It is due to this elaboration of languages â€”where the local, the familiar and the intimate have more weight than the articulated or the normativeâ€” that questions previously regarded as derivative or mannerist take on new worth. The centre cannot be sustained without the influence of the periphery. The Freudian concept of the uncanny â€”that which is at the same time mundane and strange, familiar and disturbing, like mannequins, dolls or wax figuresâ€” seems increasingly to crop up in her painting, and by confronting this the artist moves away from a superficial Cubism, which heralds its own demise, to tangentially touch upon a number of additional aspects that are able to breath life into the movement and pluralize it. In this fashion, from the perspective of her special condition she broke the idea of the painting as a window and also rejected the canvas as a mirror. It does not seem farfetched to hazard a nascent pre-feminist conviction in this decision; just as it is invariably fascinating that, of all of the stylistic options available to her Blanchard should choose the one that was most perilous, even in the Paris of the day. Her attempt to view the world differently, something Marcel Proust had yearned for too, seems to be underpinned by a desire for the view to be returned one day, not as a reflection, but as a response fully aware of her physical appearance, which at the time was branded as monstrous. It is in the period from the end of the First World War until , the year of her death, when she, unlike many of her contemporaries, took Cubism to the border of abstract painting. In doing so she pursued a series of recurring themes, which despite having sentenced her historically to the sidelines of the art establishment due to their difficult synthesis with the unambiguous discourse of modernity, appear today as a powerful reaction against two types of limitation: Consequently, she inhabits a terrain between rediscovered religiosity, which has been barely taken into account up until now, and insistence upon classical themes associated with a feminine world view, perhaps in ultimate pursuit of an alternative femininity. Blanchard moves away from Cubism as a way of questioning bourgeois views towards inner, personal subjects, mother and child scenes, and family groups. Her dialect turns into a koine, the common language of her own universe. Some questions arise when we take all these aspects into account. What new channels can her painting open up if we reevaluate her Post-Cubist style and give it a similar treatment to that of other artists who are fully accepted today â€” such as, for example,

Medardo Rosso, who brought an entire world into question using a limited iconography originating from the outside? What new channels can be opened up by regarding her work as representative of the interplay of advances and retreats that define the twentieth century? The two exhibitions, which we introduce in this publication, will jointly shed new light on Blanchard on the 80th anniversary of her death, making no demands on her to abandon her introspective, only seemingly dark, realm wherein lies an entire world. Despite the time that has passed, certain circumstances unrelated to her artistic development have led to large gaps and enormous contradictions in her life story and her work has remained in the background in comparison with that of her avant-garde peers and friends. However, Blanchard was equal and in some cases superior to the latter, above all in her particular way of understanding and perceiving Cubism. Her various biographies have repeatedly focused on her physical appearance, giving the impression that this was the trait that definitively influenced her life and work, thereby fictionalizing her life and forgetting her struggle and artistic relevance. Although it is true that her appearance was a determining factor in her life, it is no less true that her strong character and tough existence earned her the respect of her colleagues, who came to accept her as an equal in an environment culturally dominated by men. Many of her artistic contributions were forgotten due to the fact that when she died, and although she was working with important galleries in France and Belgium at the time, all her works were withdrawn by her family. This made it difficult for her work to be studied or disseminated and led to a long period of obscurity. In Spain it also took a long time for her work to become known and even longer for her to be recognised as a great artist. Only 33 years later, in 1937, would her work be exhibited again in that same gallery. Similarly, there have been very few retrospective exhibitions about the artist. There have been three which are of particular interest due to their scientific approach. There are many reasons for proposing this exhibition and they are all related to her cubist work, with a limited overview of her previous work, which influenced her subsequent work to a certain degree, and a third group of works which represent a return to Figurative Art during the final years of her life. Her early works are lacking in specific artistic personality and, as in most cases, are susceptible to the influence of her various teachers. However, it is important to note that her work during these first few years is far superior to that of many of the painters who were working in Spain at the time. During this initial phase she focused her iconography on portraits, through which we can trace her development. She goes from subdued colours and solid lines, close to the subject, to a greater wealth of colours, somewhat expressionist, and a richer, denser subject matter, using palette knife and a looser style to gradually free herself from traditional atavisms. Following this phase, during which she effortlessly assimilated the work of other great artists, she took her first highly characteristic steps in cubism, her least known work which has been overshadowed by the preference of critics and historians for her figurative compositions. She passionately immersed herself in this movement which she had been familiar with since the First World War, as we know from the descriptions, reviews and texts about her work that we have received. The work of Blanchard shows a clear progression. Her initial Cubism produces simple works with easily identifiable figurative elements which she represents by means of superimposed geometric shapes, in line with the work of Diego Rivera. She later evolves towards a more synthetic Cubism, hand in hand, no doubt, with Juan Gris, with whom she shares not only friendship but also aesthetic principles. In these compositions the subject matter is limited to essential elements, expressed through planes which are viewed from different perspectives. These works are closely related to the musical compositions and still lifes of Picasso, Braque and Gris, in which the elements in question are represented objectively, sometimes using collage as a substantial component. Her poetics in the use of colour gives her a clearly defined personality which somehow frames her work within the artistic parameters of Orphism, the name given by Guillaume Apollinaire in 1918 to a colouristic and rather abstract tendency within Cubism. We are therefore looking at a highly personal form of Cubism which stands out for its formal precision, austerity and command of colour. With these works she not only achieved success but also the recognition of art dealers, critics and artists. She did not found a movement but she did contribute to the development of Cubism, with the same standing and importance as other artists of her generation. This was a crucial moment in her life and work. It is highly significant to note that artists of such stature had no qualms about accepting her in their group. Indeed, in the case of Rivera and Gris, she shared studios and spent long periods travelling around Europe with them, as well

as attending the usual artistic gatherings in Paris. Three years later he organized her first individual exhibition of cubist works. As her work became known, she received universal recognition. Her works achieved such quality that various publications confused them with those of Juan Gris and even displayed them under his name. Even Diego Rivera highlights the importance of her work: Historians such as Waldemar George and Maurice Raynal highlight her great sensitivity and strong Hispanic character. She entered this new phase with her own form of expression, using the human figure as an heir to her inner experiences, thereby giving her work a characteristic personality. This is a very interesting period, with a turning point in which led to a more sensitive, melancholic and poetic iconography in which a profound sense of reality underlies the technique, colour and drawing. However, it was the very course of her life which paradoxically condemned her to oblivion. Perhaps its most dramatic elements, her illness, physical appearance and solitude, curtailed her recognition as an artist. From a conceptual point of view, the transfer of experiences, pain and suffering to the figures portrayed on the canvas allows us to identify a certain parallelism between her work and that of the Mexican artist Frida Khalo. This exhibition aims to pay tribute to the valuable contribution of a woman who devoted her entire life to art during the early years of the 20th century and was acknowledged by her friends, great artists, as one of the great.

Chapter 4 : crutch Archives - Disability Movies

*speaking even more of maria blanchard: A review of 26, Rue Du D'part, Á%orase Una Vez en ParÁ-s (1) This new hour-long Spanish documentary by Gloria Crespo on the Spanish painter, Maria Blanchard, is a typical talking-heads treatment of the artist's life and times, but such heads as are talking here!*

Asia Nichols 2 characters, 16 pages Inspired by: Allie Costa 6 pages, 2 characters Inspired by: Joslyn Housley McLaughlin 7 pages, 2 characters Inspired by: Bette Davis Black Star by: Hopson 39 pages, 10 cast members Inspired by: Lois Diamond 17 pages inspired by: The Art of Being Mrs. Constance Mary Lloyd Controlled Damage by: Danielle Wirsansky 9 pages, 4 characters Inspired by: Rachel Baird Rudisill 7 pages, 4 characters Inspired by: Mao Hengfeng The Divine Fire by: Lolly Ward 23 pages, 3 characters Inspired by: Danielle Wirsansky 8 pages, 2 characters Inspired by: Christine Hodak 2 characters, 52 pages Inspired by: Jessie Salsbury 10 pages, 2 characters Inspired by: Haas 3 characters, 10 pages Inspired by: Paula Cizmar 18 pages, 4 characters Inspired by: Lois Diamond 3 characters, 19 pages Inspired by: Trish Ayers 10 pages, 2 characters Inspired by: Ellen Struve monologue, 2 pages Inspired by: Reporting from The Columbia. Earth, Do You Read Me? Natalie Osborne 1 character, 3 pages Inspired by: Inspired by Lillian Smith. Diane Burbano 1 character, 2 pages Inspired by: Kendra Augustin 8 pages, 2 characters Inspired by: Brokaw 6 characters, 13 pages Inspired by: TD Mitchell 27 pages Inspired by: Lucy Wang 2 characters, 7 pages Inspired by: Lisa Scott 2 characters, 4 pages Inspired by: Jamie Greenblatt 10 characters, played by 3 actors, 52 pages Inspired by: Robin Rice monologue, 5 pages Inspired by: Thea Rodgers 60 pages Inspired by: Julie Lyn Barber 38 pages, 2 characters Inspired by: Patricia Watkins 5 pages, 1 character Inspired by: Robert Brophy 27 pp. Also available from author in a page, 3 or 4-character version. Rice 20 pages, 5 characters Inspired by: Susan Shafer 3 characters, 6 pages Inspired by: Arlene Hutton 1 character, 2 pages Inspired by: Asia Nichols 4 characters, 11 pages Inspired by: Christine Emmert 5 Characters, 8 pages Inspired by:

Chapter 5 : To a Mountain in Tibet - ISIS Publishing

*García Lorca Federico Federico García Lorca García Lorca Federico Federico García Lorca Boston enk London Works. es Prose in Spanish, - English texts Maurer Christopher Christopher Maurer Elegy for Maria Blanchard.*

The film argues that both her gender and her disability worked against her reputation, or even, we might say, were used against her in her own time and the decades following. But few have traced how her disability figures in her life and work until now. The movie does a great job of setting the record straight on both accounts. Among the cast of talking heads is the head of Dr. These things may be caused by a variety of factors, he says: I excuse myself on the basis that when I began to write about Blanchard in , there were no images of her or her work available to me, and only two essays in English. Fetal injuries are rare in cases of fallsâ€¦Her deformity appears to be more suggestive of osteogenesis imperfect, or brittle bone disease. Not much was known about this disorder in the early s. At that time, most congenital malformations were blamed onâ€¦the mother. I hope more research will lead to the discovery of her illness. Her painting, Boy with Ice Cream says it all. I look at the boyâ€”happy, carefree, munching on his treat. I see the little girl behind the cart, reaching with great effort to get some of the sweetness of life. A crutch is on the floor in the foreground. Among those works, her painting Woman with a Fan is among my favorites. Currently, the film is only available in Spain, but I think Americans in general and certainly Wordgathering readers would find it moving and instructive. When I asked Crespo about the possibility of bringing the documentary here, she said that the investment of time and money for subtitling, copyright and other issues and tasks seem daunting to her right now as she is trying to finish the book. Having written on Frida Kahlo for years, too, I find both her and Blanchard fascinating and admirable in the excellence they were able to achieve in their chosen endeavor despite debilitating pain and disability. Her stubbornness may have cost her some fame in her own time. For example, in the depths of her penury, she once bought back her painting, Two Sisters, from a collector because she felt the collector could not appreciate what it meant to her, sister of two sisters that she was. I am hoping that her stubborn insistence on color, quality, meaning, and effort in art are what we can use today to promote her legacy in our time and someday soon, in our country as well as her homeland. It is written, directed, and produced by Gloria Crespo MacLellan. Her work may also be found in J Journal, Minnesota Review, qarrtsiluni, and others. The Story of Polio in America More than just a history of the frantic search for a polio vaccine, A Paralyzing Fear also explores the fear of disability that drove it. Even after the causes of polio were understood, small outbreaks could mean the ostracism of entire families and neighborhoods, or snowball into panics like the mass exodus from New York City. Later, when polio was nearly beaten and fear abated, research organizations like the March of Dimes had to take out multimillion dollar loans to finish their work. Once the vaccine was found and the unaffected could relax again, donations to find a cure or maintain the previously free care that people with polio received never materialized. As the most famous person with polio once said, the only thing we have to fear is fear itself. Source Code Source Code has nothing to do with programming; instead it starts as a time travel thriller and morphs into a tale of parallel universes and messages from beyond. Rutledge is the crippled, mumbling inventor of a device he calls the Source Code, a machine that peers into the thoughts of dying brains and constructs a virtual reality simulation of their last moments. To prove its efficacy, his team acquires the not-quite-dead body of a soldier named Colter Stevens who has been blown to pieces in Afghanistan, wipes his memory, and wires his consciousness into the simulation of the last eight minutes of a commuter train soon to be bombed. Rutledge avoiding eye contact again. The idea of amputees and paralyzed people being given new life by having their consciousness transferred into a simulation or avatar body is an increasingly common trope as our technological sophistication increases, but as Stevens tries to point out to Dr. Rutledge, he has not obtained consent from anybody in this scenario, nor have they taken into account the trauma of, well, being blown up repeatedly. The opportunity to continue serving their country. In this way Rutledge portrays the stereotype of the evil genius cripple, so out of touch with the feelings of others that their twistedness must be physically manifest; his disability serves no other purpose to the plot whatsoever. In short, the writers are using a crutch as a crutch.

Susmita, a typist, is working late one night when three men attack her in the stairwell with the intent to rape her, causing her to fall and break her neck. Surely they mean vague. The company Susmita worked for takes responsibility for paying for her care and rehabilitation, and she is brought into the care of Dr. Mitra agrees to take Susmita as a patient Dr. It is fortunate that he became a neurologist before becoming disabled, as people with disabilities who want to enter the medical profession often face obstacles and prejudice from medical schools. Mitra must balance his time between treating patients, fighting with his own board of directors, and cajoling money from businessmen to keep the home running and the patients fed. He is portrayed as being a professional inspiration to his patients, yet privately he drinks, relies on the assistance of the able-bodied staff for tasks a paraplegic can usually do by themselves, and occasionally wishes out loud for death just as his patients constantly do. Nantu sees Amin is making Susmita nervous and shoos him away Mr. Shatadal, a belligerent older man on crutches who fantasizes about dying and being taken away by a white camel with a golden saddle blanket: Shatadal eyes the new arrival, one of the few female residents and Amin, a tall, withdrawn, intimidating man who was an astrophysicist before he had a nervous breakdown. Amin stares openly at Susmita, blocking the path of her gurney The handsome physical therapist Santu sets to work on the depressed Susmita, who agrees to work at therapy only to regain use of her hands and arms to kill herself. He stretches her limbs and painfully puts her face-down in a hammock when a bedsore begins. One night, against the orders of Dr. In a panic, she moves a toe. This is hailed as a breakthrough instead of a violation of professional boundaries, and it fulfills the Disability Movie Cliche and ludicrous ableist conceit that disabled people can be cured by attention from the opposite sex. The most realistic aspect of the movie Wheel Chair is the agonizingly slow pace of recovery for each resident. By the time Susmita is ready to return home two years after arrival, Nantu has progressed from learning his letters to slow reading though everyone discourages him from hope of ever having a wife. Amin has displayed anger over conditions in the home, pushing Dr. Mitra over and then returning him to his wheelchair, and later writing an inscrutable equation on a slate. Shatadal reveals himself to be a self-made man from selling nuts and bolts to the American army at a huge markup, writes a large check to the home, and then suddenly goes blind and dies within minutes. Mitra of the advisability of marrying her. Santu and Susmita settle down into a house on a river, where Santu is last seen happily carrying Susmita to a wheelchair on a patio. Angel Almost a parody of Edwardian romance novels, Angel is based on a novel of the same name. Our heroine Angel is a young woman whose only disability is a tendency to delude herself, but it serves her well; she quickly becomes a famous novelist with her talent for overblown romantic prose, acquires a mansion named Paradise, and a handsome yet moody artist husband Esme. The first hint of reality intrudes when Esme returns home from the war sans one limb. Though Angel is now reluctant to make love to Esme, when Esme confesses to being in debt, Angel vows to write another book to pay off his creditors. Nora attacks a very drunk Esme with his crutch, defending Angel Esme leaves, but by the next day Angel is already asking for him. He returns to Paradise to an enthusiastic welcome from Angel, who is eager to show him the wheelchair that just arrived. Nora wheels in the wheelchair Angel bought for Esme Esme and his sister look crestfallen, and the next morning Esme is found hanging from the ceiling in his studio. Angel copes with being a widow quite well, telling herself and a reporter that Esme was happy and died of a heart attack. But the discovery of a letter from his mistress sends her sinking into a depression of her own collecting several cats along the way. Early in the film, it is shown that an unowned wheelchair is left outdoors, where it serves as an amusing ride for the village urchins, the largest and least promising of whom is age-indeterminate surfer-dude-looking Samson. Samson intimidates a smaller boy into turning over the wheelchair to him, and promptly uses it to play in. Samson is old enough to have sprouted a small mustache and to occasionally amuse himself by playing guitar with some older guys who hang out near the general store. Delilah, by contrast, lives a life of responsibility: Delilah is shown to regularly take Kitty to a spartan corrugated metal chapel containing little more than a large cross, and to appointments at a clinic, at which no wheelchair ramp is seen. Though Kitty evidently does get to her clinic appointments, the movie does not make it clear exactly how this is accomplished. One day while they are out in the yard, Kitty sees Samson just outside their property, and asks who he is. When Delilah tells her, Kitty says they should get married, though Delilah had evidenced no prior romantic interest in Samson perhaps because she knows Samson as an idler

with no visible means of support. As it turns out, what Kitty really had in mind were Aboriginal family systems concerning who was related to whom and proprieties concerning who among these could legitimately marry. Samson steals the shared community truck and drives the unconscious Delilah as far its tank of gas would take them. He stops only to siphon gas from other vehicles, but uses the soda bottle of gasoline he siphoned for huffing. It never occurs to him to use siphoned gas to refuel the truck when they finally run out of gas. Though it is never overtly stated, it is implied that Samson has mild brain damage from his inhalant abuse. The pair end up sleeping under an overpass, sharing an encampment with an alcoholic homeless older Aboriginal man, who luckily proves friendly to them, albeit in a strange way among other things, he serves them re-heated, canned spaghetti for breakfast while singing about it. He repeatedly asks the pair to talk to him, to tell him their story, but they remain silent. It is only upon her return, with a black eye and most likely raped, that she resorts to huffing. He makes no attempt to retrace his steps and recover her; instead he huffs himself into a weeks-long drug induced stupor. Delilah appears almost as an angel in a clean white hoodie, wearing a shiny leg brace and using a crutch. This time, the cadre of old ladies beats Samson with tree limbs, but Delilah fights them off. English dialogue is not captioned, so deaf and hard-of-hearing folks may have a little trouble following the story. The fast-moving blinking introductory sequence to this picture could trigger seizures or otherwise pose a problem for those with sensory issues. However, this makes him a gifted artist, who is well above his age group in what he can draw and imagine. The movie says that he is 8 years old, but he actually looks much smaller than an eight-year old. While his older brother brags to his parents of his high marks, Ishaan tosses his test papers to the dogs, and tries to avoid talking about school. It is perhaps the structure and restrictions of the normal expectations of the school system that rub him the wrong way, because one day, after having been punished by being sent by the teacher to stand in the hallway, he goes AWOL and wanders the streets, savoring the exciting sights of tourist-film India. He appears to be somewhat hyperactive. If his parents attempted to have him tested, it may be that he never sat still long enough to get a diagnosis. Things come to a head when he is busted by his parents for having forged an absence note to account for that day out of school. Ishaan is clearly depressed by the above by the time the school gets a new art teacher, who makes a dramatic entrance with a song-and-dance routine, playing a flute and wearing a clown suit. This movie has several Bollywood-inspired mini-music videos effectively portraying certain situations and emotions in compressed amounts of time. They are very well done and a bit more restrained than in some movies meant strictly for East Indian consumption.

**Chapter 6 : Speaking Even More of Maria Blanchard (Diane Kendig)**

*SPEAKING OF MARIA BLANCHARD. And to speak of Maria Blanchard cannot be, should not be, a cold literary exercise. --Paloma Fernandez-Quintanilla. i. Lorca's Elegy.*

The film argues that both her gender and her disability worked against her reputation, or even, we might say, were used against her in her own time and the decades following. But few have traced how her disability figures in her life and work until now. The movie does a great job of setting the record straight on both accounts. Among the cast of talking heads is the head of Dr. These things may be caused by a variety of factors, he says: I excuse myself on the basis that when I began to write about Blanchard in , there were no images of her or her work available to me, and only two essays in English. Fetal injuries are rare in cases of fallsâ€¦Her deformity appears to be more suggestive of osteogenesis imperfect, or brittle bone disease. Not much was known about this disorder in the early s. At that time, most congenital malformations were blamed onâ€¦the mother. I hope more research will lead to the discovery of her illness. Her painting, *Boy with Ice Cream* says it all. I look at the boyâ€”happy, carefree, munching on his treat. I see the little girl behind the cart, reaching with great effort to get some of the sweetness of life. A crutch is on the floor in the foreground. Among those works, her painting *Woman with a Fan* is among my favorites. Currently, the film is only available in Spain, but I think Americans in general and certainly Wordgathering readers would find it moving and instructive. When I asked Crespo about the possibility of bringing the documentary here, she said that the investment of time and money for subtitling, copyright and other issues and tasks seem daunting to her right now as she is trying to finish the book. Having written on Frida Kahlo for years, too, I find both her and Blanchard fascinating and admirable in the excellence they were able to achieve in their chosen endeavor despite debilitating pain and disability. However, the more I come to know about Blanchard, the more I admire how she went it alone and insisted on being the equal "not the helper of but on the same plane as" the male artists around her, as one of the critics notes of her relationship with Gris. Her stubbornness may have cost her some fame in her own time. For example, in the depths of her penury, she once bought back her painting, *Two Sisters*, from a collector because she felt the collector could not appreciate what it meant to her, sister of two sisters that she was. I am hoping that her stubborn insistence on color, quality, meaning, and effort in art are what we can use today to promote her legacy in our time and someday soon, in our country as well as her homeland. It is written, directed, and produced by Gloria Crespo MacLellan. Her work may also be found in *J Journal*, *Minnesota Review*, *qarrtsiluni*, and others.

Chapter 7 : Plays Alphabetically | Women A Year: a playwriting project

*Elegy for Maria Blanchard. On lullabies. Deep song. Play and theory of the duende. Holy week in Granada. Sun and shade. The poetic image of Don Luis de GÃ³ngora.*

Department of Romance Studies. The Uneasy Life of Walter Anderson. Galaxia Gutenberg, in press, winter Miguel de Unamuno. El Cristo de Velazquez. University Press of Mississippi, With illustrations. Love and Art at Shearwater. Jackson Clarion- Ledger, Oct. Distributed in the U. Introductory essays and bibliography by C. Homenaje a Gonzalo Sobejano. Homenaje a Juan Marichal. Introductory essay by Mary Anderson Pickard. Illustrations by Walter Anderson. Edited with notes by C. Que van a dar en la mar. Bibliography by Sandra Isaacs. Christopher Maurer and Andrew A. Part I pp. Monteagudo Murcia , 3a. ABC Madrid , June 12, , Revised edition, in press, Farrar, Straus and Giroux, The New Criterion, Oct. Greg Simon, Steven F. Penguin Twentieth- Century Classics paperback ed. Vision and Void," Denver Quarterly, 23, 2 Fall 1 , III8. Noonday Press, Revised third edition. Jack Shreve in Delos, IX: Other reviews in Diario 16, 27, 28 Feb. Bilingual critical edition, intro. Other reviews in La Vanguardia, Oct. A Poetics of Work. Shires, Library Journal, April 15, , p. Foreign translations with intro. The Art of Worldly Wisdom. Excerpted in Reader s Digest, Dec. New Letters to a Young Poet. Swan Isle Press, Review: Letters, Drawings and Mementos. Swan Isle Press, in press. Uncollected Poems and Prose. Anvil Press Poetry, pp. Frank Johnson in Rain Taxi, 3, no. Translated by Michael Dewell and Carmen Zapata. Introduction by Christopher Maurer. Duke University Press, 1991. New Directions, 1 pp. Mario Vargas Llosa, "Lorca: March 1 ,27; R. Special issue of Valley Voices: A Literary Review 7. Articles, Book Chapters, and Notes "Anonymous. The Song of the Cid. Translation Review, 80 Castalia, , pp Walter Anderson s Linocuts: A Chronology in Form and Fantasy. Mary Pickard and Patricia Pinson Jackson: University Press of Mississippi, Prologue, in Ola Pepin! Introduction in Poetic Translation in a Global Context, ed. Lorca s Poetry in Federico Bonaddio, ed. Mapa de obras y autores. Boletin de la Biblioteca Federico Garcia Lorca, in press. Sobre la poesia de Leda Schiavo. Contratiempos Chicago , , in press. Edwin Mellen Press, Caviar for the General: Katholieke Universiteit Leuven, Belgium, in press. Noticias de una amistad. Angelina Serrano de la Cruz Peinado. Junta de Comunidades de Castilla-La Mancha, Del Romancero oral a los Ballets Russes. Universidad de Granada, Una entrevista olvidada La figura en fray Luis: Historia, humanismo y letras. Universidad de Salamanca, La claridad en el aire. Pedro Salinas y el lenguaje: Of Snails and Flowers: Hispanic Review, 61 Salinas y las cosas. Revista de Occidente, November Bach and Bodas de sangre. Essays on Lorca s Life, Poetry and Theater. Edizioni Unicopli, Apostillas sobre el texto de Suites y Canciones. Edizioni Scientifiche Italiane, Atti del convegno di Studi, Salerno, maggio Ed. La voluntad de humanismo see above: Facsimile edition of gallo revista de granada. The Poet s Poets: University of Arkansas Press, Hispanic Review, 54 En torno a dos ediciones de Poeta en Nueva York. Don Francisco de Quevedo: La voluntad de Dios por grillos tienes. Hispanic Journal III En busca de un texto perdido: Ulula Athens, Georgia I Revista de Libros Madrid 25 January Out New York , November

*Notas 1. Life and Literature* ). Of special interest are 'Elegy for Maria Blanchard', 'A Talk About the Theater' and 'Conversation with Bagaria'. Garcia Lorca.

The film argues that both her gender and her disability worked against her reputation, or even, we might say, were used against her in her own time and the decades following. But few have traced how her disability figures in her life and work until now. The movie does a great job of setting the record straight on both accounts. Among the cast of talking heads is the head of Dr. These things may be caused by a variety of factors, he says: I excuse myself on the basis that when I began to write about Blanchard in , there were no images of her or her work available to me, and only two essays in English. Fetal injuries are rare in cases of falls—Her deformity appears to be more suggestive of osteogenesis imperfect, or brittle bone disease. Not much was known about this disorder in the early s. At that time, most congenital malformations were blamed on—the mother. I hope more research will lead to the discovery of her illness. Her painting, *Boy with Ice Cream* says it all. I look at the boy—happy, carefree, munching on his treat. I see the little girl behind the cart, reaching with great effort to get some of the sweetness of life. A crutch is on the floor in the foreground. Among those works, her painting *Woman with a Fan* is among my favorites. Currently, the film is only available in Spain, but I think Americans in general and certainly Wordgathering readers would find it moving and instructive. When I asked Crespo about the possibility of bringing the documentary here, she said that the investment of time and money for subtitling, copyright and other issues and tasks seem daunting to her right now as she is trying to finish the book. Having written on Frida Kahlo for years, too, I find both her and Blanchard fascinating and admirable in the excellence they were able to achieve in their chosen endeavor despite debilitating pain and disability. Her stubbornness may have cost her some fame in her own time. For example, in the depths of her penury, she once bought back her painting, *Two Sisters*, from a collector because she felt the collector could not appreciate what it meant to her, sister of two sisters that she was. I am hoping that her stubborn insistence on color, quality, meaning, and effort in art are what we can use today to promote her legacy in our time and someday soon, in our country as well as her homeland. It is written, directed, and produced by Gloria Crespo MacLellan. Her work may also be found in *J Journal*, *Minnesota Review*, *qarrtsiluni*, and others.

**Chapter 9 : Speaking Even More of Maria Blanchard - Disability Movies**

*Lorca and La Barraca travelled to Valladolid, Zamora and Salamanca; and in San Sebastián he gave a reading of his Elegy to María-a Blanchard. In MAY he was one of the many signatories to a manifesto against the rise of Hitler.*

Roberta Ann Quance *romance studies*, Vol. Its purpose is twofold: As a particular instance of the relations between image and text, book illustration calls into question a number of different problems in terms of theory and methodology. Relatively few people know that he had a sister or that in the inter-war period she enjoyed a reputation of her own. And the same can be said of the artwork published in other little magazines of the period throughout Europe. Characteristically, the drawings or prints included in such journals were considered to be on an equal footing with the texts. The first instances of this are well known and may carry an unwanted implication. That is to say, the reader may perceive both at the same time as in an emblem or a comic- book , or he or she may perceive first one and then the other. The author of the text often considers that he or she has a say in what is illustrated or in how this is to be done. In any case by she had developed a signature style upon which she did not hesitate to draw, almost regardless of the nature of the book she was called on to illustrate. Anybody who opened a text illustrated by Norah Borges might therefore pay more attention than usual to its artwork. And in view of the fact that from an early date critics on both sides of the Atlantic had come to associate her work with the depiction of children, readers might have been forgiven for expecting her to continue in this vein. He was able to help Concha to publish in Argentina. The book in question, *Canciones de mar y tierra* was hailed in its day as an audacious work with feminist implications. Traditional lyric, for example, might put this sort of wish in the mouth of a young girl whose lover was sailing in the service of the Crown: *Yrme quiero, madre, a la galera nueva, con el marinero, a ser marinera*. Or, referring to the lover indirectly through a typical metonymy *los ojos* , the young girl might look longingly at the ship as it sails away with her lover on board: *Por la mar abajo ban los mis ojos: Mi vida por ver el mar, y cien vidas que tuviera*. Thus she manages to capture two very different heroines in the book: Thus, while the poems celebrate action and ascension, as Catherine Bellver has observed,<sup>16</sup> the drawings tend to suggest stasis and daydreaming. Norah was asked by the publisher Losada where her husband Guillermo was the leading editor to illustrate an edition that appeared in with chapters and once again in a more lavish edition with colour plates in Guillermo ends a letter from December with words that suggest his wife may have found many claims on her time: Several months later August , however, the project was complete. Thus the voice we hear in the text is not a childish one at all; it folds into itself the voice and mind of the adult poet, who recreates the point of view of the boy he once was and also comments on it. Throughout the book the narrator addresses Platero as his constant companion, as if he were his younger self, recalling with him and through him the scenes and episodes of his life in rural southern Spain. But, rather than concentrate on any individual text, we would do well to glance through the illustrations Norah has made for the Losada edition. For this, to my mind, is a very clear example of how illustrations may coexist with the text on an equal footing and create a context through an independent channel, so to speak. One should not underestimate the impact of the ornamentation, as it establishes a tone for the entire book. Through them Norah has created a backdrop in keeping with an aesthetic that the avant-garde labelled as *cursi* sweet, sentimental, overly refined. It is the arabesque and the curved line as opposed to linearity and geometrically based forms. It smacks of sentiment and homeliness instead of intellectual rigour and an absence of pathos. Defining the *cursi* through a series of metonyms, he says it is like the sentimental photograph which the supremely rational modernists refused to have taken: In a *cursi* vision of the world, all is rose-coloured and innocent: Or has Norah merely helped readers to see it that way? Norah Borges looks past all this as well as the presence of death, which another reader has asserted lies at the heart of the book. There is no easy way to represent the subtle metaphors through which it emerges. The cut flowers, seen in close-up, rest in delicate female hands p. What Norah Borges has done instead is to render a place and a sensibility from which a poetic vision of Andalusia issues. Thus in at least two of the drawings she has done for the edition, we readers are invited to contemplate dreamers women like herself who project a longing that takes them beyond the confines of the balcony or window where they briefly appear. A similar composition

was chosen for the dustjacket of a impression of Platero y yo. No one but the spectator can see them, which suggests a dreamlike atmosphere Norah may have learned from the metaphysical painter Giorgio de Chirico. By the s Norah Borges tackled more ambitious projects, such as a series of twenty illustrations ten in full colour for a edition of Paul et Virginie by Bernardin de Saint-Pierre. This particular project may date back to when she did a drawing of Virginie; her interest in the characters, however, goes back even further, as her painting from entitled Pablo y Virginia attests. She may have known the luxury edition that Bernardin de Saint-Pierre had overseen in with contributions from several different artists or the later edition of which marked the heyday of Romanticism in France. In while in Paris, seeking refuge from the Civil War in Spain, she prepared at least one sketch of the heroine. Bernardin, for that matter, has the children drink of the same milk p. Critics, of course, have been well aware of the incest motif present here. Typically, too, there is no sign of adverse nature in her drawings or of its capacity to wreak disaster such as storm or shipwreck. Sown from seeds Virginie planted, it is a metonym for the love that has grown between them. Some nineteenth-century editions of Paul et Virginie included the image of the hero embracing a tree. She is the tree. I can only think that Norah, a practising Catholic all her life, had turned the scene into a kind of holy card; for her rendition of the tree with the appearance of Virginie at the crown is remarkably like tradi- tional illustrations of the Virgin Mary at Fatima. She also invents a soulmate for the sailor girl. We see nostalgia and an unselfconscious pre-Freudian delight in sentiment. The cursi had for some time been considered a specifically feminine phenomenon that throve on the repression of young middle-class women and their limited possibilities in life. The cursi bueno has remained a marginal phenomenon within modernism, one that surfaces only in irony in the texts of artists who prided themselves on being in the avant-garde. Notes 1 8 See Literatura y pintura, ed. Also and Xon de Ros Oxford: Legenda, , pp. Ediciones de Arte Gaglianone, , n. All quotations refer to this edition. In Guillermo befriended them. Escaleras Santiago de Chile and Barcelona: Memorias, , pp. Centro Cultural Borges, , p. De Fuente Vaqueros a Nueva York. Grijalbo, , p. Rafael Alberti Says Lorca: El enigma sin fin Barcelona, ; Planeta, , torres. Esto lo cuenta Wedekind muy bien y toda la pp. Iberoamericana and emphasis added. Espasa Calpe , pp. Guillermo de Torre Madrid and Frankfurt: Thus she echoes the scenery â€” the houses, the Iberoamericana and Vervuert, , pp. Museo Nacional de Torre Borges, pp. On whiteness, 24 Miguel de Torre Borges, Apuntes de familia. He notes her prefer- t. Gredos, , pp. Castillo documents the use of the illustrations by Norah Borges Buenos Aires: Paul desperate to marry well esp. A paper discussion of this and other points with me. The Myth and the Cult of the and Modernity. On connec- Cleveland, New Haven and London: Duke University Press, , ch. The literary journal Isla pp. Notes on Contributor Correspondence to: